



International Choral Bulletin

ICB

Dossier

The Male Choral Singer

From Adolescence to College - Part 1a



10TH WORLD SYMPOSIUM ON CHORAL MUSIC



New dates! 6-13 August 2014 Seoul, South Korea

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Please register for the 10th World Symposium on Choral Music on www.wscm10.org.

First part of symposium: Wednesday 6 August to Saturday 9, August 2014

- Wednesday: check in and registration, choral expo opening, reception, and opening concert
- Thursday: registration, morning singing, workshops, conferences, choral expo, concerts, social activities
- Friday: registration, morning singing, workshops, conferences, choral expo, concerts, social activities
- Saturday: registration, morning singing, workshops, conferences, choral expo, concerts, social activities

Sunday 10 August: free day for tourism and the IFCM General Assembly

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hearing and youth

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10TH WORLD SYMPOSIUM ON CHORAL MUSIC

Seoul, South Korea

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New dates! 6-13 August 2014



National Theater of Korea

Korea Federation for Choral Music

I certainly write music for human beings¹

The year 2013 is one of great events, when we remember not only Verdi and Wagner but also Gesualdo. But there is another important anniversary for the music world, the centenary of the birth of a great composer of musical theatre and choral music: Benjamin Britten.

"I believe...it is the composer's duty, as a member of society, to speak to or for his fellow human beings", Britten used to say, and certainly his music speaks in particular of children and to children. When he was five, he already enjoyed playing the piano and composing, and perhaps for this reason he dedicated a good part of his musical and theatrical production to childhood and to adolescence.

He offered to his "fellow-men music which may inspire them or comfort them, which may touch them or entertain them, even educate them": this is the goal of Britten's artistic expression. The music is first and foremost a language with which it is possible to transmit messages, a means of communication between human beings that must be understandable and accessible to all. But the educational value of his work is not only in the content: in Britten's compositions children are not only viewers and listeners but become directly involved, as singers, actors and musicians. It is a music experienced firsthand, not only heard but performed, created and recreated by the children: a means of expression *par excellence*, the voice is the first instrument at our disposal.

These topics are still of great interest: the denunciation of child exploitation, the search for peace, the right to happiness, childhood as a time of growth, and especially the right to self-expression. In his works, Britten tells about all of this without ever giving into easy sentimentality, but uses spontaneous speech, which is direct, sometimes humorous and playful and, above all, always full of life. The world of children for Britten is not a fictional universe in which to recreate artificially, but an authentic childhood in all its expressions.

Above all the composer does not forget that, at any age, fun is the most effective tool in education, "pleasing people today as seriously as we can". Britten teaches us that music is a game to be taken seriously.

Official website: www.brittenpears.org

Edited by Gillian Forlivesi Heywood, Italy ●

¹ All quotes are taken from the speech of Benjamin Britten for the Aspen Prize, 1964

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Singers of the Inner Mongolian Youth Choir ▲

The Male Choral Singer From Adolescence to College - Part 1a

Boys' Changing Voices: What Do We Know Now?
Leon Thurman

Boys' Changing Voices: What Do We Know Now?



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Ažuoliukas Boys' and Youth Choir, Lithuania

Many boys are lost to singing during their voice change.¹ The more we know about voice change, the greater the chances boys will grow their interest and dedication to the expressive rewards of singing. To that end, this article presents detailed information about the following topics: 1) two distinct ways to gather knowledge about boys' changing voices; 2) two exemplar voice classification methods that have grown out of those knowledge-gathering methods; 3) research evidence from sources other than choral singing research, which deepens our knowledge about boys' pubertal voice change; and 4) the need for choral conductors to make a decision about the validity and reliability of voice classification guidelines for use in choral education.

To Start

All 10 to 16 year-old boys experience two discrete but interactive developmental processes: puberty and adolescence.² Those terms are commonly used as though they refer to the same growing-up processes. They do not.

Puberty refers to the physiological and anatomical processes that confer capabilities for sexual reproduction and early capabilities for independent life.³ Typically, these processes can begin anytime between the ages of 10 to 16 years, from late elementary school through early high school. Pubertal

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1 Patrick K. Freer, "Two Decades of Research on Possible Selves and the 'Missing Males' Problem in Choral Music," *International Journal of Music Education* 28, no. 1 (2010): 17-30.

2 Cheryl L. Sisk and Douglas L. Foster, "The Neural Basis of Puberty and Adolescence." *Nature Neuroscience* 7, no. 9 (2004): 1040-1047.

3 Ibid.

processes occur in several growth-to-stabilization phases over a period of about one to two years or more in all normally developing males.⁴

Adolescence is a period of considerable neurobiological development and psychosocial adaptation.⁵ The onset of puberty marks the beginning of adolescence and when it is complete, that period is referred to as early adolescence. Middle adolescence typically extends to the age of 18 years, and late adolescence extends to about the age of 21.⁶ Adolescence is considerably influenced by: 1) the capability for sexual desire and reproduction, and 2) the concomitant body and brain growth spurts that confer remarkable increases in physical, cognitive, emotional, and social capabilities.⁷

Gathering Knowledge

The voices of male human beings are considerably influenced by all of the above growth and adaptation processes, but this article will address only pubertal influences. So, the first question is: How can we “know” about what happens to young boys’ voices during puberty? That question begs a second: What are the most valuable ways to devise teaching practices that help those boys convert their emerging vocal *capabilities* into expressive vocal *abilities* so that they can choose to sing throughout their lives. There are two ways we can “know.”

First way. We can visually observe and listen to a large number of 10 to 16 year old boys when they: 1) sing selected pitch patterns and/or musical excerpts in a variety of pitch ranges, volume levels, and rhythmic speeds (vocal agility); and 2) talk spontaneously, without conscious awareness of how they are talking. Audio and/or video recordings of the boys’ singing and talking can be made in order to aid the analysis of this information.

Individual boys can be tracked visually and aurally during each of their 10 to 16 years, and experienced observers can detect patterns in what they hear the boys’ voices do when they sing and talk. The detected patterns, then, can be written down and associated with their chronological ages, growth patterns, and with their descriptions of past experiences with singing and speaking. Based on those observations, interpretations can be articulated

4 Harry Hollien, Rachel Green, and Karen Massey, “Longitudinal Research on Adolescent Voice Change in Males.” *Journal of the Acoustical Society of America* 96, no. 5 (1994): 2646-2654.

5 Sisk and Foster, “Neural Basis of Puberty and Adolescence.”

6 Leon Thurman and Carol A. Klitzke, “Voice Education and Health Care for Young Voices.” In *Vocal Arts Medicine: The Care and Prevention of Professional Voice Disorders*, ed. Michael S. Benninger, Barbara H. Jacobson, and Alex F. Johnson, 226-268. New York: Thieme Medical Publishers, 1994.

7 Stephanie Burnett and Sarah-Jayne Blakemore, “The Development of Adolescent Social Cognition.” In *Values, Empathy, and Fairness across Social Barriers*, ed. Scott Atran, Arcadi Navarro, Kevin Ochsner, Adolf Tobeña and Oscar Vilarroya, 1167, 51-56. New York: Annals of the New York Academy of Sciences, 2009; Kurt W. Fischer and Samuel P. Rose, “Dynamic Growth Cycles of Brain and Cognitive Development.” In *Developmental Neuroimaging: Mapping the Development of Brain and Behavior*, ed. by Robert W. Thatcher, G. Reid Lyon, J. Rumsey and N. Krasnegor, 263-279. New York: Academic Press, 1996; Sisk and Foster, “Neural Basis of Puberty and Adolescence.”

about the boys’ vocal pitch ranges, volume levels, and rhythmic speed capabilities as they proceed through their pubertal growth spurts and adolescent “settling.”

In this first way of developing knowledge about 10 to 16 year old boys’ voices, perceptions and interpretations by observers are completely subjective. With no objective measures of data, the validity and reliability of their observations are open to serious question.

Second way. Using the best available digital recording equipment, we can make video and/or audio recordings of large numbers of 10 to 16 year old boys as they sing and speak in a variety of pitch ranges/patterns, volume levels, and rhythmic speeds. Using laryngeal videostroboscopic equipment, video recordings of each boy’s vocal folds also can be made, and other individual information can be recorded, e.g., age, height, body mass index, past singing experience, private voice education, and so on.

We can then use various calibrated measuring instruments that can detect detailed movement features that occur when the boys are singing/speaking, detect detailed acoustic features that are embedded within the sound of boys’ recorded voices, and then produce visual representations of those detailed features for deeper study. The resulting graphic representations can categorize such details as:

1. Fundamental frequencies of vibration (pitch) that the boys’ vocal folds produced when the recordings were made;
2. Vocal sound spectra (fundamental frequencies, overtones, and their intensities) that were first produced by the vibrating vocal folds, then modified by shaping the vocal tract, then emitted from the oral/nasal cavities as sound waves; and
3. Progressive time durations of the vocal sound spectra.

One graphic representation that some measuring instruments can produce is called a *spectrogram* (see column on page 12 for samples). Expert analysts can observe spectrograms of a boy’s vocal tasks and relate it to his personal information and history (age, height, etc.) while listening to the recordings from which the spectrograms were made. After all the data from multiple boys have been reviewed analysts can: 1) detect patterns and produce mathematical descriptions of that information; 2) articulate comparative, evidence-based knowledge about how the pubertal growth phases affected vocal capability changes in the boys’ voices; and 3) develop concepts, terminologies, and teaching practices that are aligned with the evidence. This, then, relates to processes of vocal pedagogy, repertoire selection, and part assignments for boys progressing through their pubertal voice changes. The above evidence-to-practice sequence is patterned after the evidence-to-practice processes that are used in all of the science-based professions such as medicine, neuropsychology, speech pathology, audiology, and physical therapy.

Two Exemplar Systems for Classifying Boys' Voices during Puberty

Especially in the United States, two exemplar systems are currently used for classifying boys' voices during puberty. One system was originated by Irvin Cooper and the other by one of his graduate students, John Cooksey.

The Cooper System

Cooper was Professor of Music at Florida State University from 1950 to 1970. He is most widely known as a pioneer in the development of integrated concepts, terminologies, and practical methods for teaching changing male voices in choral settings. In 1965, Cooper published his ideas, including his system of voice classification, in *Teaching Junior High School Music: General Music and the Vocal Program*.⁸ The Director of the School of Music at Florida State, Karl O. Kuersteiner, was co-author. A second edition was published in 1970, about one year before Dr. Cooper's death.⁹

Cooper was born in the United Kingdom and earned his baccalaureate degree from the University of Manchester. He then moved to Montreal, Quebec, Canada, where he began teaching vocal and instrumental music in Montreal's public schools. Eventually, he became Supervisor of Music for all of Montreal's schools, earned his doctorate at McGill University, and was added to its faculty.¹⁰

During his time in Montreal, Cooper noted that most of the boys in the middle grades were assigned to a study period when nearly everyone else was studying instrumental and/or vocal music. This observation ignited his curiosity and led him to investigate why these boys were not singing. That was the beginning of his life-long devotion to creating ways that singing abilities could be learned and continued successfully by boys who were experiencing puberty.¹¹

By working with individual boys of that age, and listening to them closely, he determined that they were capable of singing quite successfully throughout their pubertal growth period. And, he determined that their pubertal growth changed the pitch ranges in which they could sing with physical ease and pleasing tone quality. A primary reason why they had stopped singing during this time was that they were being asked to sing vocal lines that did not match the pitch ranges in which they were capable of singing successfully.¹²

Cooper set about determining those pitch ranges in which boys could sing successfully as they progressed through their pubertal growth. His approach pinpointed vocal problems that boys had during their junior high school ages (12 through 15 years). Eventually, he created what came to be known as the *Cambiata Plan* for categorizing voices. The term *Cambiata* is a form of the Italian transitive verb *cambiare* (to change). Cooper was familiar with the music theory term *cambiata nota* (changing note) and adapted it to *cambiata voce* (changing voice).¹³

Over his lifetime, Cooper evaluated the singing of over 114,000 boys who were about to begin puberty, were experiencing puberty, and had completed puberty. Cooper took into account boys' capable high-and-low pitch ranges, the pitch ranges in which they sang most comfortably with their best vocal tone and least vocal fatigue (*tessiturae*), and the pitch levels in which there were audible shifts of tonal qualities or register transitions. Based on those determinations, the boys were assigned to sing particular vocal parts in choral music. In addition, he evolved a method for composing and arranging choral music for this age group that is distinguishable from the standard SATB, SAB, TTBB, and TTB voicings. A *Cambiata* or 'C' vocal part was substituted for traditional tenor parts, so that arrangements and compositions that use his method could be written for SACB, SAC, CCBB, or CCB voicings. In the 1950s and 1960s, Cooper composed, arranged, and distributed a large literature of choral music that was used throughout the country.¹⁴

In 1972, Don Collins, a former masters and doctoral student of Cooper's at Florida State, established Cambiata Press, Inc. and located the company in Conway, Arkansas where he was on the choral music faculty at Central Arkansas University. Collins later founded an educational nonprofit corporation, Cambiata Vocal Music Institute of America, through which workshops and other educational services were offered to choral music educators.¹⁵ In 1981, Collins authored *The Cambiata Concept*, a book that elaborated "...a comprehensive philosophy and methodology of teaching choral music to adolescents."¹⁶

Collins retired in 2009, the Institute was transferred to the College of Music at the University of North Texas, and the name was changed to The Cambiata Vocal Institute of America for Early Vocal Music Education. The current Executive Director is Alan McClung. (see column next page)

13 Ibid.

14 Cooper and Kuersteiner, 1970, 18-21; Collins, *Teaching Choral Music*, 132, 133.

15 Collins, *Teaching Choral Music*, 133, 134.

16 Don L. Collins, *The Cambiata Concept: A Comprehensive Philosophy and Methodology of Teaching Music to Adolescents*. Conway, AR: Cambiata Press, 1981.

8 Irvin Cooper and Karl O. Kuersteiner, *Teaching Junior High School Music: General Music and the Vocal Program*. (Boston: Allyn and Bacon 1965).

9 Irvin Cooper and Karl O. Kuersteiner, *Teaching Junior High School Music: General Music and the Vocal Program*, 2nd ed. (Boston: Allyn and Bacon 1970).

10 Don L. Collins, *Teaching Choral Music*, 2nd ed. (Upper Saddle River, NJ: Prentice Hall, 1999) 128, 129.

11 Ibid.

12 Ibid.

Male Adolescent Changing Voices: Cooper's Labels and Pitch Ranges

Notation is based on Cooper and Kuersteiner, *Teaching Junior High School Music: General Music and the Vocal Program*, Allyn and Bacon, 1970. Quotes are from the same source.

"In junior high school there are five basic types of voices," according to Cooper: "1) girls', 2) boys' unchanged, 3) boys' in the first change, 4) boys' in the second change, and 5) boys' changed." (p. 18)

The working ranges of these voices are:



Soprano
[Unchanged]



Cambiata
[First phase of voice change]



Baritone
[Second phase of voice change]



Bass
[Changed Voice]

"It is a gross error to assume that every voice in each category fits precisely the prescribed range boundaries, but it is safe to say that in each vocal category ninety percent of the singers can maneuver vocally within the appropriate ranges designated above." (p. 18)

Vocal Tessitura

"Tessitura is that portion of the vocal range in which it is comfortable to sing for a considerable time without tiring...but if the general line of any song lies outside the tessitura, voice strain results." (p. 19)

Cooper's Cambiata Plan included two categories for boys who were experiencing pubertal voice change. Boys in the first phase of voice change were categorized as Cambiata voices, and boys who were in the second phase were categorized as Baritone voices (see SidePanel 1). Unchanged boys' voices were referred to as Sopranos. Boys who had completed voice change were called Bases. In rehearsal and performance, all of the boys were located in front of the girls.¹⁷

The Cooksey System

John Cooksey¹⁸ completed his Masters degree in choral music education at Florida State University where he studied with Cooper. He also taught junior high choirs for seven years in the Tampa Public Schools in Florida where he applied Cooper's Cambiata Plan. During his time there, he began to observe several characteristics of boys' changing voices that raised questions about some aspects of the Cambiata Plan. As a result, he began to adapt the Cambiata Plan according to his own perceptual experiences and decided that a scientific study of boys' changing voices was needed.

After teaching in Tampa, Cooksey was admitted to the Doctor of Education program in choral music education at the University of Illinois. While there, as a student of Richard Colwell, he was schooled in the use of the scientific method for experimental research in music education. Cooksey later joined the music faculty at California State University in Fullerton where he became allied with two speech pathology professors who were interested in voices: Ralph Beckett and Richard Wiseman. Together, the team designed and conducted a three-year scientific study of male adolescents who were experiencing pubertal voice change. Before the study's data collection had begun, however, Cooksey wrote a series of four theoretical articles about male voice change that were published in four consecutive issues of *Choral Journal*.¹⁹ One of these articles included his pre-study voice classification guidelines.

Data collection for the Cooksey-Beckett-Wiseman study began in September, 1979. The study's subjects were 86 seventh-grade boys from the Orange County Unified School District. Some were enrolled in choirs; most were not. During each month of their academic years as seventh, eighth, and ninth graders (totaling 27 months), 23 items of data were recorded from each boy (no data during the summer months).²⁰ This resulted in 621 pieces of

¹⁷ Collins, *Teaching Choral Music*, 132.

¹⁸ Biographical information for Dr. Cooksey was obtained in a personal telephone interview, January 15, 2012.

¹⁹ John M. Cooksey, "The Development of Contemporary, Eclectic Theory for the Training and Cultivation of the Junior High School Male Changing Voice," Part I: "Existing Theories," Part II: "Scientific and Empirical Findings: Some Tentative Solutions," Part III: "Developing an Integrated Approach to the Care and Training of the Junior High School Male Changing Voice," and Part IV: "Selecting Music for the Junior High School Male Changing Voice." *Choral Journal*, 18 no. 2 (1977): 5-14; 18 no. 3 (1977): 5-16; 18 no. 4 (1977): 5-15; 18 no. 5 (1978): 5-18.

²⁰ All of the information about the Cooksey-Beckett-Wiseman study is from two sources: John Cooksey, "Voice Transformation in Male Adolescents" and "Male Adolescent Transforming Voices: Voice Classification, Voice Skill Development, and Music Literature

data for each boy. With 86 boys in the study, there were 53,406 data items collected during the entire study.

Each month, an audiotape recording was made of each boy performing pre-selected vocal tasks. The following list is the sequential order in which the tasks were performed and recorded. Each boy:

- Counted backwards from 20 to 1, and in doing so, their conscious awareness was focused on saying the unfamiliar sequence of numbers accurately. The neural networks that operate the vocal folds, then, typically settled them into vibrating around a particular pitch area. A temporary Average Speaking Fundamental Frequency (ASF₀; abbreviation for fundamental frequency is F₀) was determined when the data gatherer hummed a perceived average pitch, located it on a piano keyboard, and hand-recorded it.
- Began on the temporary ASF₀ and sang the pitches of an ascending major scale (vowel /ah/). They continued to do so to the highest pitch they could produce well. Then, they

began on a self-chosen upper pitch and sang a descending major scale on /ah/ to the lowest pitch they could produce well. Any highest/lowest pitch that was produced with audibly perceived effort, strain, and/or “fading down” was not included in their total pitch range compass for the study.

- Sustained a pitch for several seconds in lower register (called *modal*), another pitch in upper register (called *head*), and a third pitch in falsetto register when possible.

After three years, 27 audio recordings had been made of each boy for a grand total of 2,322 recordings to be objectively analyzed. How were they analyzed?

- The recordings of each boy’s speaking sample were played into a voice analysis computer program to obtain an objective measure of their ASF₀. As each boy passed into each phase of voice change, their ASF₀ was above their lowest successful sung pitch by about a minor or major third (3 to 4 half steps).
- The sung pitch scales revealed that some boys had a “blank spot” in the middle area of their pitch range in which they could not produce vocal sound. These occurred almost entirely when the boys were in the Newvoice classification (see below).

Selection.” In *Bodymind and Voice: Foundations of Voice Education*, ed. Leon Thurman and Graham Welch, 718-738 and 821-841. Collegeville, MN: VoiceCare Network and National Center for Voice and Speech, 2000; personal telephone interview, January 15, 2012.

Male Adolescent Changing Voices: Cooksey’s Labels and Pitch Ranges

Notation is based on Cooksey-Beckett-Wiseman (1985/2000).

From 1977 through 1980, John Cooksey, Ralph Beckett, and Richard Wiseman conducted The California Longitudinal Study of Male Adolescent Voice Maturation. At the time, Beckett and Wiseman were voice science-oriented Speech Pathologist faculty at California State University, Fullerton. Due to the large amount of gathered data, the study’s written report was not finished until 1985.

The Cooksey-Beckett-Wiseman voice classification guideline labels were correlated with voice mutation stages and other data that were identified in prior scientific research. Two studies in particular were influential in developing the Cooksey-Beckett-Wiseman study, i.e., five- and ten-year longitudinal studies by Naidr, Zbořil, and Ševčík and by Frank and Sparber, respectively (listed as Notes 55 and 56). In all three studies, very few subjects had experienced singing in organized school, religious, or community choral groups, and none of them had studied singing privately. The maturation stage labels, the voice classification labels, and the scientifically derived pitch ranges are below.

The diagram illustrates six stages of male adolescent voice maturation, each represented by musical notation on a staff. The stages are:

- Premutation Stage (Unchanged Voice):** Shows a single note on a staff.
- Early Mutation Stage (Midvoice I):** Shows a single note on a staff.
- High Mutation Stage (Midvoice II):** Shows a single note on a staff.
- Mutation Climax Stage (Midvoice IIA):** Shows a single note on a staff.
- Postmutation Stabilization Stage (Newvoice (former label: New Baritone)):** Shows a single note on a staff.
- Postmutation Settling Stage (Emerging Adult Voice (former label: Settling Baritone)):** Shows a single note on a staff.

Typical Spectrograms of Male Adolescent Changing Voices from the Cooksey-Beckett-Wiseman Study

Cooksey-Beckett-Wiseman (1985/2000). Used with permission.

In all of the spectrograms below, the subjects sang their version of the vowel /ah/. Sustained vocal pitches were sounded into calibrated spectral analyzers, after which the analyzers produced printed spectrograms—a graphic display of two vocal tone features.

1. The layered horizontal lines represent all of the detected partials/harmonics within the vocal tone (partials refers to each 'part' of the whole vocal tone). The lowest horizontal line represents the fundamental frequency that listeners hear as the pitch; all the other lines represent the multiple 'overtone' frequencies that are produced at the same time as the fundamental frequency.

On the left and right sides of the graphs is a series of numbers that ascend from 1 to 9, bottom to top. They indicate the vibrational frequency range in which the partials were sounded in increments of 1,000 Hertz (vibration cycles per second). The number nine indicates partials in the 9,000 Hz range. The numbers across the bottom of each graph represent the passage of time in seconds.

2. The darker-thicker ink density of each horizontal line represents greater strengths (pressure intensity) of each partial. The lighter-thinner ink density of each horizontal line represents lesser strength/intensity in those partials.

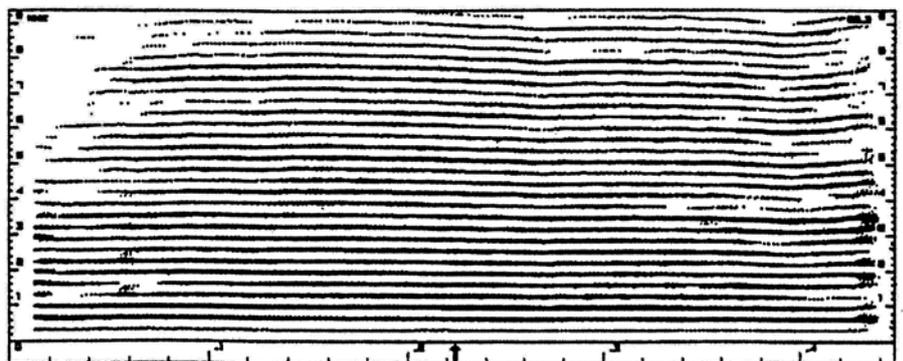
Across the bottom of each spectrogram there is a series of numbers from 1 to 4. Those numbers show the lapsing of time in seconds during the sustained tone(s).

12

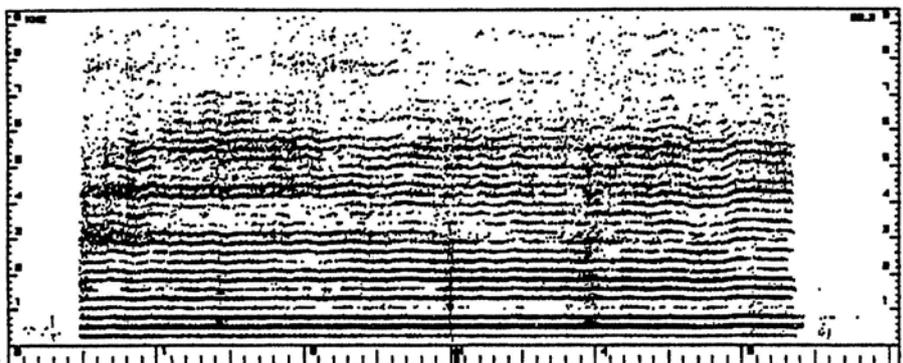
- The recordings of each boy's sustained pitches were played into electronic voice analysis equipment that performed objective spectral analyses that included fundamental frequency/pitch, harmonic/partial frequencies above the fundamental to about 4,100-Hertz (vibratory cycles per second), and the intensity levels of all such frequencies. Following each analysis, a spectrogram was printed for examination and comparisons by the investigators. Over 6,500 spectrograms were printed (see SidePanel on here on the right).

- Each boy's 27 printed spectrograms were sequenced by date of recording and examined for visually detected spectral pattern changes.
- Based on the study's objectively measured evidence, Cooksey, Beckett, and Wiseman agreed that the pitch and tessitura ranges shown in SidePanel #2 reflected average ranges for all the boys who were experiencing each of the phases of pubertal voice change.

Currently, only one printed source presents all the relevant details of the Cooksey-Beckett-Wiseman study.²¹ Cooksey presents sessions on male and female pubertal voice change every summer at a course presented by The VoiceCare Network.²²



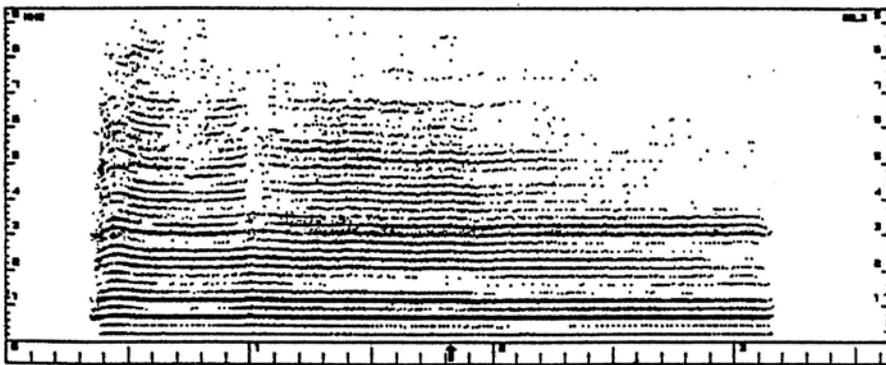
Unchanged Voice (Premutation Stage):
Notice the basic evenness of strength in all the partials.



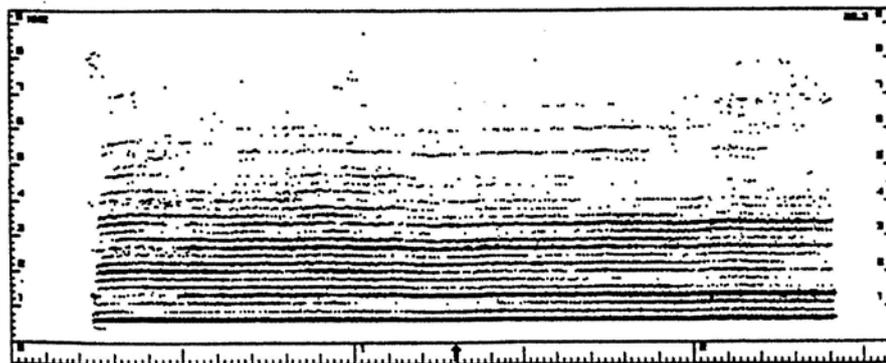
Midvoice I (Early Mutation Stage): Notice the 'broken-up' uppermost and middle partials and the waving in most of the partials. That 'broken-up' feature would be heard as some degree of breathiness in the vocal tone. The wavering might be explained by 'efforting' to reach previously 'easy' higher fundamental frequencies (pitches). Also, notice that there is some vibrato that may reflect over-efforting to overcome a loss of clarity and strength in higher fundamental frequencies (pitches).

21 Leon Thurman and Graham Welch, *Bodymind and Voice: Foundations of Voice Education*, rev. ed., 3 volumes. (Collegeville, MN: VoiceCare Network and National Center for Voice and Speech, 2000).

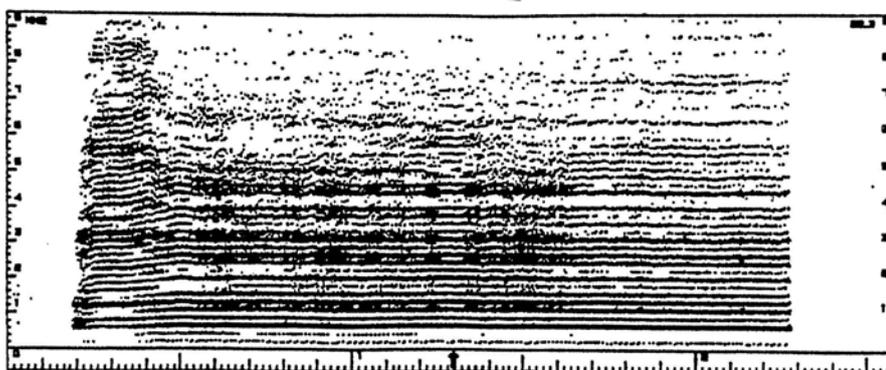
22 Information about *Bodymind and Voice* and the summer courses in which Dr. Cooksey teaches can be found at www.voicecarenetwork.org



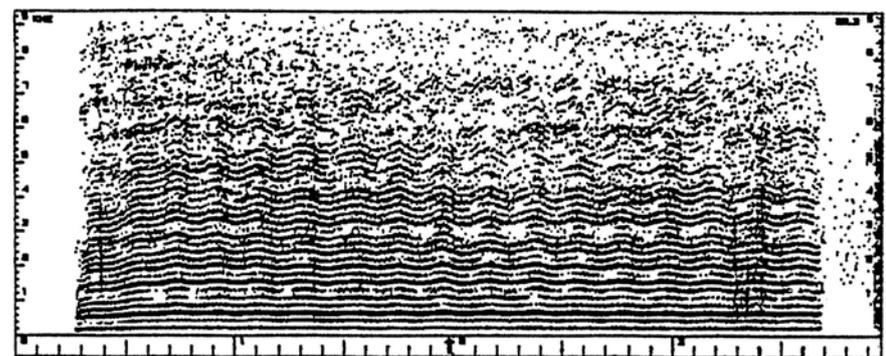
Midvoice II (High Mutation Stage): Notice the continued weakening and growing absence of upper partials in this boy's voice, demonstrating decreased clarity in the higher partials of his voice quality and increased instability of vocal function. Some hinted vibrato is present.



Midvoice IIA (Mutation Climax Stage): There is a clear decrease (absence) in the number of upper partials in this boy's voice and even his lowest partials are quite weak (fundamental frequency). He is in the peak stage of mutation in his vocal folds and so he is experiencing a peak of vocal instability. Very little vibrato is produced, perhaps reflecting a generally weakened state in the internal muscles of the larynx.



Newvoice (Postmutation Stabilizing Stage): Notice that both lower and upper partial strength is returning in this boy's voice, although his lowest partials are showing weakness. With assumed greater stability in his internal larynx muscles, vibrato also re-emerges.



Emerging Adult Voice (Postmutation Settling Stage): Even though there are signs of weakness in the upper partials of this boy's voice, the overall trajectory is increased stability and strength. Notice the strength and clarity of his lowest partials. Also, there is a much more complete presence of vibrato.

Puberty and Male Voice Change: Relevant Scientific Details

Although the onset age of puberty is highly variable, for most boys it happens sometime between the ages of 12 or 13 years.²³ [Latin: *pubesco*, *pubescere* = active process of becoming adult (reproductive capability); *pubertas* = adulthood, implied presence of pubic and facial hair]. The pubertal process begins when genes in a part of the brain (the hypothalamus) trigger the production of gonadotropin-releasing hormone (GnRH) [formerly known as luteinizing hormone-releasing hormone (LH-RH)].²⁴ GnRH then flows onto its receptors in the pituitary body and that triggers the production and release into the bloodstream of several gonadotrophins [Greek: *gone* = seed; *trophe* = nourishment] such as luteinizing hormone (LH) and follicle stimulating hormone (FSH).²⁵ These two hormones circulate to their receptors located within the two male testes, and that triggers the production of sperm and the production and circulation of the androgenic [Greek: *andros* = male; *gennin* = to produce] steroid hormone, testosterone (T).²⁶ T has several growth triggering effects throughout the body, including increased muscle mass, growth of pubic and facial hair, and voice change.²⁷ Voice change, facial hair, and

23 Harry Hollien, "On Pubescent Voice Change in Males." *Journal of Voice*, (in press).

24 Melvin M. Grumbach, "The Neuroendocrinology of Human Puberty Revisited." *Hormone Research* 57, no. Suppl. 2 (2002): 2-14.

25 Leo Dunkel, Henrik Alfthan, Ulf-Hoakan Stenman, Päivi Tapanainen, and Jaakko Perheentupa. "Pulsatile Secretion of LH and FSH in Prepubertal and Early Pubertal Boys Revealed by Ultrasensitive Time-Resolved Immunofluorometric Assays." *Pediatric Research* 27, no. 3 (1990): 215-219.

26 C. Thøger Nielsen, Niels E. Skakkebaek, Janet A.B. Darling, William M. Hunter, David W. Richardson, Merete Jørgenson, and Niels Keiding. "Longitudinal Study of Testosterone and Luteinizing Hormone (LH) in Relation to Spermathe, Pubic Hair, Height and Sitting Height in Normal Boys." *Acta Endocrinologica Supplementum (Copenhagen)* Supplement, (1986): 98-106.

27 Peter A. Lee and Claude J. Migeon. "Puberty in Boys: Correlation of Serum Levels of Gonadotropins (LH, FSH), Androgens (Testosterone, Androstenedione, Dehydroepiandrosterone and Its Sulfate), Estrogens (Estrone

pubic hair are the clearest landmarks of puberty in males.²⁸

Human physical growth follows a two-phase pattern: a saltation phase [Latin: *saltatio* = a leap], and a stasis phase [Greek: *stasis* = state of equilibrium].²⁹ The whole of pubertal growth occurs in a variety of shorter growth-to-settling episodes that last multiple weeks to multiple months. These episodes occur sequentially within various anatomical areas of the body, but the start-up time and the duration of each phase is different in each individual.³⁰ For instance, the end-areas of the body's four limbs grow larger first (hands and feet), and then the bones and soft tissues of the arms and legs grow longer and larger. Increases in glove and shoe sizes, therefore, "announce" increases in general clothes sizes. James Tanner, a British pediatrician, devised a five-stage evaluative scale of genital development in males that are used today, enabling pediatricians to assess normal versus abnormal pubertal development.³¹

Growth and reshaping of lung size, and thus breath or vital capacity, are among the voice effects of pubertal development.³² Cooksey found that vital lung capacity increased with each phase of voice change, implying physiological growth of the whole chest, and that increased vital capacity could be used as a predictor of the voice change phases.³³ Engaging in increased respiratory

activity, such as is required for singing, also increases lung size and vital capacity.³⁴ Comparatively lower demand results in less growth in lung size and vital capacity.

The vocal folds are made up of three types of tissues.³⁵ First, the core of each vocal fold is made up of the vocalis portion of its thyroarytenoid (TA) muscle. The TA muscles have a primary shortening influence on the vocal folds, and are sometimes referred to as the "body" of the vocal folds. Second, connected to and extending from each vocalis is the non-muscular, "soft tissue" of the deep, intermediate, and superficial layers of the vocal folds' lamina propria [Latin: *lamina* = thin layers; *proprius* = particular, unique]. The deep layer is dense with thread-like collagen fibers. The intermediate layer has less and less collagen and more and more of such fibers as elastin. The deep and intermediate layers form what is called the vocal ligament. The healthy superficial layer is more fluid-like and highly compliant, similar to uncongealed gelatin.³⁶ It is constituted mostly of elastin, hyaluronic acid, capillaries, and other constituents. Third, the cells of the epithelium (skin) basically hold everything together. Their outer surfaces are where the effects of impact and shear stresses start during vocal fold vibration. The lamina propria and the epithelium are sometimes referred to as the "cover tissues" of the vocal folds.³⁷

Inside the male thyroid cartilage, vocal fold length from prepuberty to postpuberty may increase by about 67% (see Table 1 next page). Pubertal maturation of laryngeal anatomy includes growth of all its muscle and non-muscle tissues.³⁸ During pubertal growth, layer definition in the lamina propria is accelerated to clearly identify the superficial and intermediate layers, with the intermediate and deep layers forming a now-mature vocal ligament. Essential adult characteristics of the lamina propria are formed by at least age 16.³⁹

Also during pubertal growth spurts, male laryngeal cartilages become observably larger and heavier.⁴⁰ The most significant proportional change of male cartilage dimension is in the front-

and Estradiol), and Progestins (Progesterone, 17-Hydroxy-Progesterone)." *Journal of Clinical Endocrinology and Metabolism* 41, (1975): 556-562.

28 James M. Tanner, "Sequence, Tempo, and Individual Variation in Growth and Development of Boys and Girls Aged Twelve to Sixteen." In *Twelve to Sixteen: Early Adolescence*, edited by Jerome Kagen and R. Coles. New York: W.W. Norton, 1972; C.Thøger Nielsen, et al., "Longitudinal Study of Testosterone and Luteinizing Hormone (LH)," Deso A. Weiss, "The Pubertal Change of the Human Voice (Mutation)." *Folia Foniatrica* 2, no. 3 (1950): 126-159.

29 Manfred Lampl, Johannes D. Veldhuis, and Mark L. Johnson. "Saltation and Stasis: A Model of Human Growth." *Science* 258, (1993): 801-803.

30 Nielsen, et al., "Longitudinal Study of Testosterone and Luteinizing Hormone (LH);" Johanna M.B. Wennick, Henriette A. Delemarre-Van de Waal, Herman Van Kessel, Gerhard H. Mulder, J. Peter Foster, and Joop Schoemaker. "Luteinizing Hormone Secretion Patterns in Boys at the Onset of Puberty, Measured Using a Highly Sensitive Immunoradiometric Assay." *Journal of Clinical Endocrinology and Metabolism* 67, (1988): 924-928; Paul M. Martha, Alan D. Rogol, Johannes D. Veldhuis, James R. Kerrigan, David W. Goodman, and Robert M. Blizzard. "Alterations in the Pulsatile Properties of Circulating Growth Hormone Concentrations During Puberty in Boys." *Journal of Clinical Endocrinology and Metabolism* 69, (1989): 563-570; John M. Cooksey, Ralph L. Beckett, and Richard Wiseman. "The California Longitudinal Study of Male Adolescent Voice Maturation: An Investigation of Selected Vocal, Physiological, and Acoustical Factors Associated with Voice Maturation in the Male Adolescent Attending Junior High School." Fullerton, California: California State University, 1985; Harry Hollien, "On Pubescent Voice Change in Males." *Journal of Voice*, (in press).

31 James M. Tanner, "Sequence, Tempo, and Individual Variation in Growth and Development of Boys and Girls Aged Twelve to Sixteen." In *Twelve to Sixteen: Early Adolescence*, edited by Jerome Kagen and R. Coles. New York: W.W. Norton, 1972; James M. Tanner, "Physical Growth and Development." In *Textbook of Pediatrics*, edited by J.O. Forfar and G.C. Arneil, 1984.

32 Elisabeth G. Degroot, Phillip H. Quanjer, Mervyn E. Wise, and Bert C. Van Zomeren. "Changing Relationships between Stature and Lung Volumes During Puberty." *Respiration Physiology* 65, no. 2 (1986): 139-153; Xiaobin Wang, Douglas W. Dockery, David Wypij, Diane R. Gold, Frank E. Speizer, James H. Ware, and Benjamin G. Ferris. "Pulmonary Function Growth Velocity in Children 6 to 18 Years of Age." *American Journal of Respiratory and Critical Care Medicine* 148, no. 6 (1993): 1502-1508; Véronique Nève, François Girard, Antoine Flahault, and Michèle Boulé, "Lung and Thorax Development During Adolescence: Relationship with Pubertal Status." *European Respiratory Journal* 20, no. 5 (2002): 1292-1298;

33 John M. Cooksey, "Voice Transformation in Male Adolescents." In *Bodymind and Voice*,

729.

34 John E. Cotes, *Lung Function*. 4 ed. Oxford, United Kingdom: Blackwell Scientific, 1979.

35 Leon Thurman, Graham Welch, Axel Theimer, Patricia Feit, and Elizabeth Grefsheim, "What Your Larynx Is Made Of." In *Bodymind and Voice: Foundations of Voice Education*, ed. Leon Thurman and Graham Welch, 356-366. Collegeville, MN: VoiceCare Network and National Center for Voice and Speech, 2000.

36 Statement during course instruction, Principles of Voice Production, Ingo R. Titzel, Director, National Center for Voice and Speech, June, 2004.

37 Leon Thurman, et al., "What Your Larynx Is Made Of."

38 Minoru Hirano, "Phonosurgery: Basic and Clinical Investigations." *Otologia (Fukuoka)* 21(1975): 239-442; Joel Kahane, "Growth of the Human Prepubertal and Pubertal Larynx." *Journal of Speech, Language, and Hearing Science* 25 (1982): 446-455.

39 Minoru Hirano, Shigejiro Kurita, Teruyuki Nakashima, "Growth, Development, and Aging of Human Vocal Folds." In *Vocal Fold Physiology: Contemporary Research and Clinical Issues*, ed. Diane M. Bless, James H. Abbs, 22-43. San Diego, CA: College Hill Press, 1983.

40 Joel Kahane, "Growth of the Human Prepubertal and Pubertal Larynx;" Joel Kahane, "Postnatal Development and Aging of the Human Larynx." *Seminar in Speech and Language* 4 (1983): 189-203.

Puberty and Male Voice Change: From Science to Practice

In June 1984, at the Voice Foundation’s annual voice symposium, Cooksey presented a research investigation that he had completed with the assistance of Joel Kahane, a renowned vocal anatomist.⁴³ The study further solidified the results of the earlier California longitudinal study by Cooksey-Beckett-

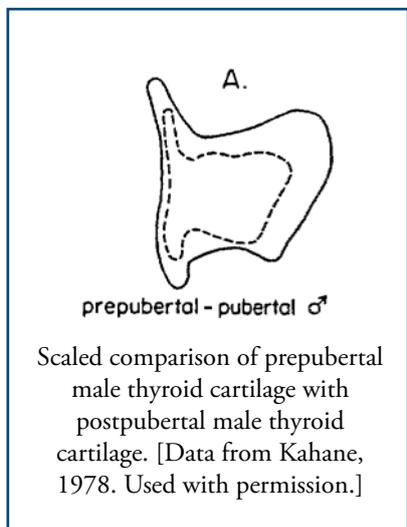
Wiseman. In 1984, Mitzi Groom published the results of her doctoral dissertation in the proceedings of a research symposium on male adolescent voices. She found evidence that voice change phases accelerated in warmer climates, including the summer months in the United States.⁴⁴ In 1985, Joanne Rutkowski, now Professor of Music Education at Pennsylvania State University, published the results of a study that tested and validated the Cooksey guidelines for classifying male pubertal voice change.⁴⁵

Cooksey’s 1984 presentation at the Voice Foundation symposium was one of four sessions about what voice education within school music education was like or could be like. A panel discussion followed and included the four presenters, prominent laryngologists Robert Sataloff and Friedrich Brodnitz, and the founder of the Voice Foundation, James Gould. Brodnitz had previously, and rather famously, contended that boys who were experiencing puberty should not be allowed to sing.⁴⁶

to-back dimension of the upper area of the largest cartilage, the thyroid. That dimension in the male thyroid cartilage undergoes about three times more horizontal growth than the same dimension in females (15.04-mm compared to 4.47-mm). That lengthened area in the male thyroid cartilage forms what is commonly called the “Adam’s apple.”

The vocal tract is basically a tube made up of the throat and mouth—the voice-resonating areas.⁴¹ During and following puberty, the average length of male vocal tracts increases, becoming significantly longer and developing greater circumference. Full adult dimensions are completed by ages 20 or 21. The vocal tract growth results in amplification of the lower partials of the vocal spectra, thus adding a “fullness” component to perceived voice quality.

One indicator of vocal tract length is the location of the lowest part of the larynx (cricoid cartilage) relative to the cervical vertebrae of the spinal column.⁴² In infants, that lowest border of the larynx is located near the lower border of the third cervical vertebra (C3). By age 5 years, under normal growth processes, the low border of the male larynx is located near the middle of C5, near the upper/middle of C6 by 10 years, and near the low area of C6 at the end of puberty. By about age 20 years, the lowest border of the male larynx is located near the upper area of C7. Further downward settling may occur, but the bottom of the larynx remains within the C7 region in males throughout life.



Scaled comparison of prepubertal male thyroid cartilage with postpubertal male thyroid cartilage. [Data from Kahane, 1978. Used with permission.]

Table 1

Mean male and female total vocal fold length (in millimeters) from prepuberty through puberty. [Data from Kahane, 1983. Used with permission.]

	Prepuberty	Puberty	Growth	Percent Increase
Male	17.35	28.92	11.57	66.68
Female	17.31	21.47	4.16	23.97

41 Leon Thurman, Axel Theimer, Graham Welch, Patricia Feit, and Elizabeth Grefsheim, “What Vocal Sounds Are Made Of.” In *Bodymind and Voice: Foundations of Voice Education*, ed. Leon Thurman and Graham Welch, 321-325. Collegeville, MN: VoiceCare Network and National Center for Voice and Speech, 2000; Minoru Hirano, Shigejiro Kurita, Teruyuki Nakashima, “Growth, Development, and Aging of Human Vocal Folds.”

42 Joel Kahane, “Postnatal Development and Aging of the Human Larynx.” Jan Wind, *On the Phylogeny and the Ontogeny of the Human Larynx: A Morphological and functional Study*. Groningen, Sweden: Wolters-Noordhoff Publishing, 1970.

43 John M. Cooksey, “Vocal-Acoustical Measures of Prototypical Patterns Related to Voice Maturation in the Adolescent Male.” In *Transcripts of the Thirteenth Symposium, Care of the Professional Voice, Part II: Vocal Therapeutics and Medicine*, ed. Van L. Lawrence. (New York: The Voice Foundation, 1985) 469-480.

44 Mitzi Groom, “A Descriptive Analysis of Development in Adolescent Male Voices During the Summer Time Period.” In *Proceedings: Research Symposium on the Male Adolescent Voice*, ed. E.M. Runfola, (Buffalo, New York: State University of New York at Buffalo Press, 1984) 80-85.

45 Joanne Rutkowski, “Final Results of a Longitudinal Study Investigating the Validity of Cooksey’s Theory for Training the Adolescent Voice.” *Pennsylvania Music Educators Association Bulletin of Research in Music Education* 16, (1985): 3-10.

46 Friedrich Brodnitz, “On the Changing Voice.” *National Association of Teachers of Singing Bulletin* 45, no. 2 (1983): 24-26.



Marianene Grimont © NamurImage.be

WYC singer

Yet, upon reviewing the scientific evidence, Brodnitz declared that if music educators and choral conductors followed the results of Dr. Cooksey's research, then boys could safely sing during puberty. Research could therefore inform the pedagogy of choral music for boys with changing voices.⁴⁷

Cooksey spent a sabbatical year from 1992 to 1993 in the United Kingdom, hosted by renowned child-voice researcher Graham Welch. A one-year study of boy singers in the London Oratory School and Primary School was undertaken and the results were published.⁴⁸ Again, the validity and reliability of the Cooksey guidelines were confirmed.

A few years later, the Welsh pediatrician, Meredydd Harries and his colleagues investigated whether or not there was a correlation between Tanner's five stages of genital growth in pubertal males (G1—G5) and the six phases of voice change in Cooksey's guidelines (C1—C6).⁴⁹ Twenty-six non-chorister schoolboys, aged 13 to 14 years, were assessed on five occasions at three-month intervals over one year. Both the Tanner and Cooksey classification guidelines were followed and various data were collected such as salivary testosterone profile, electrolaryngographs, and analyses of recorded speech and singing episodes. The final report concluded with, "This study shows a good correlation between the G and C methods of staging and confirms the Cooksey system as valid for monitoring an individual subject longitudinally through puberty."⁵⁰

In 1994, results of a 5-year longitudinal investigation of male adolescent voice change were published.⁵¹ The study was funded by one of the institutes of the U.S. National Institutes of Health and described effects of voice change on speech (no sung pitches were studied). Forty-eight male subjects were 10.5- to 11.5-years-old at the study's beginning and 15.5- and 16.5-years old at the end. The most relevant objective measurements were speaking fundamental frequency (SF_0) and phonational frequency range (PFR). Standard spoken passages were read to determine SF_0 and pitch sliding was used to determine PFR. Based on the then-current state of knowledge about voice change in the speech sciences, the authors determined that stable adolescent voice change measurements could be obtained, the related vocal changes appeared in predictable patterns, and both the onset and duration of voice change extended over a longer period of time than had been previously thought.

Much more recently, Harry Hollien reviewed a wide array of

47 Personal recollection as organizer and one presenter in four presentations on voice education in music education; other presenters were Anna Peter Langness and Deborah K. Lamb.

48 John M. Cooksey, "Do Adolescent Voices 'Break' or Do They 'Transform'?" *VOICE, The Journal of the British Voice Association* 2, no. 1 (1993): 15-39; John M. Cooksey and Graham F. Welch, "Adolescence, Singing Development and National Curricula Design." *British Journal of Music Education* 15, no. 1 (1998): 99-119.

49 Meredydd Lloyd Harries, Judith M. Walker, David M. Williams, Sarah M. Hawkins, and Ieuan A. Hughes, "Changes in the Male Voice at Puberty." *Archives of Disease in Children* 77, (1997): 445-447.

50 Ibid.

51 Harry Hollien, Rachel Green, and Karen Massey, "Longitudinal Research on Adolescent Voice Change in Males." *Journal of the Acoustical Society of America* 96, no. 5 (1994): 2646-2654.

anatomical, physiological, and practical application studies about male pubertal voice change.⁵² Included were the 5-year study mentioned above and special mention of the Cooksey-Beckett-Wiseman research. Hollien concluded that correlations between the course of general pubertal growth and changes in spoken *and sung* fundamental frequency (F_0) range were valid measures of what he called adolescent voice change (AVC). He proposed a model of AVC in which plots of the spoken or sung F_0 change parameter could *define* AVC, including its start, extent, and completion.

A significant challenge to voice educators and voice scientists has been the presence of phonation gaps (no vocal sound) within adolescent boys' singing ranges—what Cooksey referred to as “blank spots.” In 2008, Elizabeth Willis and Dianna Kenny, assisted by Graham Welch, took up that challenge and published some unique and valuable findings.⁵³ Over one year, they studied relationships between phonational gaps, body weight, and SF_0 in 18 boys who were completing year seven at two secondary schools in Sydney, Australia. The average age of the boys was just under 13 years at the beginning of the study. Over the year, objective physical and acoustic measures were gathered during five data-gathering visits.

Willis and Kenny confirmed Cooksey's “blank spot” gap in phonation, clarifying that it almost always occurred toward the second half of the voice change process, beginning around the transition between Midvoice IIA and Newvoice. They gathered data by using more sophisticated voice analysis instruments than were available to Cooksey in the early 1980s. The male singers were recorded performing six vocal glides (*glissandi*). Three of them descended from subjects' uppermost phonational frequency range (PFR) to lowest PFR, and three ascended from subjects' lowest PFR to their highest, thus exposing any gaps that were present. There were three major findings.

First, in those boys who experienced phonational gaps during the glides, the gaps extended over a wider pitch range than was found by Cooksey, and some boys had a series of up to three gaps that changed in phonational range (pitch range) over time. The first of these started with gaps that were below the boys' SF_0 (average range A_2 to D_3), then later changed to an upper pitch range gap (E_5 to F_5), before becoming a mid-range gap (C_4 to G_4). Some of the gaps included pitches that Cooksey had found could be easily sung and some of the mid-range gaps lasted longer than Cooksey had indicated.

Second, the researchers were interested in related research findings that males typically gained weight during the second half of early adolescence.⁵⁴ The researchers wondered if there was a correlation between this weight gain and the phonational blank spots that signaled the second half of the voice change process.

Indeed, at the end of the study when the boys' average age was nearly 14 years, all boys heavier than 54.8 kg (120.8 lbs) had gaps that averaged from $D\#_4$ to $G\#_4$.

Third, Willis and Kenny indicated that no voice education method could overcome phonational gaps, but they expressed no opposition to Cooksey's recommended use of slow downward sigh-glides to assist in the transition toward full-range singing and disappearance of the gaps. The authors recommended more research into all of their findings.

Boys Choose to *Sing* because They Can

Irvin Cooper and John Cooksey dedicated considerable time and energy in their lives to helping adolescent boys *know* that their voices—over their entire lives—are capable of *skilled* singing. And, that each of them is a human being who is capable of speaking and singing (and moving) *expressively* from the heart, with rich empathy for their fellow human beings.

On one wall of the choral music room, a middle school teacher who used Cooksey's voice classification guidelines, placed a horizontal row of six printed placards across the top. The placards named each of the Cooksey classification labels, i.e., Unchanged, Midvoice I, etc. On the left end of that wall, placards were placed top-to-bottom on which the name of each boy in the school choral program was printed. The same was done on another wall for the girls in the program.

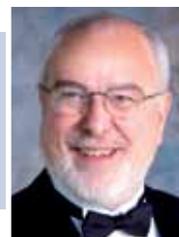
On a selected day, meeting only with the boys, the choral teacher explained, in simple terms, about voice change, its growth spurts, and the changes of vocal capability that accompanied them. Using the choir room piano and older, more experienced boys, he showed them all how to classify their own voices. When the boys thought they had changed to the next category, they were to tell the choir teacher and the teacher would confirm or disconfirm the boy's decision. If confirmed, the boy would move his name under his new voice change category in the current or next rehearsal.

Those conversations were made possible because of the teacher's knowledge of the physiology of voice change and awareness of adolescent social and cognitive development. The boys were engaged as musicians, aware of their present capabilities, and eager to move toward the next singing experience. Vocal transformation had enabled musical transformation.

As it should be. ●

With the kind permission of Choral Journal, the journal of the ACDA. The article was first published in its April 2012 issue.

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52 Harry Hollien, "On Pubescent Voice Change in Males." *Journal of Voice*, (in press).

53 Elizabeth C. Willis and Dianna T. Kenny, "Relationship between Weight, Speaking Fundamental Frequency, and the Appearance of Phonational Gaps in the Adolescent Male Changing Voice." *Journal of Voice* 22, no. 4 (2008): 451-471.

54 Jody Kreiman, Bruce R. Gerratt, Gail B. Kempster, Andrew Erman, and Gerald S. Berke, "Perceptual Evaluation of Voice Quality: Review, Tutorial, and a Framework for Future Research." *Journal of Speech, Language, and Hearing Research* 36, (1993): 21-40.



The well attended IFCM presentation during the ACDA Convention (Dallas, March 2013)

International Federation for Choral Music

IFCM Holds General Assembly in Dallas

Cristian Grases

The MUSICA International Project

Now Full Interactivity with the Virtual Choral Library

Jean Sturm

America Cantat, Bogotá, Colombia, 23-30 March 2013

Oscar Escalada

IFCM Holds General Assembly in Dallas

ACDA National Convention plays host, 12 March 2013



IFCM Board meeting on March 12
Dr. Michael J. Anderson, IFCM President welcoming all members at the General Assembly



The American Choral Directors Association (ACDA) held its National Convention this year in Dallas, Texas, USA. The IFCM board of directors was invited to hold its 2013 General Assembly as a part of this event. Although modestly attended, the assembly proved to be very informative and welcoming, in a casual and intimate atmosphere characterized by good humor and positive energy.

IFCM President, Michael J. Anderson, welcomed all members and started the meeting with a moment of silence in honor of the recent passing of two choral luminaries and special friends of the organization: Paul Wehrle and Eric Ericsson. After preliminary introductions Michael offered an overview of the reports and issued a special invitation for all attendees to actively take part in IFCM initiatives.

Håkan Wickström, IFCM treasurer, offered a complete financial report for 2010, 2011, and 2012, in addition to presenting the independent auditor's report for each of these IFCM reports. He also communicated that the accounting had to be moved from Belgium to Finland, where he resides. The internal financial audits for 2010 through 2013 will be completed by Montserrat Gual i Serra and Ann Meier Baker prior to the General Assembly in Seoul, 2014. The General Assembly voted to approve the financial reports.

Francesco Leonardi took the floor and led a presentation on membership centering on strategies to increase IFCM's current membership base. He also offered a detailed report on the World Choral Day, highlighting the increasing number of participants in this important project of the Federation. Francesco later presented two new IFCM project initiatives: the World Exposition 2015 to be held in Milan, Italy, and the Choral Ambassadors. To conclude, he informed the General Assembly of the new design for IFCM's website as part of the rebranding strategy that the Federation is currently undergoing.

Michael then informed the General Assembly of the creation of IFCM-US, which is an entity created to help in the fundraising efforts of our organization. He explained that the sole purpose of this non-profit entity is to raise tax-deductible funding for IFCM in adherence with US tax laws. For continuity and consistency, the president of IFCM is also the president of IFCM-US.

Cristian Grases
choral conductor
and teacher

20 Andrea Angelini, Managing Editor of the *International Choral Bulletin* (ICB), shared information about the Second Competition for Choral Composition, held in 2012. There were 637 entries and three rounds of voting, resulting in Francis Corcoran (Ireland) as the Outright Winner for his *Eight Haikus*, with two Special Prizes being awarded to Itzam L. Zapata Paniagua (Original Sonic Landscape) and Rudi Tas (Notable Harmonic Originality), and four Honourable Mentions. Andrea added that IFCM was presently advising composers on possible publishing opportunities, this liaison entrusted to Michael J. Anderson. He also reported on the ICB in general, informing the gathering about the structure of the publishing operation, its regular collaborators and assistant editors, and highlighting recent improvements in quality as well as lower printing costs.

Stephen Leek presented the new IFCM logo as part of the organization's re-branding. He also commented on the communication channels of IFCM (E-news, ICB, and the website), and emphasized the importance of creating solid and long-lasting communication links between composers, IFCM member organizations, and individual members.

Thierry Thiébaud offered a report on the project Conductors Without Borders, while Theodora Pavlovitch reported on the Mediterranean Voices Conference and the upcoming Fifth IFCM Multicultural and Ethnic Choral Conference that will take place from the 22nd to the 28th of July, 2013.

Finally, Fred Sjöberg presented the Urban Youth Choir Festival, a project of VOICE (Vision On Innovation For Choral Music in Europe), which will take place in June 2013, along with the International Master Class in Choir and Orchestral Conducting, which will take place in October 2013.

Michael presented information on the Tenth World Symposium on Choral Music to be held in Seoul, Korea 2014. He reported on IFCM's efforts to develop its connections with China through efforts like the World Choral Summit and the Asia Pacific Choral Summit, the latter a biennial event (the next held in Malaysia). Finally, he emphasized the importance of encouraging younger leaders to become active. He informed those present that IFCM is working with founding member ACDA to present the Second World Youth Forum sometime within the next two years.

The General Assembly closed with some reflections by the attendees regarding the importance of more member participation and the interaction between different cultures, as well as the role IFCM plays in promoting these values through choral activities around the world. IFCM's position as an umbrella organization that promotes and connects other individuals and organizations seems key to the development of cultural bonds and global values.

Cristian Grases obtained his Masters Degree in Choral Conducting under Alberto Grau and María Guinand in Caracas, Venezuela, and his Doctorate in Choral Conducting at the University of Miami. He is an award-winning composer active as a guest conductor, clinician, adjudicator and pedagogue in North and South America, Europe, and Asia. He is a Board Member of IFCM and the chair of the Ethnic and Multicultural Perspectives Committee for the ACDA, Western Division. He is currently an assistant professor at the University of Southern California in Los Angeles, USA. Email: cgrases@gmail.com



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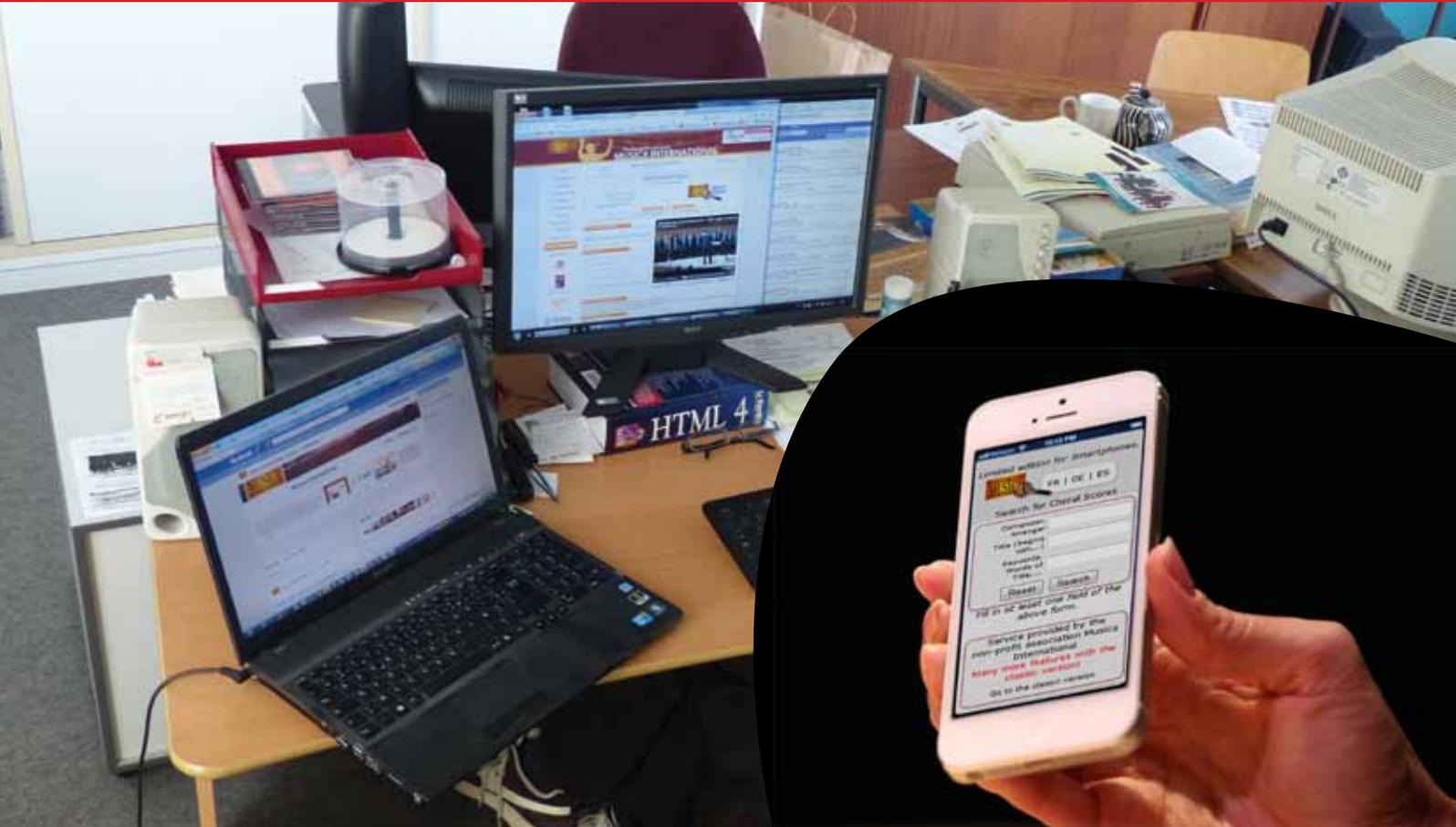
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Santa Barbara, CA
Feb. 18 - 22, 2014

The MUSICA International Project

Now Full Interactivity with the Virtual Choral Library



Jean Sturm
Executive Director of
Musica International

Accessibility of information on the choral repertoire has completely changed during the last twenty years. Who could have imagined, when the first records of what is now Musica were input thirty-five years ago on a minicomputer using a teletype, that this would ultimately lead to a unique information tool on choral music that would be immediately available to everyone, everywhere, even on a smartphone?

Musica is a 'service' of the IFCM to the world choral community, through the Musica International association, and available in English, French, German and Spanish. The association was created in 1998 by the IFCM and the Centre d'Art Polyphonique d'Alsace. It currently has thirty-six institutional members all over the world, and its mode of operation is cooperative. The input of data is entrusted to the key players in the choral universe: choral federations, composers, publishers, conductors, universities, music libraries and others.

The Choral Database and Virtual Library

Musica's ongoing task is to develop a comprehensive cognitive database, an idea which first saw the light of day back in 1982. The database is a choral music research and teaching tool for the benefit of conductors, musicologists, music schools, choral federations, retailers and many others. It is also perfect for amateur musicians who are eager to discover and enjoy the choral repertoire.

At present, Musica contains descriptions of more than 165,000 titles, biographies of 30,000 composers and links to over 2,000 publishers of choral music. It is Musica's ambition to be the leading **virtual library of choral music**, a resource containing all possible information about a score.

To be comprehensive, the project covers all levels:

- Description of the score: structured in over **a hundred different categories of information** (composer, arranger, publisher, title, genre, form, difficulty, type of choir, language, instrumentation, keywords, etc.), with automatic translations. More than 200,000 **multimedia links** also provide a fuller understanding of the chosen piece: image of one or more pages of the score, full text, a translation in several languages, a sound clip or video or both of a good interpretation, a sound file giving the pronunciation by a native speaker, a midi file, and external links. As well as being a tool for designing choral programs, therefore, Musica is also a way of taking pleasure in music.
- Coverage of the choral repertoire: pieces for children's, male, female or mixed-voice choirs, Gregorian chant, traditional songs, Bach chorales, pop music, choral jazz, the classical greats, opera choruses ... all of these live happily side by side.
- Origins of the music: the spread of the project to all continents has made it increasingly multicultural, with equal importance given to all choral heritages.

The website <http://www.musicanet.org>

The entire Musica website is available in four languages. Alongside the database with its infinite scope for searches, three highly-appreciated features in particular make it worthwhile to visit at least once a month:

- the favorite piece of the month: every month, a musical committee selects *the* piece that every conductor of the world would take to a desert island, if only one could be taken. In this way an anthology is being built up containing highlights of international interest which all conductors can harvest.
- the 'Auditorium': an alphabetical list of thousands of choral sound clips and videos.
- the anniversaries of composers: a list of composers whose key anniversaries will be celebrated during the next three years. Another mine of information for those planning ahead.

Now Fully Interactive

Beyond just benefiting from Musica, anyone can now contribute actively to its development.

1. The online **Musica WIKI** adds an open space to each title. Every composer, publisher, conductor, musicologist or music lover can add comments, information or performance reports to their chosen piece.
2. **Uploading multimedia files**: files lying dormant in a local computer drive can now be given a new lease of life – worldwide. By sharing, say, the text of a piece, its translation, pronunciation files or a concert recording, anyone can contribute to the cooperative virtual library.

3. Direct online input of data: anyone can now participate in enriching the database. Composers can input their compositions, publishers their publications and conductors their favorite pieces if they are not yet described. To do this, a software can be downloaded from **www.musicanet.org** (just follow the on-site explanations). Other possibilities for data entry exist, such as merging Excel files. Contact **office@musicanet.org**.

4. Managing personal music holdings inside Musica: no need to purchase software or create a local database. Search for the corresponding record, which already contains detailed information, and just add personal data (location of the score...) in your own private fields. If a piece is not yet referenced, your entries will mean a new record in the database, helping to expand Musica in a win-win situation. Find out more by writing to **office@musicanet.org**.

5. A network of correspondents: if you are interested in contributing actively to the extraordinary adventure that has been ours for over thirty years and have skills that could help Musica to move forward, please get in touch with the coordination office.

The Musica workshops

Although online input is now possible, Musica organizes 'working sessions' in which any conductor, musicologist, composer, publisher or music librarian is welcome to take part. These are always great opportunities for pooling specialized choral knowledge, optimizing the input of participants' own works or publications, taking advantage of local capacities, improving existing records, recording pronunciations, all in a very friendly and collegial atmosphere with other enthusiasts. The work does not exclude sightseeing or indulging in the local cuisine, on the contrary. A list of upcoming sessions is displayed on the website.



Demonstration of Musica during a conducting workshop in Kinshasa ►

Musica is also looking for people ready to organize sessions in order to cover the specific choral repertoire of a country.

Full privileged access

Professional users of www.musicanet.org wish to get more than is available through standard free access to the documentary information.

Musica therefore offers the possibility of full privileged access, with no limitations:

- Like any non-profit organisation, Musica International needs financial support, even small. Our appreciation is shown by giving donors full privileged access.
- Choral federations or choral directors' associations that are members of Musica can offer **global** privileged access to all their members. For more information, contact the Musica office.
- The **professional subscription** is specially designed for **music libraries**. Moreover, Musica can provide global privileged access to an institution or even a whole campus by automatic recognition of all its computers, with no need to log in. And there are additional advantages for libraries. Convince your library to subscribe and benefit from its full access.

The road towards complete coverage of the global choral repertoire is still long. Take full advantage of what has already been achieved. And maybe you would like to contribute a brick to the edifice? The more of us share in the development of Musica, the more and the faster we will reap the rewards.



▲ A Musica Session at the University of Strasbourg, with participants from France, Germany, Switzerland and USA

Professionally speaking, **Jean Sturm** has always belonged to two worlds, as a scientist and as a musician in the service of choral music. Until 2011 he worked as a researcher at the French National Center for Scientific Research (CNRS). For much of the same time, until 2006, he was also director of the Allegro Vocal Ensemble in Strasbourg. He combined his knowledge of information sciences with his passion for choral music in the Musica project which became reality and went from strength to strength under his leadership. Jean is currently the volunteer executive director of Musica. His talents as an organizer were also highlighted when he first proposed and then became the linchpin of the Europa Cantat 9 festival, which welcomed 4,300 choral musicians from thirty-three countries to Strasbourg in 1985, the European Year of Music. In 2000, Jean Sturm received an award from Fondation Alsace for the Musica project. Email: jsturm@musicanet.org

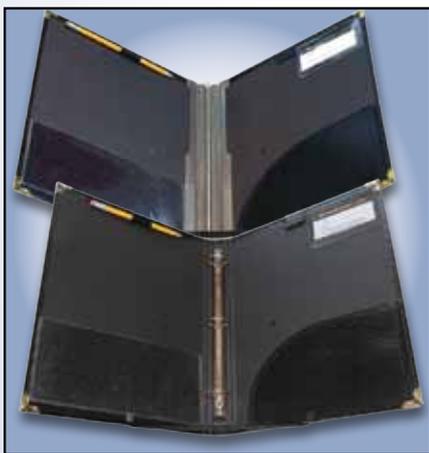


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Edited by Gillian Forlivesi Heywood, Italy ●



▲ Celebrating the 150,000th record of Musica in Bavaria, with participants from Germany, France, Poland, Latvia and USA



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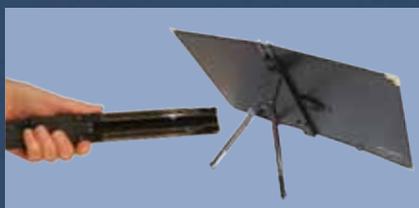


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America Cantat 7

Bogotá, Colombia, 23-30 March 2013



America Cantat opening ceremony at Bogotá, Plaza Cultural Santamaría (Antigua Plaza de Toros) ▲

Oscar Escalada and Ricardo Denegri, co-founders of America Cantat Choral Festival ►



Oscar Escalada
composer, arranger,
musical director and
musicologist

It is a pleasure for me to share feedback from participants and workshop leaders in order to give an objective and personal view of the event, which was organized by the Choral and Orchestral Corporation of Colombia (CCOC). The festival was attended by 1,200 participants representing 36 nations. A total of 51 choirs took part and there were eleven workshops, three round tables, the world premiere of the commissioned work *Canta América*, a parade and massive welcome concert for local and international delegations in the Bogotá bull ring. Audience members totaled 21,000 and they attended fifty-two concerts in sixteen venues.

Oscar Escalada

América Cantat VII Leadership

President Pro-tem:

Jorge Zorro Sánchez

General Director:

María Beatriz Giraldo de Calle

Treasurer: **Abraham Hidalgo**

General Administrator:

María Catalina Prieto

General Director CCOC:

Jorge Alejandro Salazar

Workshop Coordinator:

Carolina López

Major Work Coordinator:

Linda Vanessa Rodríguez

Evening Concert Coordinator:

Cristina Calle y Stefany López

Public Relations: **Marleny Fandiño**

Volunteer Coordinator: **Gladys**

Forero

Editor: **Marcela Giraldo**

Printing: **Inkventiva Producciones**

– **Gustavo Millán**

President of the Argentinian Association for Choral Music (América Cantat): **Ricardo Denegri**
Permanent Secretary-America Cantat: **Oscar Escalada**

Commentaries on the Event

Low Budget-Rich Rewards

The 'Cantat concept' has spread throughout the world. Turin, Italy presented the eighteenth Europa Cantat festival, and Bogotá, Colombia hosted the seventh America Cantat. Preparations for the nineteenth Europa Cantat in Pecs, Hungary are well underway. The idea continues to attract mainly young singers from Europe, Latin America and many other parts of the world. At América Cantat VII more than 1,500 participants were exposed to the rich and varied choral repertoire of Latin America, including music from countries such as Argentina, Venezuela, Cuba, and of course Colombia. The event began with a gala opening concert



in the Bogotá Bull Ring, in which the participants were encouraged to take an active role in the week's events. Arrangements of popular tunes such as *Colombia Tierra Querida*, *Son de la Loma* and *La Pollera Colorá* almost brought down the house.

The high point of the official opening in the Teatro Mayor was the wonderful *Ecological Operetta* in Four Acts by Alberto Grau, arranged for orchestra by the young Colombian conductor and composer Jorge Alejandro Salazar. María Guinand led a brilliant and energetic concert with choir and orchestra made up entirely of young musicians, and the performance was given a standing ovation. The premiere of *Canta América*, a new work by Spanish composer José Buenaguá, was also given.

During the morning sessions there were workshops with varied repertoire. The organizers of the festival invited conductors and teachers from around the world: Robert Harris (USA), Mark Anthony Carpio (Philippines), Elise Bradley (Canada), Luimar Arismendi (Venezuela), Digna Guerra (Cuba), Silvana Vallesi (Argentina), Ricardo Portillo (Argentina), Hiran Santos Monteiro (Brazil), Julián Gómez (Colombia), and Josep Vila (Spain).

From top to bottom:

- Opening official greetings with Jorge Zorro Sánchez, AC VII Pro-Tempore President, the Bogotá Cultural Deputy and Ricardo Denegri
- Opening concert, theatre Mayor Julio Mario Santodomingo
- Left to right: María Guinand (Venezuela), Jorge Alejandro Salazar (Colombia), Robert Harris (USA), Oscar Escalada (Argentina), Josep Vila (Spain), Francesco Leonardi (Italy), Jorge Córdoba (México) and Ricardo Denegri (Argentina) at Monserrate sanctuary.
- Michael Anderson, IFCM President, and Oscar Escalada, with the Swingle Singers
- Incorporating Colombia into OAC. Left to right: D. Guerra (Cuba), J. Córdoba (México), O. Escalada (Argentina), J. Sánchez (Colombia), R. Denegri (Argentina), M.C. Prieto (Colombia), M. Guinand (Venezuela) and M.B. de Calle (Colombia)

The seventh America Cantat conference also offered performance opportunities for choirs throughout Latin America and abroad. The Latin American choirs Schola Juvenil de Venezuela and Entrevoques from Cuba were among the best at the festival. The Santa Cecilia choir from Colombia and North Sydney Choir (Australia) joined forces to present a fine concert of the Mass in C Minor (KV 427) by Mozart in Cristo Rey church. Studio Vocale from Germany gave several fine concerts in Bogotá, and pop groups Witloof Bay (Belgium) and Cat's Pajamas (USA) gave performances of lighter repertoire.

The Time Ensemble was, without a doubt, a standout in the concert programming. The choir is made up of former singers in the World Youth Choir, and as such, is an important ambassador for the cause. A beautiful piece by American composer Dan Bosque featured on the program. We can expect much from them in the future. Finally, the University of the Philippines Madrigal Singers and the Swingle Singers gave the fine performances we have come to expect.

América Cantat has represented itself well. An enthusiastic group of volunteers proved that a great undertaking need not require a large budget, which gives us much to reflect upon for similar European festivals.

Koenraad De Meulder

Amberes, Belgium

Managing director- Koor&Stem, Flanders Choral

Organization

Treasurer- European Choral Association – Europa Cantat

América Cantat VII was everything that I had hoped it would be: a place to see colleagues, an atmosphere of constant creativity, multiple stages with varied offerings, a chance to meet, create and make contacts, and an opportunity to learn and take in great music. We enjoyed special guest choirs of very high quality, which introduced new music as well as standards of the choral repertoire. Other choirs, many of them from Colombia, took roles as workshop ensembles with energy and intent. We enjoyed unforgettable concerts, in corners of the hotel, in open air on Monteserrate hill, in churches, museums and theaters. The opening was colorful and enjoyable, in best Latin American style, and the official opening concert was a model of organization and musical excellence as groups of young musicians from Colombia, Venezuela and Australia came together under the baton of great maestros.

I returned happy to my country, renewed and comforted by delightful sounds and new friends, with new ideas and energy. I will always remember the Colombian landscape, as well as the happy, easy smiles of the MADZ, Time Ensemble, the precision and musicality of Entrevoques, the energy and rhythm of the young singers of the Schola Cantorum of Venezuela, the beauty of the

works presented by the Coro Universitario de Mendoza, and the joy of so many other choirs which added their voices in Bogotá.

Virginia Bono

Santa Fe, Argentina

Director of Estudio Coral Meridies, Coro Juvenil AsomArte and Coro Femenino del Instituto Coral de Santa Fe.

There is a well-known saying "It was better in the old days". Sometimes it holds true, but not in the case of América Cantat. I have had the good fortune of attending the previous two festivals (Mexico 2004, Cuba 2007) and have seen the same emphasis on quality and improvement year after year. The excellent organization of this festival created a unique atmosphere and such wonderful energy that even the most dour individual was changed. Group singing always creates magic moments.

Another great aspect was the generous audience welcome. Those not necessarily choral cognoscenti showered the performers with applause. Choral music has an advantage over other musical forms; the instrument is the human voice itself, and we indulge in two art forms at once: music and poetry, which are unquestionably sisters in the service of great art.

Jorge Córdoba Valencia

México DF, México

Composer and Music Director: Ensamble Vocal Femenino Tuúmben Paax

It was a great pleasure to have been a workshop leader in the América Cantat VII festival. It was indeed a delight to work together with choral singers, directors and fellow clinicians from America and Europe. My workshop was well attended, with between 125-150 participants, the majority of whom also participated as singers. There was a variety of experience among the singers, from members of choirs participating in the festival to others with less experience in performing and reading music. But all were highly engaged in learning more about the African-American repertoire (spirituals), and especially interested in the point of view of an African-American choir director. The outpouring of positive comments and expressions of gratitude for what we learned and experienced in rehearsal and concert was moving and memorable. This wonderful experience offers further proof that choral music knows no cultural or linguistic boundaries, and that the Afro-American spiritual is loved and appreciated by all peoples of the world.

Robert A. Harris,

Evanston, Illinois

Orchestra director and composer, Professor Emeritus of choral studies, Bienen School of Music of Northwestern University, Evanston, Illinois

América Cantat VII, which took place during Holy Week in Bogotá, was a wonderful experience. From the point of view of a European conductor, submerging myself for a week in high-quality Latin American repertoire was both fascinating and enriching. I was especially impressed with many of the modern compositions, arrangements of folk music, and works based on Caribbean rhythms and dances. The high level of the arrangements, and in some cases the level of virtuosity of the performers, left me amazed, and I must mention the Coro Universitario de Mendoza, Argentina, the Joven Coro Sinfónico Simón Bolívar and the Joven Schola Cantorum de Caracas, both from Venezuela, and the Coro Arcadia from Colombia. Watching Cuban conductor Digna Guerra, and the purity, efficiency and expressiveness of her gestures, made a huge impression. The sound

of her choir, Entrevoces, had an extraordinary transparency, and her interpretations never failed to inspire.

I have nothing but words of appreciation and admiration for conductor Cecilia Espinosa and the members of her choir Tonos Humanos, who lent such energy to my workshop on Renaissance European Madrigals. My heartfelt congratulations to all who worked on this event. Be sure not to miss the next one: América Cantat VIII.

Josep Vila i Casañas
Barcelona, España
Director of the Orfeó Català and Cor de Cambra del Palau,
Professor of Choral Conducting at the Escola Superior de Música de Catalunya

Translated from the Spanish by Joshua Habermann, USA ●

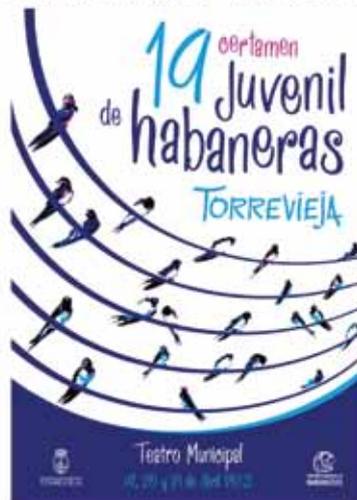


**59th INTERNATIONAL CHORAL CONTEST
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 TORREVIEJA (SPAIN)**

It will take place between the **22nd to 28th July 2013**.
 During 7 days at dusk, the participants choirs will sing outdoors habaneras and polyphony in the wonderful auditorium "Eras de la Sal" in the coast of Mediterranean Sea.
Inscription deadline: 31st JANUARY 2013.

**19th INTERNATIONAL CHORAL CONTEST
 HABANERAS AND POLIPHONY FOR YOUTH CHOIR
 TORREVIEJA (SPAIN)**

Will take place between the **19th to 21st April 2013**.
Inscription deadline: 2nd JANUARY 2013.



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Amb. Dho Young-shim, Chairperson of UNWTO ST-EP Foundation and IFCM Board Member, IFCM President Dr. Michael J. Anderson, Prof and Ms Yoon, Philip Brunelle, and Dr. Lee Sang-kil, President of the Korean Federation for Choral Music with Korean delegates at ACDA Convention in Dallas

Choral World News

A Carol Competition in Minneapolis
Philip Brunelle

First Xinghai Prize International Choir Championships - Guangzhou, China, 2012
Zimfra Poloz

From Britten to the Blues – From Rutter to the Renaissance:
The 2013 National Conference of the American Choral Directors Association
Scott W. Dorsey

Eurasia Cantat, 16-19 April 2013:
A Choral Festival on the Verge of Two Continents
Andrea Angelini

The 2013 International Chamber Choir Competition in Marktoberdorf
Tim Koeritz

Seventh International Competition for Young Choral Conductors
St. Petersburg, Russia
Sonja Greiner

We Move The World - A 'Free' Proposal for All Choirs
Branko Stark

Report of the Seventh Choral Competition for Children's Choirs 'Il Garda in Coro'
Enrico Miaroma

The Tallis Scholars at Forty - An interview with Peter Phillips
Graham Lack

A Carol Competition in Minneapolis

Christmas carols have been part of holiday celebrations for centuries. The question is – how to keep carols fresh and interesting? Exactly 15 years ago VocalEssence, the choral organization in Minneapolis, Minnesota, USA launched a Carol Competition opened to composers of all ages whose permanent residence is North America. The carol (maximum 3 minutes) could have a sacred or secular, medieval to present-day text appropriate for a concert setting. Proof of public domain or author's written permission for use of text is required.

Each year the competition features choirs with a different instrument and the results have been fascinating. With the American Composers Forum promoting the competition and collecting the entries we have had between 75 and 150 entries each year. The list of instruments during these 15 years includes harp, string orchestra, percussion, recorder, cello, acoustic guitar, celesta, French horn, viola, hand-bells, English horn, flute and piano. In addition one year's competition featured carols with audience participation and another was a cappella.

Applications and scores are screened for completeness by the American Composers Forum staff with final selection and programming decisions made by VocalEssence Associate Conductor Sigrid Johnson and me. Of course, we reserve the right not to make an award. However, that has never been the case and each year we have had two winners, each of which receives a cash gift of US \$1000. In most cases the composers have come to Minnesota for the premiere, have been interviewed by the local media AND have had their carol broadcast nationally on American Public Media the following Christmas.

Each year the 'Welcome Christmas' concert is performed five times and the new carols appear on all programs. Most of the carols have subsequently been published by various publishers and have received numerous performances nationwide. For more information on this exciting program please consult the VocalEssence website: www.vocalescence.org ●

Philip Brunelle, artistic director and founder of VocalEssence, is an internationally renowned conductor, choral scholar and visionary. He has made his lifelong mission the promotion of the choral art in all its forms, especially rarely heard works of the past and worthwhile new music. Under his leadership, VocalEssence has commissioned more than 150 works to date. Philip has conducted many major symphonies as well as choral festivals and operas on six continents. Over the past decade Philip has been deeply involved with the International Federation for Choral Music (IFCM). He served as president of the Sixth World Choral Symposium, held in Minneapolis in 2002. He is a Vice President of the IFCM Board and is currently serving as Executive Director for the 2014 World Choral Symposium to be held in Seoul, South Korea. Philip holds five honorary doctorates and has been recognized for his commitment to choral music by the countries of Norway, the United Kingdom, Hungary, Sweden and Mexico. Email: pbrunelle@vocalescence.org



First Xinghai Prize International Choir Championships - Guangzhou, China, 2012

International Symposium on Children's and Youth Choral Music: The World of Young Singers



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▲ Hamilton Children's Choir and Xinghai Conservatory of Music University Girl's Choir,
Yang Hongnian and Zimfira Poloz

Zimfira Poloz
choral conductor and
teacher

The First Xinghai International Choir Championships were held between November 8th and 14th 2012 in Guangzhou, China, a large city of some 16 million citizens and one which has its own flourishing choral culture. Not only did the Hamilton Children's Choir participate in the competitive level of the festival's competition, but it also contributed to the symposium The World of Young Singers, under the auspices of INTERKULTUR. With a panel of choral expertise, this International Symposium on Children and Youth Choral Music focused on the important aspects that conductors and music directors need to consider or incorporate with regard to children and youth choral singing.

With 164 choirs participating from 43 different countries and regions at this particular event (with more than 7,000 singers present), we were mesmerized by the stunning costumes, smiling faces and wonderful music performed. This event was co-presented by the CPC Guangzhou Municipal Committee and the People's Government of the City of Guangzhou/Canton. Despite the diversity of languages and cultures, we could feel the connection between one another. We were all in China for the same reason: our love of singing and performing as a choir.

After travelling 30 hours and arriving in China with a surprise dress rehearsal on the day of our arrival, we managed to rest before a performance at the Guangzhou Opera House as part of the official opening ceremony. We were proud to learn that Canada's Consul-General in Guangzhou, Mr. Weldon Epp, was in the audience. For the next few days we focussed on the competition performance and their 'Summit of Voices' gala concert performance, both held on November 10th. We performed twice and it was such a gift to have the audience respond so positively. We were joined by Xing Sheng Choir (Xinghai Conservatory of Music Dept), Pro Musica Chamber Choir (Sweden), CantAnima – Landesjugendchor Steiermark (Austria) and Novo Concertante Manila (Philippines).

The competition included eleven categories, offered in open competition and a Grand Prix, competing choirs here ranked as Gold or Platinum, according to their scores.

The experts on the symposium panel shared information and insights, and included Fred Sjöberg (Sweden), Katalin Kiss (Hungary), Henry Leck (USA), Johan Rooze (Netherlands/Korea), André van der Merwe (South Africa), Romans Vanags (Latvia), Yang Hongnian (China), Lei Guangyao (China), Zimfira Poloz (Kazakhstan/ Canada). The premise of the symposium, patronized by Christian Ljunggren (Sweden) and Meng Dapeng (China), was to share information following the progression

from the young child to singing as a young adult, with consideration given to the various stages of human development, both psychologically and musically. This was an interactive event and topics included:

1. the young child in the choir - the influence of multi-developed choral music in the world on Chinese choirs , musical education in the Baltic States, vocal techniques for the young singer and the specifics of a boys choir
2. the teenager in the choir – the boy’s expanding voice, developing flexibility in vocal valour for young singers, results of traditional Kodály music education in Hungary
3. the young adult in the choir – “to sing or not to sing” (Hamlet?), the sociological importance of choral music for the young in a multi-cultural and democratic South Africa, bringing young people from different nations together – can music bridge cultural diversity? The development of choral repertoire in a multi-cultural South Africa, how good music education can be combined with having fun.

The symposium inspiring and it was comforting to learn about new approaches while discovering the challenges in conducting children and youth choirs.

Professor Yang Hongnian invited spontaneously an exchange with the Xinghai Conservatory of Music University Girl’s Choir following the symposium. Both the HCC and Chinese Girls’ Choir shared warm up exercises, techniques and musical performances that were attended by other local conductors – a tour highlight and an intimate experience with wonderfully talented people.

We attended an extravagant open-air closing ceremony held at the base of the Guangzhou TV Tower, one of the tallest buildings in the world. It opened with fifty grand pianos on stage, played simultaneously at various points of the night.

We then travelled to Shenzhen, one of China’s newer cities – only thirty-three years old and with eleven million people. The Chinese choral community is extremely dedicated to learning the craft of singing. In addition, the Chinese choral community has a wealth of resources including magnificent concert halls such as the Guangzhou Opera House, Xinghai Music Conservatory Symphony Hall, Xinghai Concert Hall, and the Shenzhen Concert Hall. As a choral conductor, it is such a thrill to be able to perform in such remarkable venues where each performance is warmly welcomed by a full house.

This tour was a life-changing experience for the Hamilton Children’s Choir. It strengthened the overall choir as a team but just as importantly, this tour gave each chorister the opportunity to develop a better understanding of Chinese culture, its music and choral community. As an organization, this particular event has opened new doors for the Hamilton Children’s Choir in all aspects including an invitation for a country-wide tour throughout China that would offer performances, workshops, competition and choral exchanges.

Edited by Theresa Trisolino, UK ●

Zimfira Poloz enjoys an internationally renowned reputation as a stylistically brilliant choral conductor and educator has earned her universal acclaim and numerous esteemed awards. She founded and was Principal and Artistic Director of the Kazakhstan’s first choir school. For her exceptional achievement and contribution to music education, she was awarded the Honoured Representative of Education of the Republic of Kazakhstan award. Upon moving to Canada and becoming Artistic Director of the Hamilton Children’s Choir, she was honored with the City of Hamilton’s V.I.P Award and more recently, the distinguished Leslie Bell Prize for Choral Conducting from Ontario Arts Council. Zimfira’s eminence as a choral adjudicator has led to her being one of the world’s most sought-after choral clinicians and adjudicators for music festivals, workshops and competitions.



From Britten to the Blues – From Rutter to the Renaissance

The 2013 National Conference of the American Choral Directors Association



© American Choral Directors Association, 2013

The Dallas Symphony Chorus stunned the audiences in two packed halls with their brilliant performance of the Britten *War Requiem*

It is a goal to which countless choral conductors throughout the world aspire, but only a precious few achieve: an invitational appearance at a National Conference of the American Choral Directors Association. The competition to reach that coveted performance stage is fierce, but the concerts that result thrill thousands of choral musicians who gather for the biennial event.

In March of 2013, more than 10,000 ACDA members, singers, and industry associates from all 50 states in the U.S. and 35 other nations gathered in Dallas, Texas, for five days of interest and reading sessions, industry showcases, and, of course, stunning choral performances. With over 200 separate events presented during the Conference, there was an astonishing palette of choral artistry on display (to which no article could do adequate justice).

Among the musical highlights of the ACDA National Conference were two performances of the Britten *War Requiem*, staged in honor of the centennial of his birth. Performed by the Dallas Symphony Chorus, the Children's Chorus of Greater Dallas, soloists and orchestra, the pair of concerts resulted in long, thunderous ovations from the packed halls. "The performance of Britten's *War Requiem* by the Dallas Symphony Chorus was a particularly exquisite and momentous occasion," said Liz Doeblen, a doctoral candidate at the University of North Carolina at Greensboro. Bookending the other end of the spectrum of the choral art were two "Jazz Night" performances that featured exceptional vocal jazz ensembles, from both the educational and professional ranks – including Just 4 Kicks and The Voca People.

Scott W. Dorsey
Director of Education
for the American Choral
Directors Association

In a recent survey, ACDA members indicated that what they most desired from the Association was high-caliber choral performances. On this, the Dallas event delivered. Concert performances during the ACDA National Conference provided both a comprehensive study of the unequalled breadth of the choral art and a taste of the latest works by emerging composers; with no fewer than 20 premieres taking place during the week. These concerts included stellar performances by school ensembles (from children through graduate students), church and community choirs, and professional ensembles - with each performance more engaging and breathtaking than the last.

The American Choral Directors Association is dedicated to new composition, a commitment that was in evidence with the world premieres of the two latest works in the Brock Series. Pulitzer Prize winning composer Steven Stucky was commissioned to write the Raymond W. Brock Memorial Choral Composition for 2013. His work, *Take Him, Earth* (for chorus and nine instruments), was premiered by the chamber choir of the Dallas Symphony Chorus under the direction of Craig Jessop. The work selected as the winner of this year's Brock Memorial Student Composition Competition was also debuted. *Redemption Mass* (scored for mixed chorus, soprano soloist, winds, brass, and percussion) by Julian Bryson was performed by the University of Louisville Cardinal Singers under the baton of Kent Hatteburg.

When not engrossed in jaw-dropping concerts, Conference attendees were able to select from a dizzying array of interest sessions that offered information and insights from some of the best musicians in the choral art. From the reflections of such luminaries as John Rutter and Dale Warland, to masterclasses by the Philippine Madrigal Singers and Rajaton, the Conference offered a veritable sonic smorgasbord for the choral musician.

Beyond the incredible sights and sounds of the week, members found the social component of a Conference equally edifying. "The ACDA National Conference gave choral professionals the opportunity to reconnect without the distraction of work, allowing personal, social and professional conversations to intertwine and enrich the work that we do with our choirs, thereby infusing the art with the essence of our humanity," said Louis de la Rosa of West Valley College (Saratoga, California). UNCG's Liz Doebler agreed, saying, "The environment was one of wonderful camaraderie that naturally grows from the shared love for the choral music experience."

All of these events, and countless more not discussed here, took place in the sunny, temperate climes of Dallas, a city in the south central part of the United States. At every turn, the city lived up to its well-earned reputation for Texas-sized hospitality. From gregarious cab drivers (driving surprising clean taxis), to food vendors, to official representatives, city known as 'The Big D' made Conference attendees feel welcome. Certainly, those who traveled to Dallas from northern locales appreciated the spring weather that awaited them.



Members of the Asia Pacific Youth Chorale share their artistry during a reception celebrating ACDA's long association with the International Federation for Choral Music

... From Britten to the Blues – From Rutter to the Renaissance



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Top: Hundreds of choral conductors pack the Cathedral Shrine of the Virgin Guadalupe raising their voices together during one of more than two-dozen reading sessions
Left: Members of the vocal jazz ensemble from Oregon's Willamette University perform during one of the ACDA National Conference's two "Jazz Night" concerts
Right: The plaza at the JFK Memorial is bathed in sunshine and packed with listeners during a special concert in remembrance of the fiftieth anniversary of the assassination of U.S. President John F. Kennedy

National Conferences are the jewels in ACDA's crown; certainly the Dallas conference will be remembered as among the best of such events. Adam Scott, a member of the education national staff of the Barbershop Harmony Society (Nashville, Tennessee) summed it up quite succinctly, saying, "It was great week of wonderful concerts, competitions, and fabulous singing."

There was perhaps one problem with the 2013 ACDA National Conferences: we left Dallas wishing that it wasn't over.

Learn more about the American Choral Directors Association at these sites:

- ACDA website: www.acda.org
- ChoralNet: www.choralnet.org
- ACDA Facebook page: www.facebook.com/pages/American-Choral-Directors-Association-ACDA/168011303238089
- ACDA Facebook group: www.facebook.com/groups/AmericanChoralDirectorsAssociation
- ACDA Student Initiative: www.facebook.com/groups/216075438529394 ●

Scott W. Dorsey is the Director of Education & Communication for the American Choral Directors Association in Oklahoma City. A tenured full professor of choral music prior to joining the ACDA National Staff, Scott has led choral programs at Montana State University-Billings, Mount Union College, the University of Northern Iowa, Vennard College, and William Penn College. Choral ensembles under his direction have been honored with invitations to appear before the American Theatre Festival, the Congress of the United States, the College Music Society and before the global conference of the United Methodist Church in Cleveland's famed Severance Hall. Scott holds the Doctor of Musical Arts degree in Choral Conducting from the University of Iowa, the Master of Arts degree in Choral Conducting from California State University, and the Bachelor of Arts degree in Voice from Nebraska Wesleyan University. Email: dorsey@acda.org



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Eurasia Cantat, 16-19 April 2013

A Choral Festival on the Verge of Two Continents



Andrea Angelini
ICB Managing Editor,
choral conductor and
teacher

Ekaterinburg rides the line of the recognised border between Europe and Asia, placing it in a unique location as a transcontinental city. Dividing the largest landmasses in the world, Europa and Asia, the Ekaterinburg area boasts monuments celebrating the meeting of East and West.

I arrived at Koltsovo airport on a early flight out of Helsinki. Just like in old movies featuring Hawaii, where arriving passengers are greeted by locals in hula skirts, I expected to be greeted in Ekaterinburg with a bowl of borsch and shot of vodka. Incidentally, I did not see any Russian drinking vodka during my entire trip. Maria and Anna, who were waiting in the arrival hall, drove me to my hotel, just in front of a very busy railway station. My first impressions of the city were the familiar ones: trams and trolleybuses, Soviet-style block apartments, construction works, and there was even a tent at the end of the street selling Uzbek food. Going beyond the familiar signs and wonders I began to encounter some surprises. First were the businesses. Banks and fur shops are the on almost every corner, Gucci and Givenchy stores...Next were the people: warm inside and very gentle, ready to help you on every occasion.

The International Choral Festival and Competition Eurasia Cantat (this was the second year) is in the international scene quite a new event. It would be all too easy to complain. Instead I was pleasantly surprised to see that entire organization, at whose summit sit Helena Bartnovskaya and Natalia Egorova, worked like a Swiss watch.

I was really impressed by the venues of the competition. All the categories of the competition took place in the historic and quite fascinating concert hall of the Ekaterinburg Conservatoire of Music. The closing ceremony was held in a splendid and capacious cultural centre, with a huge stage, plenty of backstage facilities and comfortable seating. Between one event and the next there was also time for some official meetings with the city officials, who thanked the organizers of the festival for their dedication and commitment.

The total number of participating choirs was really high, not often seen in such a contest: I counted 75 choral groups that competed in the various categories. This demonstrates that Russia (which will be discussed in detail in the next ICB) enjoys excellent health and still evinces a 'desire to sing'.

Ekaterinburg is today best known as the place where Tsar Nicholas II and his family were murdered in 1918. The house where they lived was demolished in 1977, on the orders of Boris Yeltsin, who then was a local Ekaterinburg leader. Yeltsin later, in 1998, represented the people when the Tsar and his family were finally granted a state funeral; the family members are now buried at the Peter and Paul Cathedral in Saint Petersburg. At the very location where their house stood one can, since 2003, still find the 'Church on Blood in Honour of All Saints Resplendent in the Russian Land', commemorating the Romanov family and their sainthood. Visiting this place is touching and it can easily evoke ghosts from the past. I recommend one visits too Ganina Yama, 16 Km away from the city, a huge monastery still being built on the site where the remains of the last Tsar and his family were



found. It is but a shallow pit where the Soviet revolutionaries had attempted to dissolve, burn and otherwise erase any evidence of the bodies after the execution.

Due the big number of participating choirs it would be impossible to nominate all the winners of the several categories. I just want to mention some of them that impressed the members of the jury, consisting of the President Milan Kolena (Slovakia), Jean-Claude Bernard (France), Nina Grigoryevna Groshikova (Russia), Andrea Angelini (Italy), Victor Emel'yanov, Vladimir Zavadskiy, Elena Nakishova and Dmitriy Rozvizev (Russia). First of all the best choir selected, Vita in Canto, directed by Yuliy Kopkin, then the winners of the category 'children choirs up to 16 years' (choir Rainbow, conducted by Oksana Abakumova) and of the 'youth choirs SATB' (Orpheus, conducted by Svetlana Dolnikovskaya). The entire list of the award winning choirs can be found on the festival website at www.eurasia-cantat.ru/en/.

The organizers really hope and count on the support and enthusiasm of the city administrators to launch the next festival in order to share the joy and music shared between the two oldest continents (at as far as culture is concerned) of the Earth.

Edited by Graham Lack, Germany ●

Andrea Angelini graduated in Piano and Choral Conducting. He leads an intense artistic and professional life at the head of various choirs and chamber music groups. He has used his particular expertise in the field of Renaissance music to hold workshops and conferences the world over, and is often called upon to act as a juror in the most important choral competitions. Along with Peter Phillips he has taught for years on the International Course for Choristers and Choir Directors at Rimini. He is artistic director of Voci nei Chiostrri choir festival and of the Rimini International Choral Competition. Since 2009 he has also been Editor of the ICB. As a composer he has had work published by Gelber-Hund, Eurarte, Canticanova and Ferrimontana.

Email: aangelini@ifcm.net



Marktoberdorf, a small town on the fringe of the German Alps, is not exactly the centre of the world, but every other year at Pentecost, it does at least become something like the centre of the choral world. This is brought about by the International Chamber Choir Competition Marktoberdorf which this year took place for the thirteenth time, and which also cultivates choral encounters by joint concerts and other events.

Run by the Bundesvereinigung Deutscher Chorverbände (German Board of Choral Associations) it is probably still is the most important and challenging international German competition for chamber choirs, particularly as participants are restricted to the *a cappella* repertoire, the most difficult aspect of choral singing.

Alongside the KammerChor Saarbrücken and EXtraCHORd from Montabaur, the Finnish chamber choir “Kampin Laulu” from Helsinki and the Serbian Choir Svetozar Markovich from Novi Sad, this year the participants were predominantly university choirs, but also youth choirs with some members above the age of 21. This is the upper age limit for the “real” youth choirs’ category, which had originally been offered but which had had to be cancelled due to too few takers. Nevertheless there were very many young choral singers to be found in Marktoberdorf, for example the members of two national youth choirs, Choeur National des Jeunes de France (this was actually the first time any French choir took part) and the Swiss Youth Choir from Lausanne.

While the French contingent was inspired – primarily through the conducting style of Régine Théodorescu – to an emotiveness that was nearly over the top, with a third prize to show for it, Dominique Tille, one of the two leaders of the Swiss youth choir, by virtue of his most sensitively elegant conducting, managed to keep the sound of his young voices flexible at all times and to imbue the ensemble with a veritably enchanting radiance, at the same time achieving a certain inevitability and naturalness of interpretation. The choir was rightly rewarded for this with a second prize.

It has become a tradition that university choirs represent the USA, and this year was no exception. This time they hailed from Durham (New Hampshire) and Houston (Texas). The Texans convinced throughout with a warm, flexible and balanced basic sound and with this took an unchallengeable lead. A first prize was the least they deserved for this. The University of New Hampshire Chamber Singers, however, disappointed with a permanently rigid sound which felt nearly automatic and did little to inspire; this was clearly the result of William Kempster’s conducting style which prevented a lively flow

of sound. The difference was also audible among the individual voices of both choirs, a factor that is always decisive in determining the overall quality of an ensemble and which, for example, allowed the choir from Houston to vary the performance of their madrigal by Claude le Jeune in the most wonderful way by employing different solo groups.

On this occasion, the chaff was most truly separated from the wheat in the exceedingly challenging compulsory work, Max Reger’s *Frühlingsblick*. This is where the star of the Saarbrückener KammerChor, directed by Georg Grün, really started its ascendancy. Wonderful *accelerandos* and sensitive *ritardandos*, a glowing sound that flowed in the most romantic manner, provided the basis of a finely shaded sound with superb

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Tim Koeritz
music journalist
and singer



intonation – and that in Reger’s chromatic labyrinths.

Sadly, it was here that the two university choirs from San Juan (Costa Rica) and Manila (Philippines) did not find the right romantic starting point for their interpretations. The Saarbrückener KammerChor also offered topnotch standard in its own choice of repertoire. With Györgi Ligeti’s *Hälfte des Lebens* they offered a work in the first round that could not have been more challenging and difficult, putting the many “soft” contemporary everyday pieces of the other choirs to shame. For this reason, too, the KammerChor Saarbrücken garnered another First Prize.



Translated and printed here with kind permission of Neue Chorzeit, the journal of the Deutscher Chorverband. The article was first published in its June 2013 issue.

Translated from the German by Irene Auerbach, UK ●

Tim Koeritz, born in Stade in 1965 and initially studied music in Hanover and Freiburg im Breisgau with the aim of becoming a grammar school teacher. After his teaching practice in Hildesheim and his final state examination he went on to take a two-year course in music journalism for radio at the Institute Lernradio within the Karlsruhe Music Academy and was awarded his diploma in 1998. Since then he has worked and lived in Munich. He works as a freelance radio journalist for various German public service radio stations. His main interests lie – apart from contemporary music – in the field of choral music, and he writes many programme notes. He has been a member of the Via Nova Choir in Munich, a choir specialising in contemporary choral music, since 2000. In September 2007 he took over the voluntary position of Chair of the Friends of the Via Nova Choir. In 2005 Tim Koeritz started teaching music as a lecturer in adult education evening classes in Munich. He is also a freelance piano teacher in Munich. E-mail: tim.koeritz@t-online.de





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Donka Miteva, the winner of the Competition

At the seventh International Competition for Young Choral Conductors in St Petersburg, Russia, held between April 3rd-7th 2013, 33-year-old conductor Donka Miteva from Bulgaria won the overall First Prize, the Special Prize for the best compulsory piece performance in the finals, and the Special Prize of the Choir of Smolny Cathedral for the best rehearsal in the final round.

The Second Prize of the competition and the Special Prize for the best performance of a contemporary piece by a St. Petersburg composer went to Eun Hye Cho from South Korea. Third Prize went to Anton Maximov from Russia, who also won the Audience Prize.

The Special Prize of the ECA – EC, which consists of an assistant conductorship at the EUROPA CANTAT festival in Pécs, Hungary in 2015, was given to Yuval Weinberg from Israel, who impressed the jury with his teaching and communication skills. The scholarship for a promising young conductor, awarded by the Noël Minet Fund of the ECA – EC, went to Zoltán Dévity from Hungary. Further Special Prizes went to finalist Alexander Humala from Belarus, Anastasia Belyaeva from Russia, and Krastin Nastev from Bulgaria. All results can be downloaded from the “News” section of our website on www.eca-ec.org or www.EuropeanChoralAssociation.org.

Two participants of the competition, Yuval Weinberg and Alexander Humala, received a scholarship from the Noël Minet Fund which allowed both of them to travel to Russia and participate in this event.

The International Competition for Young Choral Conductors, first organized in Budapest in 2001 and subsequently taking place in Tallinn (2002), Vienna (2004), Budapest (2007), Ljubljana (2009) and Pomáz-Budapest (2011), was a common project of AGECE and Europa Cantat and is now a project of the European Choral Association – Europa Cantat. The 2013 event, combined with the first International Forum of Choral Conductors in Russia, was organized by the Centre for International Cooperation ‘Inter Aspect’ in collaboration with the St. Petersburg State University of Culture and Arts and the Central-Eastern European Centre of ECA-EC. Prize-winners of previous events include conductors such as Florian Helgath, Dani Juris, Maria Goundorina, Mirga Grazinyte, and Maud Hamon-Loisance, who have conducted and will be conducting workshops at this year’s EUROPA CANTAT Singing Weeks and festivals. Carlo Pavese will be a member of this year’s international jury.

Choral organizations in Europe are also encouraged to invite the newly discovered conducting talents from this year’s competition to head workshops at any of their upcoming events.

For more info visit info@eca-ec.org.

Edited by J. Aaron Baudhuin, Germany ●

The 7th Fukushima Vocal Ensemble Competition 2014

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We Move The World - A 'Free' Proposal for All Choirs



Branko Stark
President of the Croatian
Choral Directors
Association

The Croatian Choral Directors Association is a relatively young association, the goals of which are to improve both the profession of choral director and choral singing as a whole in Croatia. Also, our goal is to be a recognizable member of the world choral family, making our contribution to the growth of choral music on a global scale, in accordance with our abilities and our professional and artistic capacity. In this spirit we first launched the project called IPDCM-International Project for The Development of Choral Music. The project covers our educational programs for choral directors, choral singers and young choral composers, and has been active since 2009 in several countries. Our second project is The International Symposium ARS CHORALIS on Chorusology¹, Singing and Voice in Zagreb, which we have been organizing since 2010. Both of these projects will be introduced in detail on another occasion. In this article we wish to present our third international project.

In Croatia, we sing The World Choral Day regularly. Collective singing all over the world on the same day creates a unique synergy and positive vibrations, something our world desperately needs, especially in these times. Thinking about this brought us to the conclusion that it would do the world

¹ Chorusology: chorus+logos, the multidisciplinary science of the choral art. This is a neologism created by the Croatian Choral Directors Association. They have also founded the International Choral Institute for Chorusology (the scientific branch of the Association).

a lot of good if all the choirs around the globe would, in addition to the normal repertoire, sing one special, collective song. One song which would symbolically unify all the choirs of the world under one 'musical banner', a song about all the beautiful and noble things that are represented in choral singing and choral unity. We wanted to make the song speak of hope and happiness, peace and love, friendship and human harmony. All of these attributes have a certain, added strength when joined with music and singing. It could be used to ignite the good in the hearts and souls of people. In this spirit I wrote and composed a song called We Move The World. It is dedicated to all the choirs in the world, earning the subtitle World Choral Song.

The song was composed as a pop-choral song, so it could be played on any occasion and for any generation. It can be sung a cappella or accompanied by a variety of instruments (keyboard, guitar, orchestra ...). There are two versions of the song. One is for mixed choir SATB, and the other for equal voices SSAA/TTBB. Both scores are compatible and both versions can be sung simultaneously. The song starts with the chorus, so as to be stronger in relaying its message. Both scores can be downloaded from the website of The Croatian Choral Directors Association (www.choralcroatia.com). Also available are the audio recordings of the song, in MP3 format. One version is vocal, and the other is the instrumental version. This way, every singer in the world can practice the song with the score and instrumental backing. Using the score is free of charge and can be copied freely. The more, the better!

We move the world,
we are the light,
we sing all day,
we sing all night.
We touch the moon,
the stars above,
we sing for peace,
we sing for love.

And the world shall see
what can be done,
to be together here
as if we are one.
All the bells will ring
and the sun will shine
right into our hearts,
into yours and mine.

Open up your soul
and spread out your wings,
take all the joy and hope
that music brings.
All the clouds are gone
when you take my hand
and this song we sing
will never end



46 The mixed choir score is printed in this issue of ICB. The score for SSAA or TTBB is available for download from our website. The song was premiered at the ARS CHORALIS symposium in Zagreb in 2010, to great acclaim. After this, it started its journey round the world. It entered the repertoire of a great number of choirs, and is sung collectively at different choral festivals, competitions and concerts in many countries. In the photographs you can see the premiere in Zagreb, along with the concerts in the Solomon Islands and in Cochin, India.

Edited by Gillian Forlivesi Heywood, Italy

Branko Stark (1954), composer, conductor and voice instructor, is a teacher at the Arts Academy (University of Split-Croatia). He has written over two hundred compositions for which he is the recipient of numerous awards. He teaches singers, choral directors, composers, actors, speech therapists, phoneticians and speakers and also engages in voice rehabilitation. Mr. Stark has participated in more than thirty scientific symposiums and has been guest professor at many faculties in Croatia and abroad. His specialty is the theory and practice of voice, vocal stylistics and expression stylistics in singing and speech, hermeneutics and works published on these subjects. He gives lectures, seminars, master classes and workshops worldwide (Argentina, China, Slovenia, Denmark, France, Great Britain, USA, Korea, South Africa, Iran, Malaysia, Indonesia, Thailand, Sri Lanka, India, Hong Kong, Singapore, Brunei, Latvia). Mr. Stark is also a prominent adjudicator for many international choral competitions (Croatia, Germany, Italy, Austria, China, Indonesia, Malaysia, Sri Lanka, Japan, Korea). He is President of the Croatian Choral Directors Association, head of the Vocal Academy, a member of the International Council of the World Choir Games and member of the International Federation for Choral Music. Email: info@choralcroatia.com



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Lyrics and music by Branko Stark

♩ = 130

Dsus D7 Dsus

5 D7 G Am

S
A
T
B

We move the world, we are the light,
we move the world, we are the light,

9 Am D7 G C D7sus D7

— we sing all day, we sing all night.
we sing all day,

14 D7 G Am

— We touch the moon, the stars a - bove,
we touch the moon, the stars a - bove,

18 Am D7 G C G

— we sing for peace, we sing for love.

22 G B \flat F/A what spread

And the world shall see what can be done,
O - pen up your soul and spread out your wings,

the world shall see
o - pen up your soul

26 F/A can be done out your wings Eb/G F7

to be to - ge - ther here as if we are one.
take all the joy and hope that mu - sic brings.

30 F7 B \flat F/A the you

All the bells will ring and the sun will shine.
All the clouds are gone when you take my hand.

the bells will ring
the clouds are gone

34 F/A sun will shine take my hand Eb/G D7sus D7

right in - to our hearts, in - to yours and mine.
and this song we sing will ne - ver end.

38 D7 G Am

We move the world, we are the light,

Hands

we move the world, we are the light,

42 Am D7 G C D7sus D7

we sing all day, we sing all night.

47 D7 G Am

we touch the moon, the stars a - bove,

51 D7 G C G

we sing for peace, we sing for love.

55 Am/G G Am/G G

We move the world, we move the world.

We move the world,
we are the light,
we sing all day,
we sing all night.
We touch the moon,
the stars above,
we sing for peace,
we sing for love.

And the world shall see
what can be done,
to be together here
as if we are one.
All the bells will ring
and the sun will shine
right into our hearts,
into yours and mine.

We move the world,
we are the light,
we sing all day,
we sing all night.
We touch the moon,
the stars above,
we sing for peace,
we sing for love.

Open up your soul
and spread out your wings,
take all the joy and hope
that music brings.
All the clouds are gone
when you take my hand
and this song we sing
will never end.

We move the world,
we are the light,
we sing all day,
we sing all night.
We touch the moon,
the stars above,
we sing for peace,
we sing for love.



The beauty of nature around Malcesine, Garda Lake

This event took place in Malcesine, Italy, the charming resort on Lake Garda, on the border between Veneto and Trentino Alto Adige, between 23 and 26 May. Several choral groups of children aged up to fifteen years, from all over Italy, took part.

Against all the odds and for the first time ever, over twenty-eight choirs came to take part in this year's competition, the highest number of participants since 2001, the year the event was first held. The youth choirs came to Malcesine from eleven different regions: from the more distant Sardinia, Sicily, Puglia, Lazio, Emilia Romagna, Liguria, Piedmont and Friuli, to the neighboring regions Veneto, Trentino and Lombardy, which were represented by a large number of choirs. In total, there were present in Malcesine nearly 2,000 young singers during the four days of the competition, to compete, as always, divided according to categories. The repertoire included both sacred and secular music. This year, for the first time, a new category was introduced, the Special Junior, for children up to ten years of age. Eight very young teams competed. The competition featured a total of forty-two sessions, some on Friday 24 and some on Saturday 25 May, in the parish church of Santo Stefano. Comparing the list of participants in previous competitions, you can see that many competitors were not new to the experience in Malcesine, demonstrating the success of this event, which has been organized in Malcesine for over ten years by the local Association Il Garda in Coro, supported by a reliable team of volunteers and with the much appreciated hospitality of the Parish of Malcesine. The event was very interesting and full of ideas, as well as historic in terms of participants, and it was very rewarding to see a number of choirs participating for the first time.

Enrico Miaroma
artistic director of
the Music Association
'Il Garda in Coro'

The task of judging the young talent was entrusted to a jury made up of professionals and specialists in choral voices. The jury was composed of Andrea Angelini, choir director and jury member of numerous national and international competitions; Nicola Conci, founder and artistic director of I Minipolifonici; Lucio Golino, musical director of the choir of the Vienna Volksoper; Cinzia Zanon, director of the choir Gioventù in Cantata from Marostica and specialized in the branch of teaching; and Stefania Piccardi, director of the Aurora Children's Chorus, the choir which won the second Grand Prix Il Garda in Coro-Town of Malcesine in 2011.

The jury were very impressed by the quality of the singing and by the commitment shown by the participants, and awarded the prizes listed below. The prizes were distributed by the Artistic Directors of the event, Orlando Dipiazza and Enrico Miaroma, and by Renata Peroni, President of the Il Garda in Coro Association.

After the national event, the attention of the Chairman and the Artistic Director of the Association Il Garda in Coro turned to the international scene, as the fourth International Choral Competition for Children's Choirs Il Garda in Coro will take place in Malcesine from 22 to 26 April. This will be open to choral groups of children aged up to sixteen years from all over the world.

The competition rules are now being drawn up, and in principle will follow the rules of the previous competitions, although the Artistic Direction is considering opening the doors of the competition also to young people up to twenty-four years of age, giving them a specific category distinct from the two already present, which are reserved for children up to sixteen years for both secular music and sacred music.

More detailed information will be available soon on the site www.ilgardaincoro.it

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Edited by Gillian Forlivesi Heywood, Italy ●

Secular Music Programme - 1st Place	Coro di voci bianche Artemusica - Valperga (TO)
Secular Music Programme – 2nd Place	Carminis Cantores - Puegnago del Garda (BS)
Secular Music Programme – 3rd Place ex aequo	I Piccoli Cantori - Barcellona Pozzo di Gotto (ME) Voci bianche C. Eccher Val di Sole - Val di Sole (TN)
Sacred Music Programme - 1st Place	Carminis Cantores - Puegnago del Garda (BS)
Sacred Music Programme - 2nd Place	Coro di voci bianche Artemusica - Valperga (TO)
Sacred Music Programme - 3rd Place	I Piccoli Cantori - Barcellona Pozzo di Gotto (ME)
Junior Section – 1st Place	Coro di voci bianche 'Fran Venturini' - Domio-San Dorligo della Valle (TS)
Junior Section – 2nd Place ex aequo	GiovaniGes - Schio (VI) Piccolo Coro Stabile 'San Domenico Savio' - Barletta
Junior Section – 3rd Place	I Grilli Canterini dell'Istituto Scolastico paritario 'Suore Sacramentine' - Bergamo
Gran Premio Il Garda in Coro-Città di Malcesine 2013	Coro di voci bianche Artemusica - Valperga (TO)
Best programme - Secular Music	Piccoli Cantori della Scuola Musicale 'C.Moser' - Pergine Valsugana (TN)
Best programme - Sacred Music	I Piccoli Cantori - Barcellona Pozzo di Gotto (ME)
Best Conductor	Debora Bria of the Coro di voci bianche Artemusica - Valperga (TO)
Emerging Conductor	Salvina Miano of I Piccoli Cantori - Barcellona Pozzo di Gotto (ME)
Jury special mention "For effectiveness and simplicity of gesture"	Marcella Endrizzi Voci bianche C.Eccher Val di Sole - Val di Sole (TN)



Left to right

- Children's Choir 'C.Eccher Val di Sole' - Dir. Marcella Endrizzi
- Children's Choir 'Fran Venturini' - Dir. Suzana Žerjal
- Children's Choir 'Artemusica' - Dir. Debora Bria

The Tallis Scholars at Forty

An interview with Peter Phillips

© 2012 Eric Richmond



The Tallis Scholars ▲

The Tallis Scholars in Oxford, 1977 ►



Graham Lack: How do you account for the sound of the Tallis Scholars?

Peter Phillips: Well, after all these years, it seems I just stand there and it happens. But we did take years to build up that sound, even if now all I usually need to do is tweak it. It is like an instrument that is there for me, one with which I can interpret the music. If another conductor were to take my place, the singers would produce a different sound. I suppose it is the sheer physical presence of me, and that this links to the vast number of recordings we have done. The second that singers arrive, they know just what to do.

GL But that sound was surely not there at the start?

PP Indeed no, it was not. I had to create it, quite a long time ago now. The current singers realize instinctively what they should do...

GL ...and what should they do?

PP For a start, they should listen to as many CDs as they can, from the early ones that the Tallis Scholars recorded to more recent ones.

GL A good example of music reception theory....

PP ...quite, and I do look after the back catalogue. And this was not with the aim of making big bucks. The importance of a back catalogue is, to put it simply, that all the recordings are still available. The famous Allegri recording was made in 1980, 33 years ago!

GL And are there any singers from those days who still sing in the ensemble?

PP Interestingly, there is one singer who still does sing *with* the ensemble, a regular guest these days. Actually he was singing with us in 1973.

Graham Lack
composer

& ICB Consultant Editor

GL What is so special about the Allegri recording? Does it all seem a long time ago?

PP The fact that the top notes were taken by the soprano Alison Stamp, and that her daughter – 28 years later – turned up to audition, and is now singing in some projects.

GL So there is an amazing sense of continuity then?

PP Absolutely. Despite the hectic world in which we live. The music we sing and the sound we produce remain the same.

GL But there must have been problems along the way...

PP ...of course there were. As voices get older, there is a need to renew the ensemble, which calls for great diplomacy. Incipient illness remains a problem, especially if a singer wants to have a long career.

GL So how do you surmount difficulties when other vocal things go wrong? Ones not related to health or vocal stamina...

PP ...we simply try to be a step ahead of the game. The selection process for the Tallis Scholars is incredibly rigorous. But there will always be that 10% we call the chemistry which needs to play a role. People just have to fit in...

GL ...with their neighbour, as you sing two to a part...

PP ...that's the trick. Two to a part is the hardest, but the most subtle.

GL The most subtle, what an interesting way to put it...

PP ...well, it is simply the subtlest sound that can be found between one to a part and several voices to a part. The former is challenging – well amazingly strenuous psychologically and physically – but a wonderfully transparent sound can soon become insipid...

GL ...and the latter?

PP For me, the latter means an ardent sound. It is *the* choral sound. It is the one that we want. It has the best of both the chamber choir sound and the sound produced by a group of vocal soloists.

GL The voice is of course such a personal thing. How do you deal with individual singers in rehearsal?

PP I've never said to anyone: "You are not making the sound that I want." I just don't say things like that. What I do say is: "Don't go on stage with lots of theory in your head."

GL Like *musica facta* for example?

PP Gosh, yes. I mean can't we just rely on the editor to write the wretched sharps in the score and then go and sing the music with verve and conviction...and without these hang ups?

GL A good word that, verve. It says a lot about the Tallis Scholars sound. But I can't let you rest on your laurels too much when it comes to things theoretical. Take the cases in late Tallis where an *f natural* in one register may clash on the beat with an *f sharp* in another, if you are singing in mean tone, not equal temperament, the diminished octave will be smaller, and hence less dissonant.

PP Of course, we know that major thirds should be smaller and that minor thirds should be sharper. But these calculations have to be done in rehearsal. We do sing for large audiences you know, sometimes there are almost 3000 people out there, and more at the Proms.

GL If you cast your mind back to 1973, what did you do differently? What marked you out from other ensembles?

PP For a start, we stood in a semi-circle, in just one row, so that everyone taking part could see each other. This was very unusual at the time. And we did only Renaissance polyphony, again something certainly not par for the course back then.

GL And you sang two to a part...

PP ...which is another thing that marked us out from the rest. This was unique – or almost so I would guess – forty years ago. The traditional collegiate and cathedral churches in Britain had boys on the top line. But we were a different kind of formation and were producing a different sound.

GL A perennial problem are tessitura and ranges. So many Renaissance motets have vocal parts extending an octave and a fifth, sometimes over an even greater range. How do you cope with this?

PP We actually sing some works with inner parts extending over almost two octaves. So somebody is always going to suffer. Our pragmatic answer is to mix the voice parts – for example altos with tenors,

Peter Phillips ►



or baritones with tenors, or sopranos with altos and have singers drop out as the line becomes too high to manage, or the converse.

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GL But do you think this actually reflects performance practice in the fifteenth and sixteenth centuries?

PP I think they didn't sing it the way some musicologists would have us believe.

GL Meaning that singers back then would 'rove' to another part?

PP I'm sure roving is a modern answer to the fact that originally they sang in a different way from us – much softer, a kind of crooning, which would have rendered roving unnecessary.

...

GL ...which means that clef codes and vocal ranges were merely a kind of conceit on behalf of the composer?

PP Exactly, they might represent just a theoretical construct...

GL ...one thought out by the composer in order to prove he was up to date with the latest trends in music notation and *au fait* with all manner of arcane practices?

PP Probably, and although we will never know, it seems the most plausible explanation...

GL ...especially concerning vocal ranges...

PP ...quite.

GL So what is next?

PP What is next is many more years, I hope, of touring the globe making renaissance polyphony interesting to ever larger audiences. It is a huge repertoire. One project which means a lot to me is to record all of Josquin's Masses – we have done ten of them, there are six to go. And I want to record some 21st century music, firstly by Arvo Pärt. But there will be others: this year we have commissioned Eric Whitacre, Gabriel Jackson, Nico Muhly and Michael Nyman.



Gabriel Jackson, Peter Phillips & Eric Whitacre

"... The rock stars of Renaissance vocal music..."

(The New York Times)

"...an uncanny ability to increase emotional intensity so subtly that you don't realise it's happening. Then, suddenly, pow! The music's blazing; so are you..." (The Times)

The Tallis Scholars were founded in 1973 by their director, Peter Phillips. Through their recordings and concert performances, they have established themselves as the leading exponents

of Renaissance sacred music throughout the world. Peter Phillips has worked with the ensemble to create, through good tuning and blend, the purity and clarity of sound which he feels best serve the Renaissance repertoire, allowing every detail of the musical lines to be heard. It is the resulting beauty of sound for which The Tallis Scholars have become so widely renowned.

The Tallis Scholars perform in both sacred and secular venues, giving around 70 concerts each year across the globe. In 2012-2013 the group will tour the USA twice and Japan once, as well as visiting festivals and venues across the UK and Europe. They will continue their association with the Choral at Cadogan series, of which Peter Phillips is Artistic Director giving two performances in the Hall. The group celebrates their 40th anniversary in 2013 with two commissions from Gabriel Jackson and Eric Whitacre, extensive touring and special CD releases. They will also be giving a unique celebratory performance of Tallis' *Spem in alium* in St Paul's Cathedral, London on 7 March 2013.

The Tallis Scholars' career highlights have included a tour of China in 1999, including two concerts in Beijing; and the privilege of performing in the Sistine Chapel in April 1994 to mark the final stage of the complete restoration of the Michelangelo frescoes,

broadcast simultaneously on Italian and Japanese television. The ensemble have commissioned many contemporary composers during their history: in 1998 they celebrated their 25th Anniversary with a special concert in London's National Gallery, premiering a Sir John Tavener work written for the group and narrated by Sting. A further performance was given with Sir Paul McCartney in New York in 2000. The Tallis Scholars are broadcast regularly on radio (including performances from the BBC Proms at the Royal Albert Hall in 2007, 2008 and 2011) and have also been featured on the acclaimed ITV programme *The Southbank Show*.

Much of The Tallis Scholars reputation for their pioneering work has come from their association with Gimell Records, set up by Peter Phillips and Steve Smith in 1980 solely to record the group. In February 1994 Peter Phillips and The Tallis Scholars performed on the 400th anniversary of the death of Palestrina in the Basilica of Santa Maria Maggiore, Rome, where Palestrina had trained as a choirboy and later worked as Maestro di Cappella. The concerts were recorded by Gimell and are available on both CD and DVD.

Recordings by The Tallis Scholars have attracted many awards throughout the world. In 1987 their recording of Josquin's *Missa La sol fa re mi* and *Missa Pange lingua* received GRAMOPHONE magazine's Record of the Year award, the first recording of early music ever to win this coveted award. In 1989 the French magazine DIAPASON gave two of its critical Diapason d'Or de l'Année awards for the recordings of a mass and motets by Lassus and for Josquin's two masses based on the chanson *L'Homme armé*. Their recording of Palestrina's *Missa Assumpta est Maria* and *Missa Sicut liliun* was awarded GRAMOPHONE's Early Music Award in 1991; they received the 1994 Early Music Award for their recording of music by Cipriano de Rore; and the same distinction again in 2005 for their disc of music by John Browne. Released on the 30th anniversary of Gimell Records in March 2010, The Tallis Scholars' recording of Victoria's *Lamentations of Jeremiah* received critical acclaim, and to further celebrate the anniversary, the group released three 4 CD box sets of "The Best of The Tallis Scholars", one for each decade. The ongoing project to record Josquin's complete cycle of masses, when completed, will run to 9 discs.

These accolades & achievements are continuing evidence of the exceptionally high standard maintained by The Tallis Scholars, and of their dedication to one of the great repertoires in Western classical music.

www.thetallisscholars.co.uk
www.gimell.com ●

Graham Lack studied at Goldsmiths' College and King's College (University of London), Bishop Otter College (University of Chichester) and the Technical University Berlin, held a Lectureship in Music at the University of Maryland 1990-1998, has chaired symposia on contemporary music for the University of Oxford and the Goethe Institute, and contributes to *Groves Dictionary* and *Tempo Magazine*. He resides in Germany. Choral commissions: *Sanctus* (Queens' College Cambridge), *Hermes of the Ways* (Akademiska Damkören Lyran), *Estraines* (King's Singers, Signum), *Petersiliensommer* (Munich Philharmonic Chorus), *Four Lullabies* (Voces8, Signum), *Im Dunkel* (All the King's Men, Edinburgh Festival 2012), *Demesnes* (Quartonal, Mecklenburg Vorpommern Festival 2013, Sony Classics). *The Legend of Saint Wite* was a 2008 BBC competition prize-winner, and REFUGIUM was premiered by Trinity Boys Choir in London 2009 (CD, DVD & LP 2013). Instrumental works: *Wondrous Machine* (multi-percussionist Martin Grubinger), *The Pencil of Nature* ('musica viva', 2011), *Michaelmas Dark* for organ (St Paul's Cathedral 2012). Orchestral works: *Five Inscapes*, *Nine Moons Dark*. Works for chorus and orchestra: *The Angel of the East*, *A Sphere of Ether* (Young Voices of Colorado). Future projects: Piano preludes, *The Windhover* (solo violin and orchestra) for Benjamin Schmid. Corresponding Member of the Institute of Advanced Musical Studies King's College London; regular attendee ACDA conferences. Publishers: Musikverlag Hayo, Schott, Thomi-Berg. Email: graham.lack@t-online.de



Choral Technique



Marianne Grimont © namurimage.be

CHORAL TECHNIQUE

Interview with Paul Van Nevel, Director, Huelgas Ensemble
Jeffrey Sandborg

Adrian Willaert, Master of Music at St Mark's, Venice
Andrea Angelini

If you would like to write an article and submit it
for possible publication in this section

**Please contact Andrea Angelini,
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Interview with Paul Van Nevel, Director, Huelgas Ensemble.



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Huelgas Ensemble

Belgian conductor Paul Van Nevel (b. 1946) is the artistic director of Huelgas Ensemble, which he founded in 1970. He and his ensemble specialise in the vocal music of the Middle Ages and Renaissance. Van Nevel studied at the Maastricht Conservatory and is currently a guest lecturer at the Musikhochschule (Conservatoire), Hanover, while also a guest conductor of the Danish Radio Choir and the Netherlands Chamber Choir.

Van Nevel is a recognised authority on cultural history, early music notation and performance practice. His extensive scholarly choral activity has led to the rediscovery of important composers such as Gombert and Ciconia, the latter being a representative of the *ars subtilior*, a repertoire of immense performance practice challenges which Van Nevel and Huelgas have brought to light.

Huelgas derives its name from the Cistercian Monastery near Burgos, Spain (which houses the *Las Huelgas Codex*), where Van Nevel examined manuscripts during his student days. The core of the Huelgas Ensemble is made up of ten singers but the group may expand to accommodate the repertoire, as they do, for example, in performances of Thomas Tallis' forty-voice *Spem in Alium*.

Huelgas' acclaimed and award-winning discography of over fifty recordings spans the early Middle Ages and early Baroque period; the most recent recording is of the *Eton Choir Book*.

Web site: <http://www.huelgas.be/>

Jeffrey Sandborg
Director of Choral Activities
and Wade Professor of Music,
Roanoke College

Jeffrey Sandborg: Is this your full-time job?

Paul Van Nevel: It is.

JS How many concerts do you stage per year with the Huelgas Ensemble?

PVN We do not do more than twenty five to thirty concerts and we do one recording per year. My team works a year in advance of the season, organising and planning.

JS Does Huelgas receive any assistance?

PVN We receive 220,000 Euros from the Flemish government.

JS Who are the singers in Huelgas? Are they all from Belgium?

PVN They are all full-time singers but not all are from Belgium. For example, the countries represented in yesterday's concert were France, England, Holland, Italy, Germany, Spain, Austria and Belgium.

JS How do you select your singers?

PVN Every year, for the past thirty-five years, I have held auditions in order to find exactly the right voices for the music I am planning.

JS What type of voice are you looking for, in general?

PVN For the music we are performing, you need voices with perfect intonation, and a perfect feeling for the most complicated rhythms and the old pronunciations of Latin and French. I am not looking for singers in the spirit of the 19th-century chorus singer. We approach the music not as a chorister but as a soloist, in the same spirit as the composers of the music, all of whom were also singers. The goal is to blend together as well as possible so that there is unity in every part of the piece. Polyphony is the most egoistic of written music; every line has to be read on its own with a shared understanding of accents and rhythms. So, I need singers who share these same ideas. For instance, in the harmonic music we sang yesterday (15th and 16th century polyphony), the singers

have to make sure that they are singing the same thirds and the same fifths – that is the only way to sing this transparent music.



© Luk Van Eeckhout

Paul Van Nevel

JS How do you audition specifically for these qualities?

PVN In Europe, the Huelgas auditions are famous. It is a twenty-minute audition, after which I know all that I need to know. I want to know if the performer can sing a hexachord without changing intonation, if they can sing Pythagorean leading tones and mean tone leading tones. If singers come in and ask, "Where is the piano?" they can leave immediately. I let them read a text from a Petrarch poem and then ask them to sing that text on each tone of a hexachord. At the end, it should be in tune but most will go sharp or flat. I accept that this can happen, they may have had a long trip, or they might be nervous, but it is important

for them to know if they are high or low. If they do not know, then they do not have the combination of ear and voice that is needed. Most auditions do not uncover any singers who are able to do these things.

JS What else do you evaluate?

PVN What I have mentioned so far takes ten minutes. For the rest, I ask them to sing some very complicated rhythms from the *ars subtilior*. Then I ask them to sing something of their choice. The good ones sing plainsong.

JS Do these singers gather for specific projects and then return home?

PVN Exactly.

JS Do you use the same system of tuning for all repertoires or do you change it, depending on the style?

PVN I change it. For instance, tomorrow night, in the medieval repertoire we use Pythagorean tuning for the Machaut, using very high leading tones; the same for Pérotin.

From approximately 1460 onwards, we have used mean tone tuning from the last works of Dufay. From the period of Josquin des Pres, we have used mean tone.

JS Why was this shift required?

PVN Because you have fauxbourdon style with chains of sixths, so it cannot be Pythagorean. In the music of that period, Pythagorean tuning would have been all dissonant. Composers would have heard this as mean tone in their own ears.

JS How do you decide how many voices to use per part?

PVN It depends on the kind of chapel for which the piece was written. For instance, if you have repertoire from Ockeghem or Josquin des Pres, we know that we are in Italy, in Milan, with the Sforzas, but also Mantua and surely in the Sistine Chapel in the Vatican. There were up to four singers per line. The negative thing about our interpretation ideas comes from the English early music groups which, for financial reasons, made every line a solo. However, this does not have anything to do with original distributions. So when I stage that repertoire, I use two singers per line, always. Only very rarely would I make it solo and then only if that particular repertoire requires it.

JS How can you be sure about the original distributions you mention? Do you have sources?

PVN Exactly. Archives, where we can see how many singers were paid and when, who went away, who replaced whom, who died, who came back, and so on. A fixed ensemble never existed at that time. We must not think of it as a paradise. The Vatican choir changed every three weeks. Now, I am speaking of sacred music; the madrigal and the chanson are strictly solo.

JS What about medieval repertoire? Pérotin, for example?

PVN We know that in approximately 1200, there were sixteen

male singers in the chapel of Notre Dame, Paris, and there were eight choir boys.

The space in which organa were sung, *Viderunt Omnes* for example, has nothing to do with the space we see today. The choir stood behind a huge wall, separated from the space where the people were, so the musicians could be heard but not seen. The space in which the music was sung was actually small compared to the rest of the cathedral.

Organa such as *Viderunt Omnes* were always sung during feasts, not during normal days of the week. During feasts, the wall against which the choir sang was covered with tapestries and that made the acoustic much drier. The echo in Notre Dame takes nine seconds but the *Viderunt Omnes* would have been sung with something closer to a three- or four-second echo. That tells us a lot about the tempo. Many think you cannot sing it quickly because of the acoustics we hear today, but these acoustics are not what Pérotin was working with.

JS I know that you have made interesting comments about how music says important things about the people who made it, and gives deep insights into life as it was centuries ago. Can you expand on some of these ideas?

PVN In the history of painting, we find that the cubism of Picasso could not have been done by Memling or Rubens. In the development of style, what a painting says about somebody or about life is very clear for us. In music, it is perhaps less well known or thought about, but the same idea is still there. For instance, the feeling for perfect tuning and perfect rhythm, a mathematically perfect rhythm, was much easier at that time than now. I see this in my auditions. Young singers have more and



© Luk Van Eeckhout

Huelgas Ensemble in concert

60 more difficulty singing exactly, mathematically, what is written. A dotted note with two double crotchets (dotted eighth, two sixteenths) sounds like a triplet. And so with the famous canon of Josquin des Pres in *Qui habitat*, if the singers do not have the feeling of singing perfectly on the tactus, the architecture of the building begins to move. The clarity and perfection is the same as we might see in a Japanese ink drawing. It is so perfect. Beauty was congruent with perfection. Said another way, perfection was seen as beauty. With Josquin des Pres, if you cannot sing it rhythmically perfect, it becomes something anyone can do and is not in the spirit of the composers of this style. Even with no watches or computers, these musicians were deeply sensitive to all aspects of time. Believe me, Josquin des Pres knew exactly when it was 8:15 and not 8:20. And this feeling for time was much more sensual and bound to life than it is now. For instance, in the 15th century, the hours were not the same in winter as in summer. In winter, day and night were equal but an hour at night was much longer than sixty minutes in their minds, and so time had a certain flexibility which could be felt in the sensitivity to time in music. Today everyone, from the time they are born to the time they die, is accompanied by a beat. Our children live their whole lives with a battery, with rock music: beat, beat, beat. But they have lost their own feeling of what a second is. The beat of a computer or a watch is external and so there is no independent thinking.

JS It has been my understanding that ‘the beat’ of this music is derived from the human pulse.

PVN Yes, but do not forget that the pulse is not the same as it was in the sixteenth century. It is faster now.

JS Because of increasing blood pressure?

PVN Yes. And urban life probably plays its part too, as is the case here in New York. The whole environment has affected our body. I will give you an example. In the time of Lassus, Josquin des Pres and Dufay, a boy’s voice broke at eighteen years of age. Now, in Europe, it happens at age eleven or twelve – at least five years earlier than in the 15th and 16th centuries. There are actually studies on this. It has to do with food and preservatives which have all influenced our hormonal life. Then there was a certain quietness to life, less stress and the same schedule every day and so the body did not have to adapt. Here is another example of this physical change. A few months ago we recorded the *Eton Choir Book*. This is considered to be the most rhythmically complicated polyphony that exists. The top lines are incredibly difficult; you cannot do them with children today. Eleven- and twelve-year-old children cannot do it, but at that time they had already had eight years of education and they could sing it.

Another thing to understand is how they used memory. We

can see this by how they put music together. Composing was additive. Brumel never saw the score we sang last night. Only in the 16th century did musicians feel it necessary to write the parts out together, vertically. Singers had only their part which made them absolutely focused on intonation. They were forced to listen. When we began using part books in Huelgas, the singers said, “Paul, you’re making life difficult for us”. After three rehearsals they realised that we were spending much less time focusing on intonation. The singers were listening more carefully, just as they would have in the 15th century. Music was in the air and it was controlled by the ears.

JS How do you organise your rehearsals and prepare the score?

PVN I talk a lot at first, having already made choices about underlay and fctā, for example, but after we have begun it is better for the singers to find themselves and there is always discussion. I do prepare the score, but not as a final copy, as a working vehicle.

JS I almost forgot to ask you about your musical training.

PVN From the ages of twelve to eighteen, I sang two hours a day in the bishop’s college choir in Hasselt. Afterwards, I went to the conservatory to learn technique.

JS Vocal technique?

PVN I learnt the recorder and the ‘dulcian’ (baroque bassoon). I have never had a voice lesson. I was the first singer in Huelgas, but the critics were not impressed. (Laughter.)

Jeffrey Sandborg holds the Naomi Brandon and George Emery Wade Professorship in Music at Roanoke College where he has been Director of Choral Activities since 1985. His conducting credits of major choral/orchestral works with the Roanoke Symphony Orchestra include Verdi’s Requiem, Mozart’s Great Mass in C Minor and Handel’s *Messiah*. He has also led the Roanoke Valley Choral Society and Orchestra in performances of Vaughan Williams’ *Hodie*, J. S. Bach’s Mass in B Minor, and the Requiems of Joonas Kokkonen and Andrew Lloyd Webber. Sandborg remains active as a clinician, adjudicator, arranger, composer and choral scholar. He is the author of *English Ways: Interviews with English Choral Conductors* along with numerous articles on choral and vocal literature and practice. Email: sandborg@roanoke.edu



Edited by Hayley Smith, UK ●



foto. Jaroslaw Nowak

**Vratislavia
Sacra**



foto. Jaroslaw Nowak



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Deadline for applications: 15 November 2013
More information you may find at website: www.krakowchoirfestival.pl or by e-mail: mail@krakowchoirfestival.pl

Ave Maria.

1.

A -ve Ma-rí- a, * grá-ti- a pléna, Dóminus técum,
 benedícta tu in mu-li- é-ribus, et benedíctus frúctus vén-
 tris tú- i, Jésus. Sáncta Ma-rí- a, Máter Dé- i, óra pro
 nó-bis pecca-tóribus, nunc et in hó- ra mórtis nóstrae. Amen.

▲ The Gregorian Antiphon to Ave Maria

The period 1550-1560 was a one of incomparable prosperity for Venice and her merchants. The economic boom benefited the publishing sector, bringing a rapid increase in the number of printing businesses. This reached its height at the end of 1560, when the industry numbered 50 or 60 printing presses employing about 600 people. The favourable economic situation encouraged a number of beginners to try their hand at the business.

Francesco Rampazetto was active as a printer from 1553 to his death in about 1577. He worked mainly on commission for other printers and booksellers. Like many of his colleagues he printed a great variety of books on many different subjects, from architecture to literature, and from astronomy to history and music. Most publications were in the vernacular, but he also published books in Latin, Greek and Spanish. From 1561 to 1568 he published at least thirty-two books of music and a book of music theory.

Many works he issued, such as the *First Book of Spiritual Lauds* by Giovanni Razzi (1563, Jacopo and Filippo Giunti, Florence), the *Third Book of the Muses for Four Voices* (1563, Antonio Barré), and the *Second Book of Madrigals for Five Voices* by Pietro Vinci (Giovanni Comencino, Venice) confirm his status as a contract worker for individual clients and other printers. The remainder of his first editions were directly commissioned by composers or third parties. In 1566 Rampazetto, at the request of Filippo Iusberti, a cantor at St Mark's, printed Zarlino's motets for six voices. He also undertook to reprint well-known choral anthologies by famous composers of the time. One of these is the anthology entitled *Mottetti del Fiore*.

The full title of the work is *Mottetti del Fiore a Quattro voci nuovamente ristampati, et con somma diligentia revisti et corretti. Libro Primo. In Venetia, Appresso Francesco Rampazetto. In 4° obl. Cantus, Tenor, Altus, Bassus. In tutto opuscoli quattro.* (Mottetti del Fiore for Four Voices, newly reprinted and diligently revised and corrected. Book One. In Venice, by Francesco Rampazetto. Cantus, Tenor, Altus, Bassus. In all, four volumes.)

Andrea Angelini
 choral conductor,
 teacher & ICB Managing
 Editor

An original copy of the work is kept at the International Music Museum and Library in Bologna. It contains the following titles (the authors' names are here quoted as they appear in the document):

In te Domine speravi ... Lerithier
 Letetur omne seculum ... Lupus
 Filie Jerusalem ... Archadelt
 Panis quem ego dabo ... Lupus
 Beati omnes ... Lerithier
 Nisi Dominus ... Lerithier
 Descendit angelus ... Hilaire Penet
 Gloriosa uirgo ... N. Paignier
 Dum aurora ... N. Paignier
 Virtute magna ... Lasson
 Tu es Petrus ... Gose
 Domine quis habitabit ... Jo. Courtois
 Benedixit Deus ... Archadelt
 Aue Santissima Maria ... N. Gombert
 Fuit homo ... N. Gombert
 Tanto tempore ... Verdelt
 Haec dies quam fecit ... Archadelt
 Beati omnes ... Lupus
 Sponsa Christi Cecilia ... Loiset Pieton
 Quam pulchra es ... Jo. Lupi
 Omnis pulchritudo domini ... Dambert
 Nisi ego abiero ... Dambert
 Vir inclitus ... F. De Lis
 Proba me domine ... P. Manchicourt
 Quem dicunt homines ... Richafort
 In conuertendo dominus ... Lupus
 Gabriel archangelus ... Verdelot
 Pater noster ... Adrianus Wuillart

For the transcription the last motet was consulted. Its *secunda pars* is an Ave Maria, with a variation preceding its official classification in the year 1571 on the occasion of the battle of Lepanto. The text used by Willaert runs:

Ave Maria, gratia plena,
 Dominus tecum,
 benedicta tu in mulieribus,
 et benedictus fructus ventris tui, Jesus.
 Sancta Maria, Regina Coeli,
 dulcis et pia, o Mater Dei,
 ora pro nobis peccatoribus,
 ut cum electis te videamus.

This motet, printed in 1564, is one of Willaert's finest works. In his language, imitation is not merely artifice, but a technique enhancing the expressiveness of words and thoughts. Naturally, the fact that Willaert lived in Venice, where the long list of dictates issuing from the Council of Trent (1545-1562) were struggling to gain acceptance, aided him in developing a style of composition unimpeded by papal interference and much influenced by the taste for typically Venetian colour.

The motet, in the first mode, Dorian, which corresponds to the Gregorian *Protus authentus*, transposed to G, is set out in four sections which correspond to four verses making up this prayer to the Virgin. The verses are: Ave Maria, gratia plena, Dominus tecum; benedicta tu in mulieribus, et benedictus fructus ventris tui, Jesus; Sancta Maria, Regina Coeli, dulcis et pia, O Mater Dei; and ora pro nobis peccatoribus, ut cum electis te videamus. These verses, and the various sections into which they are subdivided, can be easily recognised, not only by the words which obviously distinguish each part, but also by the harmonic cadences which define them. Below is the pattern of the cadences found in the piece – the obvious predominance of G is numerically balanced by the less usual subfinalis¹, where one would expect to find more use of D.

Ave Maria	B flat perfect-authentic tenorizans ²
Gratia plena I	G perfect-authentic tenorizans
Gratia plena II	F perfect-authentic tenorizans
Dominus tecum I	G plagal
Dominus tecum II	G perfect-authentic bassizans ³
Benedicta tu I	F tenorizans
Benedicta tu II	B flat tenorizans
in mulieribus I	D perfect-authentic bassizans
in mulieribus II	G perfect-authentic bassizans
Et benedictus	D phrygian tenorizans
Fructus ventris tui Jesus I	B flat perfect-authentic tenorizans
Fructus ventris tui Jesus II	F perfect-authentic bassizans
Sancta Maria I	F perfect-authentic tenorizans
Sancta Maria II	C perfect-authentic tenorizans
Regina coeli	F perfect-authentic tenorizans
Dulcis et pia	D plagal
O Mater Dei	D phrygian tenorizans
Ora pro nobis I	F perfect-authentic tenorizans
Ora pro nobis II	C plagal
peccatoribus I	C perfect-authentic tenorizans
Ut cum electis te videamus I	G perfect-authentic bassizans
Te videamus II	G plagal

¹ In an authentic mode, the tone below the final.

² in a cadence this is called: *clausula tenorizans* (probably because Gregorian melodies always end with a stepwise motion down to the *finalis* – and the tenor was originally the voice that 'holds' the *cantus firmus*, the original Gregorian melody)

³ A jump in the bass in a cadence (in Dorian, Lydian and Mixolydian: V-I, in Phrygian there is a problem) is called *clausula bassizans*.

The tenor, immediately after presenting the first melodic extract, intones with long notes the Gregorian Ave Maria, and continues to do so in other sections of the piece: thus the entire composition can almost be said to be built on the *cantus firmus*⁴.

The first verse, which can be further divided into three parts (Ave Maria, gratia plena, and Dominus tecum) is imitative. The initial interval of a fourth on 'Ave' is a distinguishing feature and is repeated by almost all the other voices, at times with a diminution in value. At the end of the section it can be noted that all parts follow, on the words 'Dominus tecum' the modulation of the rhetorical figure, *katabasis*.

In the second section, on the words 'Benedicta tu in mulieribus', the composer gives the richest ornate counterpoint in the entire piece. Note once more, in the tenor⁵, a fragment of the cantus firmus. The last part of the second section takes on a clearly rhetorical nature: the words 'Fructus ventris tui Jesus' are declaimed mainly with long and white notes easily associated with the mother's breast.

The third section contains a textual variation on the usual Ave Maria. After the statement in bicinium⁶ style of the words 'Sancta Maria', the piece continues with mainly homophonic modulation, especially on the words 'Regina coeli' which thus stand out vocally.

In the last section, where there is a return to the imitative style, the same fragment of text – 'ut cum electis te videamus' – is repeated three times; the melody is distinguished by an initial interval of an ascending fifth followed by repeated notes, and by

the *circulatio*⁷ which seems to represent turning the gaze on the words 'te videamus'. After the perfect-authentic cadence to G, the piece ends with a characteristic plagal cadence built on the *finalis*⁸ held by the tenor (manubrium).

The extraordinary artistic height reached by Willaert in this motet is owing to his command of the material and his ability to develop the relationship between text and music by means of simple technical devices shown in expression. It is interesting to observe how frequently the 'motif-word' is a development of the initial theme and how the free parts take the shape of a development in rhythmic melodic cells which often lead back to this initial theme. This notable thematic unity is used most imaginatively in a number of contrapuntal and imitative techniques, leading to a continuing evolution of the music which is never repetitive.

Next page are the part-books taken from Rampazetto's anthology, and my transcription.

*Translated from the Italian by Gillian Forlivesi Heywood, Italy
Edited by Graham Lack, Germany / Great Britain* ●

4 A *cantus firmus* (held tune) is often a pre-existing melody forming the basis of a polyphonic composition. The plural is *cantus firmi*, although the corrupt form *canti firmi* (resulting from the grammatically incorrect treatment of *cantus* as a second- rather than a fourth-declension noun) can also be found. The Italian is often used instead: *canto fermo* (and the plural in Italian is *canti fermi*).

5 In the polyphonic music of the 13th–16th centuries, 'tenor' referred to the part 'holding' the *cantus firmus*, the plainsong, or other melody on which a composition was usually built. The highest line above was termed *superius* (the modern soprano), and the third added voice was termed *contratenor*. In the mid-15th century, writing in four parts became common, and the *contratenor* part gave rise to the *contratenor altus* (the modern alto) and *contratenor bassus* (the modern bass). The term tenor gradually lost its association with a *cantus firmus* and began to refer to the part between the alto and bass and to the corresponding vocal range.

6 In music of the Renaissance and early Baroque eras, a *bicinium* (pl. *bicinia*) was a composition for only two parts, especially one with a pedagogical purpose.

7 The *circulatio* (*circulo, circolo*) is formed by positioning two opposite (rising and falling: *intendens* and *remittens*) *circuli mezzii* adjacent to each other in such a way that, were the two 'half-circles' to be superimposed, a circle of notes would result. The figure is defined both as a text-explanatory musical-rhetorical figure as well as a simple ornament (*figura simplex, Manier*)

8 The musical modes delineate the *finalis*, or main note, with regard to two ranges: the authentic, which lies primarily above the main note, and the plagal, which dips significantly below it. In both cases, the *finalis* is usually the pitch that literally finalizes the song on the last note; the first note may or may not be the same as the *finalis*.

Seconda parte XLVII. CANTUS

Fe Ma ria gra tia plena gra tia plena gra tia
 ma xime cum de mus te cum de mus te cum benedi ta
 ta in ma ri bus bea ta ma ri bus bea ta
 illa bea ti ssimam fru gi bus ventris tu i Je su san cta Ma ria re
 gna celi O Ma ter dei ora pro nobis pec ca toribus ora pro nobis pec ca toribus
 ut cam e ritibus nos tra ut cam e ritibus te suble uet nos tra ut cam e ritibus

Seconda parte XLVII. CANTUS

Fe Ma ria gra tia plena gra tia plena gra tia
 plena do mus te cum de mus te cum benedi ta ta
 benedi ta ta in ma ri bus bea ta ma ri bus bea ti ssimam fru gi bus ventris
 tu i Je su fru gi bus ventris tu i Je su san cta Ma ria re gna celi dulcis et pia
 O Ma ter do na ora pro nobis pec ca toribus ora pro nobis pec ca toribus ut cam e ritibus ut cam e ritibus te suble
 uet nos tra ut cam e ritibus te suble uet nos tra ut cam e ritibus

1123

CANTUS #683

MOTTETTI DEL FIORE

A QUATTRO VOCI
 NOVAMENTE RISTAMPATI, ET CON SOMMA
 DILIGENTIA REVISTI ET CORRETTI.
 LIBRO PRIMO.

A QUATTRO



VOCI.



IN VENETIA, Appresso Francesco Rampazetto.

1504

Seconda parte XLVII. TENOR

Fe Ma ria gra tia plena gra tia plena gra tia
 ma xime cum de mus te cum de mus te cum benedi ta ta
 ta in ma ri bus bea ta ma ri bus bea ti ssimam fru gi bus ventris tu i Je su san cta Ma ria re
 gna celi O Ma ter dei ora pro nobis pec ca toribus ora pro nobis pec ca toribus
 ut cam e ritibus nos tra ut cam e ritibus te suble uet nos tra ut cam e ritibus

Seconda parte

Fe Ma ria gra tia plena gra tia plena gra tia
 do mus te cum de mus te cum benedi ta ta
 benedi ta ta in ma ri bus bea ta ma ri bus bea ti ssimam fru gi bus ventris
 tu i Je su fru gi bus ventris tu i Je su san cta Ma ria re gna celi dulcis et pia
 O Ma ter do na ora pro nobis pec ca toribus ora pro nobis pec ca toribus ut cam e ritibus ut cam e ritibus te suble
 uet nos tra ut cam e ritibus te suble uet nos tra ut cam e ritibus

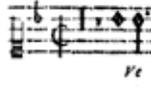
AVE MARIA

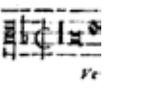
da *I Mottetti del Fiore a quattro voci*
libro primo
Venezia, 1564 - Rampazetto

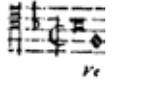
Adrian Willaert
c. 1490 – 1562

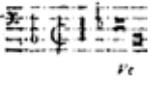
trascrizione di
Andrea Angelini

66

CANTUS   *Fe*

ALTUS   *Fe*

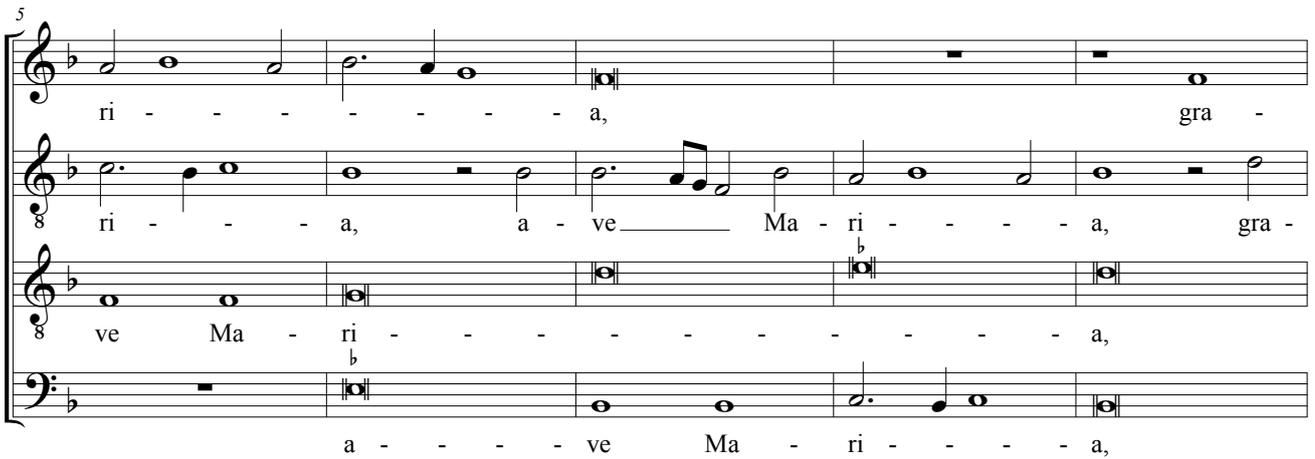
TENOR   *Fe*

BASSUS   *Fe*



A - ve Ma - ri - - - a, a - - - ve Ma - ri - - - a, gra -

5



ri - - - - - a, gra -
ri - - - a, a - ve Ma - ri - - - a, gra -
ve Ma - ri - - - - - a,
a - - - - ve Ma - ri - - - - a,

10



ti - a ple - na, gra - ti - a ple -
ti - a ple - na, gra - ti - a ple - - - na, gra - ti - a ple -
gra - ti - a ple - na, gra - ti - a ple -
gra - ti - a ple - na, gra - ti - a ple -

15

na, Do - mi - nus te - cum, Do - mi - nus

na, Do - mi - nus te - - - - - cum, Do -

na, Do - mi - nus te - cum, Do - mi - nus

na, Do - mi - nus te -

20

te - cum, Do - mi - nus te - - - cum,

mi - nus te - - - cum, be - ne - di - - -

te - cum, Do - mi - nus te - cum,

cum, Do - mi - nus te - cum, be - ne - di - cta

25

be - ne - di - - - - - cta tu

- - - - - cta tu be - ne - di - - - cta tu in

be - ne - di - cta tu be - ne - di -

tu be - - - ne - di - cta tu

30

in mu - - - li - e - - - ri - bus, in mu - li -

mu - li - e - - - - - ri - bus, in mu -

cta tu in mu - li - e - - - - -

in mu - li - e - ri - bus, in mu - li - e - - - - - ri -

68

35

e - - - - ri - bus, et be - ne - di - - - ctus

li - e - - - - ri - - - bus, et be - ne - di - - -

- - - - ri - bus, et be - ne - di - - - -

bus, in mu - li - e - ri - bus, et be - ne - di -

40

et be - ne - di - - -

ctus fru - ctus ven - tris tu - i Je - - - -

ctus fru - ctus ven - tris,

ctus fru - - - ctus ven - tris tu - i Je - - - -

44

ctus fru - ctus ven - - - - tris, fru - ctus ven -

sus. fru - - - ctus ven - - - - tris, fru -

fru - - - ctus ven - tris tu - i Je - - - -

sus. et be - ne - di - - ctus

48

tris tu - - - - i Je - - - sus.

- - ctus ven - tris tu - - i Je - - - - sus. San -

sus. fru - ctus ven - tris tu - i Je - - - -

fru - ctus ven - - - tris tu - i Je - sus. San -

52

San - cta Ma - ri - a, Re - gi - na

cta Ma - ri - a, Re - gi - na

sus. San - cta Ma - ri - a, Re - gi - na

cta Ma - ri - a, Re - gi - na

56

coe - li, o Ma - ter De - i, o - ra pro

coe - li, dul - cis et pi - a, o Ma - ter De - i, o - ra pro

coe - li, dul - cis et pi - a, o Ma - ter De - i, o - ra pro

coe - li, dul - cis et pi - a, o Ma - ter De - i,

61

ra pro no - bis pec - ca - to - ri - bus, o - ra pro

no - - - bis pec - ca - to - ri - bus, o - ra pro

ra pro no - bis pec - ca - to - ri - bus, o - ra pro

o - ra pro no - bis o - ra pro

65

no - bis pec - ca - to - ri - bus, ut cum e - le -

no - bis pec - ca - to - ri - bus, ut cum e - le -

no - bis pec - ca - to - ri - bus, ut cum e -

no - bis pec - ca - to - ri - bus, ut cum e - le -



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John Rutter

COMPOSERS' CORNER

A Brief Conversation with John Rutter
Cara Tasher

If you would like to write an article and submit it
for possible publication in this section

Please contact Cara S. Tasher, Editor
E-mail: cara.tasher@unf.edu

A Brief Conversation with John Rutter



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Cambridge Singers

Cara Tasher: Yours is a household name in choral music, especially for American church musicians, and it is rare for a choral musician to be interviewed on the US television show *Sixty Minutes* and featured on the *Today Show*. Thank you for drawing the attention of mass media to choral music. Tell us something about you that might surprise your large fan base.

John Rutter: Perhaps that I have a more serious side - and (for some people at least) that I don't only emerge, like Santa Claus, in December. It's true that I have written some short choral pieces, and Christmas carols too, which have found favour among a far wider public internationally than I ever expected, but then, I enjoy writing tuneful and accessible music. The surprise might be the more substantial pieces such as the *Hymn to the Creator of Light*, or my early work, *The Falcon* - or, outside the choral sphere, my *Partita for Orchestra* or my *Piano Concerto*.

CT How did you choose the text for the non-sacred works you have written?

JR There's no difference in my mind between choosing a sacred or a secular text - both need care. I keep a large collection of poetry books, and I live not far from the Cambridge University Library, so I browse until I find what I want. If I can't find a text that says what I want it to say, I write my own text.

CT Out of your many sacred works, which are the ones closest to your heart?

JR I don't believe in having favourite compositions - it would be like having a favourite among your own children. I just do my best with each and every piece I write, though obviously some work out better than others.

CT As a composer who has written hundreds of works of varying lengths, instrumentations, and magnitude, who was published at the age of twenty-two, and who sang on the original *War Requiem* recording in 1963 under Britten himself, you have inspired many people. Who in the new generation should we be looking out for and why?

JR Anyone who has imagination, vision, technique, determination, willingness to learn, and a huge capacity for hard work.

CT For several years you suffered from chronic fatigue syndrome (ME). Great fatigue, perhaps not as serious as yours, but nonetheless an issue for many musicians, especially conductors, is not often spoken about. If it isn't too difficult, please explain how you handled this, and even more importantly, how you emerged healthy and transformed?

Cara Tasher
choral conductor
and teacher

JR I *did* have ME - and I don't recommend it to anyone. I tried to follow such little medical advice as was available in the 1980s (the condition is better understood nowadays). Looking back, I had seven pretty tough years, but I kept reminding myself that ME isn't life-threatening, just debilitating, and that it's finite. In the end it gave up and more or less went away.

CT In your C Music TV interview, you speak of your close friendship with Sir John Tavener at Highgate School. Do you have any fun stories that you might allow yourself to share with the choral community?

JR Nothing comical that I can recall – just a good feeling that we were both aspiring composers (John Tavener with a much clearer sense of purpose and direction than I had at the time) and that in those school years we were companions on a similar journey. The music he writes and the music I write are not at all alike, but I think we share many of the same values and goals.

CT In an ever-technological world of people less appreciative of the formal arts and less able to focus attention for long spans of time, how do you see the future of choral music?

JR Choral music isn't going to go away any more than sex is. It's a fundamental human impulse to sing together, and such a wonderful feeling that it is bound to survive, in one form or another. Take any period of choral history, and you will find good music and forgettable music. The good remains, the forgettable fades, and that's what will surely happen to our choral music now.

CT What are you currently working on that you are excited about?

JR I'm always excited about everything I work on, but like many working musicians, I have to deal with short-term goals most of the time rather than thinking about long-term ones. This week, wearing my recording producer's hat, I'm doing final sound edits of the wonderful Clare College Choir's latest album for Harmonia Mundi. Cambridge has so many tremendous choirs and their recordings are heard worldwide, so that's quite a responsibility. Next week, I wear my conductor's hat and have to brush up on

the Brahms Requiem, a work I can return to time and again and still find something new. In June, I shall be directing some Come and Sing days, which are open to all and a chance to broaden our choral community with a day's fun singing. People show up in their hundreds for these occasions, so clearly there's a demand for them. I will be putting my composer's hat back on later in the year, with, I hope, a long-promised cello concerto, and doubtless some smaller choral pieces along the way. There's always too much to do, and not enough time.

CT Do you have a compositional things-to-do list of any kind, and if so, what is on it?

JR An opera, a musical, one more larger choral work, some overdue pieces for various cherished performer colleagues...and perhaps a surprise...

Edited by Jennifer Callaghan, UK ●

Shaped by meaningful and life-changing experiences within organizations such as the Atlanta Symphony Chorus, Chicago Symphony Chorus, Conspirare, Glen Ellyn Children's Chorus, Trinity Choir-Wall Street and the Young People's Chorus of New York City, **Cara Tasher** completed her studies at the University of Cincinnati-CCM, the University of Texas at Austin, La Sorbonne, and Northwestern University. Her calendar includes concerts, guest performances in festivals and workshops, and preparation of professional organizations throughout the US and abroad, this year also with the Jacksonville Symphony Orchestra Chorus. Her ensembles have toured five countries and added South Africa in an exchange with Junita van Dijk's NMMU chorus in May 2012. She is based in Jacksonville, where she serves as Director of Choral Activities at the University of North Florida, and recently appeared conducting the opening of the Florida 2012 Republican National Debate live on CNN. Email: ctasher@gmail.com



John Rutter was born in London in 1945 and received his first musical education as a chorister at Highgate School. He went on to study music at Clare College, Cambridge, where he wrote his first published compositions and conducted his first recording while still a student. His compositional career has embraced both large and small-scale choral works, orchestral and instrumental pieces, a piano concerto, two children's operas, music for television, and specialist writing for such groups as the Philip Jones Brass Ensemble and the King's Singers. His larger choral works, *Gloria* (1974), *Requiem* (1985), *Magnificat* (1990), *Psalmfest* (1993) and *Mass of the Children* (2003) have been performed many times in Britain, North America, and a growing number of other countries. He co-edited four volumes in the Carols for Choirs series with Sir David Willcocks, and, more recently, has edited the first two volumes in the new Oxford Choral Classics series, *Opera Choruses* (1995) and *European Sacred Music* (1996). From 1975 to 1979 he was Director of Music at Clare College, whose choir he directed in a number of broadcasts and recordings. After giving up the Clare post to allow more time for composition, he formed the Cambridge Singers as a professional chamber choir primarily dedicated to recording, and he now divides his time between composition and conducting. He has guest-conducted or lectured at many concert halls, universities, churches, music festivals, and conferences in Europe, Africa, North and Central America and Australasia. In 1980 he was made an honorary Fellow of Westminster Choir College, Princeton, and in 1988 a Fellow of the Guild of Church Musicians. In 1996 the Archbishop of Canterbury conferred a Lambeth Doctorate of Music upon him in recognition of his contribution to church music. He was honoured in the 2007 Queen's New Year Honours List, being awarded a CBE for services to music. John Rutter's music is published by Oxford University Press, Hinshaw Music Inc. and Collegium Music Publications. To find more information, visit: www.johnrutter.com.



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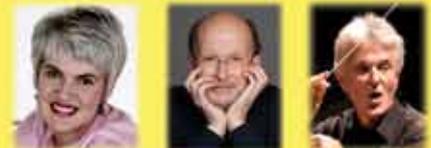
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Cuban Choral Music by Roberto Valera and Guido López-Gavilán
John Warren

The Benjamin Britten Centenary: New Choral Editions
Philip Brunelle

If you would like to write an article and submit it for possible publication in this section

Please contact **Andrea Angelini**, ICB Editor
E-mail: aangelini@ifcm.net

In May of 2012, I had the remarkable experience of travelling to Havana, Cuba as part of the ACDA International Conductor Exchange Program. The group spent five days there listening to and working with amazing professional Cuban choirs such as Coro Entrevozes, Coro Nacional de Cuba, Coro Exaudi, Coro Polifónico, Coralina, Vocal Leo, and Camerata Vocale Sine Nomine. For three days I had the honor of rehearsing and conducting the Coro Nacional de Cuba and learning from its conductor, Digna Guerra. It was an unforgettable, transformative experience that inspired me to investigate Cuban choral music to use with my own choirs. This article will discuss a few works by two composers – Roberto Valera and Guido López-Gavilán.

Roberto Valera has been a significant composer, educator, and writer in Havana, Cuba for more than forty years. His musical output includes orchestral works, film scores, solo piano music, string quartets and electronic music, as well as choral works. While he has explored the most avant-garde compositional techniques (especially during his study period at the Chopin Conservatory in Warsaw, 1965-67), his choral works are infused with elements of Cuban popular music and its rhythms.

Valera composed *Iré a Santiago* (I will go to Santiago) in 1969 using a poem by Federico García Lorca. Lorca visited Cuba in 1930, immediately following an unpleasant trip to New York. The poem expresses his utter joy at visiting Cuba and describes the colors, sounds and smells he experienced. The score was originally conceived as film music for guitars and bass, with a vocal solo in the middle section. In fact, Digna Guerra was the original vocal soloist. The choral version of the work is performed often by around the world, and regularly by Cuban choirs on tour.

In order to convert it to a choral piece, the composer uses nonsense sounds to represent the sounds of instruments. Valera calls these sounds *jitanjáfora*. In the opening section, which is in the style of the *guaguancó* (Cuban rumba), Valera uses the voiced consonants /d/, /g/, and /b/ to represent guitar sounds. This seems to accurately reflect the percussive, yet pitched sound of plucked guitar strings. These are layered in syncopated polyphony among the voice parts.

The melody and text appear first in the tenor voice, again with a highly syncopated rhythm to fit natural speech accentuation and inflection. The melody is passed back and forth between tenors and sopranos and each phrase is answered by a full choir cadence on the text 'iré a Santiago.' (Example 1)

In the slower middle section, a soprano soloist in quasi-recitative style is accompanied by choral sustained chords. The third section features the first material again, but with increased intensity. This is created by driving sixteenth notes in the soprano and alto parts, which seem to represent the sound of a *guiro* or *shakere* or both. Interestingly, Valera uses unvoiced consonants here to closer imitate the sound of percussion. Some conductors choose to do this last section at a faster tempo which brings the piece to an even more exciting conclusion.

Harmonically, the piece is quite tonal and straight forward. The great challenge is the densely syncopated, polyphonic rhythms which Cuban choirs seem to sing so effortlessly.

Babalú en La Habana Vieja is inspired by a song from Roberto Valera's childhood. The composer explains that Babalú was a familiar character wandering the streets of Havana. He was an old black man, dirty and barefoot, who the children would shout at and tease. The men would throw lit cigarettes at him, but he would step on them and not feel them. He was a cheerful man who charmed the neighborhood children – always laughing and dancing and singing a tune that Valera uses as the basis of his composition.

The work is scored for SATB choir (with divisi) *a cappella*, and is a theme and variations form. The tune is first presented by the altos and tenors in unison in F major, accompanied by *ostinato* neighbor note patterns (A-F / G-F in the bass and d''-c'' in the soprano). The first of eight variations is a canon at the unison between tenors and altos (altos following four beats behind) while the sopranos and tenors continue their somewhat static chordal accompaniment. The soprano part is divided, so the texture is slightly thicker.

John Warren
choral conductor
and educator



Guido López-Gavilán, composer and conductor

Variations two through seven move at a faster pace, in 2/4 time, rather than the opening 4/4. Rhythmic values are shorter, creating a livelier dance-like spirit. Variations two and three are homophonic, with all voices singing text for the first time. The sopranos and tenors have the melody in octaves, while the altos and basses sing a harmony part in octaves. The main contrast is dynamic. Variation two is *forte*, and three is *pianissimo*.

With variation four, the texture changes again with the introduction of layered, polyphonic, densely syncopated percussion sounds sung by three-voice parts. These represent bongos and congas, with individual voice parts at times divided into as many as three parts. These accompanying parts present sixteenth-note triplet patterns, while the melody remains in a single voice-part. Each variation changes in small ways – in some, the basses are divided in up to four parts when the melody is in the soprano; when the tenors have the melody, the sopranos are divided into three parts; the key changes from F major to G major for variation six.

The lively syncopated rhythm stops abruptly in measure 75 when the sopranos and altos sustain e-flat octaves on 'ah.' This is especially shocking with G major so strongly established. The choir moves briefly through two chords to *d'-d''* octaves between alto and soprano and a *b-flat* unison in the tenor and bass, to prepare the modulation to G minor for the eighth and final variation. This one is slow, minor, triple forte, and has an eight-voice homophonic texture. Like the early variations, sopranos and tenors sing in octaves (this time in two parts for each voice part), and altos and basses do the same. (Example 2) The work ends with a quiet unison phrase for all voices. It is a well-constructed, entertaining work.

Guido López-Gavilán is an internationally successful composer and conductor. He holds degrees from the Amadeo Roldán Conservatory in Havana in choral conducting and violin, and from the Tchaikovsky Conservatory in Moscow in orchestral

conducting. He is a frequent guest orchestral conductor in Poland, Germany, Russia, Hungary, Bulgaria and Romania, and for all of the orchestras in Cuba and many throughout Latin America. He conducted the National Symphony Orchestra of Cuba on a tour to more than twenty United States cities in 2012. His compositions include works for choirs, solo voice, orchestra, and chamber music. *Conga* was commissioned for the opening concert of the Sixth World Symposium on Choral Music in Minneapolis in 2002. His music displays a broad range of styles and expression from serious dramatic works of great intensity to humorous, energetic works featuring rhythms of Cuban popular music.

Pa kin kin was commissioned in 2009 by the University of Utah Singers and conductor, Brady Allred. It is a *tour de force* for voices imitating percussion instruments in driving, densely syncopated, and polyphonic patterns. The text is entirely nonsense sounds such as those in the title, as well as 'ka,' 'tan,' 'pri,' 'ki,' 'ta,' 'cum,' etc. A brief, slow and sustained introduction, in which sopranos and altos build an increasingly thick cluster chord, is interrupted by light, syncopated rhythmic cells that form the core



Roberto Valera, composer, educator, and writer in Havana

of the work. These appear in various forms both homophonically and contrapuntally. Snaps, stomps, claps, slaps, and spoken text shock the listener and add to the humor and rhythmic intensity. Tempo, dynamic, texture, tessitura, and frequency of accents all increase in the final sections of the work, leading to a jubilant conclusion. (Example 3)

The rhythm and text alone are quite virtuosic, but the harmony is also challenging for the singers with many polytonal chords and triadic harmonies with multiple added tones. This is truly a demanding, but thrilling, work to hear or perform.

Guido López-Gavilán composed *La Aporrumbeosis* in 1990. According to the composer, the title suggests the intent and contents of the work – a humorous combination of the rumba and apotheosis. “Casi una redundancia, nó?” (Nearly redundant, no?).¹ The introduction is created from the calls of the traditional rumba. The music is free-flowing with no meter signature and uses dissonant chords consisting of overlapping fourths and fifths. The opening motif recurs to mark the beginning of each new section in a three-part form. (Example 4)

There is a visual element of staging in this work. In his notes, Gavilán suggests opposing gestures between the women and men – stomping, toe tapping, shoulder shrugging, head shaking, etc. At one point the ladies are asked to make a kissing sound and smile.

Percussion instruments are suggested in the latter two sections for rhythmic security as well as timbre. In these sections, choral parts and music for five soloists sound improvisatory, but are actually precisely written out. One can imagine the rhythmic pulse being inconsistent in such a densely polyphonic and syncopated texture.

The rhythmic and melodic cells of the piece are in the style of the rumba but are not taken from any particular rumba. The music also reflects many contemporary compositional characteristics such as free harmony, polytonality, tone clusters, and aleatoric techniques. Moreover, unconventional sound effects occur often – tongue clicks, leg slapping, and floor kicks are among the techniques used.

Like many Cuban choral pieces derived from Cuban popular music, the text is onomatopoeic. Nonsense syllables and actual words are used, but merely for their sound or percussive qualities. This work also requires virtuosic performers who are able to hear and sing polytonal independent parts, with the added complication of intensely syncopated, rapid rhythmic patterns.

In conclusion, choral composition and performance thrives in Cuba. Many composers such as Guido López-Gavilán and Roberto Valera are inspired by the vibrant traditions of Cuban popular music. Their works usually contain elements of particular

dances, extremely syncopated rhythms layered in a polyphonic texture, an expanded tonality, and, perhaps most of all, a spirit of humor and joy of life.

Edited by Holden Ferry, USA ●

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John F. Warren is Associate Professor of Music and Director of Choral Activities at Syracuse University, where he conducts three choirs, and teaches conducting, choral literature, and rehearsal techniques to undergraduate and graduate students. He holds conducting degrees from the University of Miami and the University of Cincinnati College-Conservatory of Music. In addition, Dr. Warren has worked with numerous outstanding conductors including Robert Shaw, Frieder Bernius, Christoph Eschenbach, Robert Page, Helmuth Rilling, Digna Guerra, Rodney Eichenberger, Jo-Michael Scheibe, and Elmer Thomas. Dr. Warren has served in various positions of the American Choral Directors Association and has lectured, adjudicated and conducted festival choirs throughout the Eastern United States and Cuba. Email: jfwarr01@syr.edu



¹ López-Gavilán, *The Aporrumbeosis*, notes on the work by the composer.

13

S en un co - che de a - guas ne - gras i - ré i - ré a San -

A i - ré i - ré a San -

T din gon din gon din din gon din gon din gon din gon i - ré i - ré a San -

B ban gan ban gan ban i - ré i - ré a San -

17

S tia - go gan gan can - ta -

A tia - go din de go bon gon din din bon gon din de go bon gon din de can - ta -

T tia - go ban gan

B tia - go gan ban gan ban gan ban gan

21

S rán los te - chos de pal - me - ra i - ré i - ré a San - tia - go

A rán los te - chos de pal - me - ra i - ré i - ré a San tia - go din de go bon

T din gon din gon din gon di gon i - ré i - ré a San - tia - go

B ban gan ban i - ré i - ré a San tia - go gan

Example 1: Iré a Santiago, Roberto Valera, mm. 13-24.

74

Ba - ba - lú Ah Ah

dion bion dion bion dion bion dion bion Ah Ah

bion dion bion dion bion dion bion dion Ah Ah

dion dion dion bion bion bion Ah Ah

79

fff Tan - to co - mo yo ca - mi - no tan - to co - mo yo tra - ba - jo y noen

fff Tan co yo mi tan co yo tra - ba y

fff Tan - to co - mo yo ca - mi - no tan - to co - mo yo tra - ba - jo y noen

fff Tan co yo mi tan co yo tra ba y

Copyright Roberto Valera. La Habana 2006

Example 2: Babalú en La Habana, Roberto Valera, mm. 74-87.

84

kin pa kin pa kin ka ta cum ba ra ra, cum bá ka ta ka tá
 kin pa kín pa kin ka ta cum ba ra ra cum bá ka ta ka ta
 kin pa kín pa kin ka ta cum ba ra ra cum bá ka ta ka ta
 kin pa kín pa kin ka ta cum ba ra ra cum bá ka ta ka ta

86 *poco pesante*

ka ta cum bá ka ta ra ra, ka ta ra ra, pa kin kín ! pa kin kin kin
 ka ta cum bá ka ta ra ra, ka ta ra ra, pa kin kin pa kin kin kin
 ka ta cum bá ka ta ra ra, ka ta ra ra, pa kin kin pa kin kin kin
 ka ta cum bá ka ta ra ra, ka ta ra ra, pa kin kin pa kin kin kin

89 *ff* pa kin
ff pa kin
ff pa kin
ff pa kin pa kin

palmada ("hablado") *palmada* *patada*

pa kín pa kín, pa ta cum bá
 pa kín pa kín, pa ta cum bá
 pa kín pa kín, pa ta cum bá
 pa kín pa kín, pa ta cum bá

Marzo, 2009

Example 3: Pa kin kin, Guido López Gavilán, mm. 84-91.

La Aporrumbeosis

Coro Mixto

Guido López Gavilá

Libre

S
A we ne we ne we ne we ne we e ne A la lan

C
A we ne we ne we ne we ne we e ne A la lan

T
A we ne we ne we ne we ne we e ne A la lan

B
A we ne we ne we ne we ne we e ne A la lan

2 (gliss. rapido y dim. sùb.) **A** divisi (glissando ad libitum) *ppp*

la B.C. *ppp* sigue *ppp*

lá B.C. *ppp* sigue *ppp*

lá B.C. *ppp* sigue *ppp*

lá *p* Dum *p* tum *pp* tum tum turu cu tu ru cu

8 unis. divisi

unis. divisi

unis. divisi

tu ru ru cu tu ru ru cu tu ru ru cu tu ru ru cu tun cun tu ru ru cu tun cun tu ru ru cu tun cun tu ru ru cu tu ru ru cu tu ru ru cu

Example 4: La Aporrumbeosis, Guido López Gavilán, mm. 1-10.

The Benjamin Britten Centenary: New Choral Editions



Philip Brunelle
IFCM Vice President
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Artistic Director

The year 2013 marks the centenary of Benjamin Britten's birth, and for a greater part of the composer's career Boosey & Hawkes was his publisher. A number of Britten choral works have gratifyingly either been re-issued or made available for the first time – each with historical preface and new music engravings. Hal Leonard is exclusive distributor of Boosey & Hawkes publications for North and South America, Australia and New Zealand. Schott is exclusive distributor of Boosey & Hawkes publications for Europe, Asia and Africa. These new publications were created and printed at Hal Leonard/USA but can be imported by Schott.

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Choral Music Recordings and Book Reviews

Book Review

Carmen Moreno: My Vocal Technique Step by Step

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Book Review

Martin Ashley: How High Should Boys Sing?

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Book Review

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Please contact **Jonathan Slawson**

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Book Review

Carmen Moreno: My Vocal Technique Step by Step
© Parnass Ediciones (2012), Spain



87

Carmen Moreno was born in Cumaná, Venezuela. She holds a degree in Education and Bioanalysis from the Central University of Venezuela and is Professor of Parasitology in the School of Bioanalysis, Faculty of Medicine at the same university. In addition, Carmen Moreno is a lyric soprano and studied in Venezuela (Cumaná and Caracas) and in Spain (Badalona and Barcelona). She is currently active in her work in vocal education and choral directing, and has actively participated as soloist and director in numerous opera productions. Additionally, she serves as juror in international choral festivals and competitions.

Moreno gives us specific information regarding vocal technique, its mechanisms, and its involvement in the process of phonation. This monograph is organized into nineteen chapters that refer to a range of topics, with the goal of understanding the proper care and handling of the vocal instrument, while creating a didactic and supporting reference, which is geared, in the words of the author, “towards teachers of singing, students, choral directors and/or professionals with a spirit of inquiry.” This book was published by Parnass Ediciones in Barcelona in April of 2012 and consists of 107 pages accompanied by a DVD with pictures, explanations and practical exercises.

Reviewed by
Cristian Grases
composer and conductor

88 In the preface, entitled 'Motivation', Moreno states, among other things, that "the best way to learn any profession in life is to maintain common sense and logic." This simple reflection is based largely on her studies in the area of science and her close relationship with the scientific method, and is a common thread in her narrative and in her description of the vocal mechanism and the art of singing. Additionally, she asserts that her publication has one clear objective: "to offer educational information that is simple, practical, plain and applicable to vocal technique." In support of her detailed descriptions, Moreno offers a wealth of high quality illustrations to assist in the understanding of both the anatomy of the instrument and its operation.

The first chapter provides a detailed description of the breathing process, with all its aspects (ventral, abdominal and clavicular respiration), followed by a second chapter describing,

with medical precision, the anatomy of the facial musculature. In the preamble to the book's content, Moreno explains three basic steps to achieving and maintaining total vocal resonance in the nasal bone (vomer). With this specific objective, Moreno presents a third chapter, which describes, step-by-step the proper movement of the jaw and lips needed to keep the sound in the right place, and complements it with a fourth chapter devoted to the topic of vocal resonance and the ability of the singer to modify this resonance through the use of the jaw and lips. Chapter five summarizes the ideas of the previous four chapters.

In chapters six, seven and eight, Moreno points out the importance of the vocalization process and the conditions necessary for vocalization to be effective. In addition, she presents three model exercises with a detailed description of each of the steps to follow for a successful and healthy vocalization, enabling the singer to prepare and develop the vocal instrument. These descriptions are supplemented with musical examples, which present the music to be performed by both voice and piano. In the following chapters, nine, ten and eleven, Moreno applies the mechanics of vocalization to the execution of phrases, and describes the process from the point of view of sensations, or in other words, what the singer can or ought to feel, when the process of phonation is correct. She writes as well about the frequency with which vocalizing should be practiced in order properly to develop the instrument.

Chapters twelve and thirteen refer to nomenclature. Moreno identifies vocal tessitura and the appropriate vocal terms for establishing precise and assertive communication. The following two chapters (fourteen and fifteen) discuss the direct application of the technique described in previous chapters to the singing process and to the study of pieces to be performed. Moreno continues with a short chapter devoted to vocal technique in choral singing. Chapters 17 and 18 cover the care of the vocal instrument, at both the physiological and emotional levels. Moreno shares a number of observations and advice based on both medical data and personal experience. The book culminates with Chapter 19, where the author provides observations on vocal production or the physical condition of the singer and offers an explanation regarding solving or improving each of these states described.

Carmen Moreno presents a work that will certainly be very useful for anyone professionally associated with the art of singing. Her precise and detailed approach to each aspect of the art of singing, and the accompaniment of figures, musical excerpts and videos, offer a useful and easily navigable guide for any professional eager for knowledge and who is interested in improving on his/her particular activity (singer, teacher or director).

Translated from the Spanish by Joel Hageman, USA ●



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Book Review . . .

Martin Ashley: *How High Should Boys Sing?*
Ashgate Publishing (2009), England

Martin Ashley's *How High Should Boys Sing?* is significant in research in the field of boys' singing, as it stems from his extensive qualitative research (principally case studies and interviews) with boys who sing across a wide range of styles, as well as the perceptions of these boys by their peers. The result is a book which is always interesting, challenges assumptions and offers profound insights.

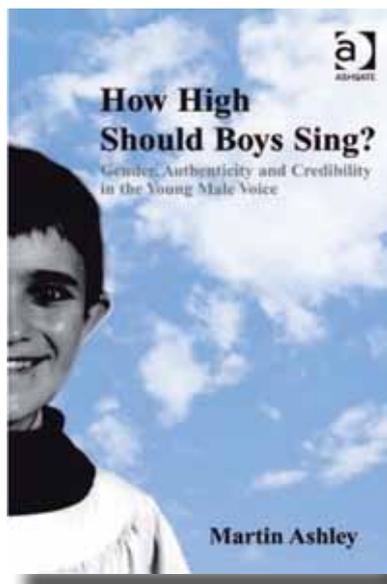
History gives us an understanding of the past through the artifacts left behind. The little we know about boys' singing in Elizabethan England (or for that matter the Bach boys at St Thomas', or others from across Europe over a number of centuries) comes from such artifacts – contracts for the men singers which list the housing of choirboys as part of their 'job description', and lists of payments which allow us to know how many boys actually sang in the choir. For the musicologist the most important artifact is the music itself. However, there is so much still to be understood about boys who sang, and those who sing today. The idea that the thoughts and feelings of those boys would be significant enough to put on the record would in itself be very strange to the pre-contemporary mind. So we encounter one of the many ironies in the story of boys who sing, that from a time when children were to be seen and not heard, boys who sang were heard, but still remain hidden or unseen.

But in our own time there is also much for us still to learn about the role that singing plays in the development of a young male's identity, and conversely, the role that one's sense of self plays in allowing a young male to sing. And this is an area that is crowded with assumptions. The first thing to note about this book is the clever ambiguity of the title. Is it a book about vocal technique for boys, or about training methods for the boys' choir conductor, or a physiological discourse on the anatomy of boys? To a limited degree it is all of these, and chapter three in particular, which draws on the work of Janice Chapman, John Cooksey, Graham Welsh and others, deals with the issues of physiology. But the real focus of the book is clarified in the subtitle 'Gender, Authenticity and Credibility in the Young Male Voice' and Martin Ashley, although himself a musician, primarily draws on his considerable expertise as a social scientist (Head of Research in the Faculty of Education at Engine Hill University). Therefore the matter of boys' singing is placed in the context of the modern social environment in which young boys function, and also in the psychological framework through which boys work to establish themselves as the people they are and more particularly, following Freer's (2010) notion of 'possible selves', the people they hope to become.

While Ashley has a United Kingdom focus in his research it would be interesting to see the findings of parallel research conducted elsewhere. One's impression could be that the decline in boys singing is not limited to England, the country once famously described as 'The Land Without Music'.

The question in the title also contains a statement – the assumption that boys *should* sing. Ashley declares early on his unequivocal position, "... most kinds of singing have the power to change lives. That boys sing at all is perhaps more important than where or what they sing".

This book argues that boys should sing, but rather than discussing the benefits of singing, the emphasis of the research is more concerned with what type of singing might be considered suitable for boys, given its role in developing identity in the adolescent, and the soon-to-be adolescent, boy. It also explores the social and psychological pressures which impact on a boy's developing perceptions and reality.



Reviewed by
Graeme Morton
choral conductor and
teacher

This is a publication full of interesting insights and ways of looking at the phenomenon of the singing boy. Martin casts doubt on some of the accepted assumptions made about why many boys find it difficult to choose to sing. The idea that boys are reluctant to sound like girls, Martin sees as simplistic and at best only a very small part of the story. Rather than seeing boys as trying to be different from girls, his view is that boys are trying to become men. The comparison is therefore not so much with girls (who are peers) but with men (those who the boys are seeking to become) and other boys (since they at the same time are also involved in this process of 'becoming').

Ashley's research revealed some interesting observations regarding the idea of singing as work. It may be work for a cathedral chorister, given the daily discipline and time devoted to the task, and the fact that historically there was no equivalent to a boy singing treble in cathedral music. Barry Rose, former conductor at St Paul's Cathedral, London, pointed out that there were only ever two tasks in which boys were fully professional – those of chimney sweep and of chorister.

If boys involve themselves in activities and actions which lead to their becoming men, what is the effect of having so few active role models of men who sing? Perhaps more interesting, Martin points out that although boys may see themselves engaged in 'work', they no longer see this as a process that leads to becoming men. Consequently the role of singing (traditionally a means of acting out 'work') for a boy is no longer pertinent.

Ashley's book goes on to report that for most young boys singing is actually precipitated by adults, with outcomes intended to satisfy these adults, rather than the boys themselves. Another significant observation arising from the research is that there is a correlation between taste in music and social class, and while in this respect we again see the Eurocentric focus of the research, it still correlates with factors such as socio-economic status, education and specific musical training (e.g. instrumental instruction) in many other countries and cultures. Ashley has criticized the media, and those commercial interests that drive so

much of the music-making marketed to the general public. He was clear that the marketing machine that takes young boys and creates an image of them lacks integrity, and fails to acknowledge the true quality of the young singer.

The true heroes in this book are the many boys who participated in this research, and who gave us such insight into the minds of those boys who do sing (and to some degree the minds of other boys who *respond* to boys who sing). We are grateful to them for what they said and to Martin Ashley for listening so perceptively.

Martin Ashley has given boys who sing the opportunity to talk, in the hope that boys who usually only talk, may also sing. This is a book that would be of interest to educators, psychologists and musicians alike.

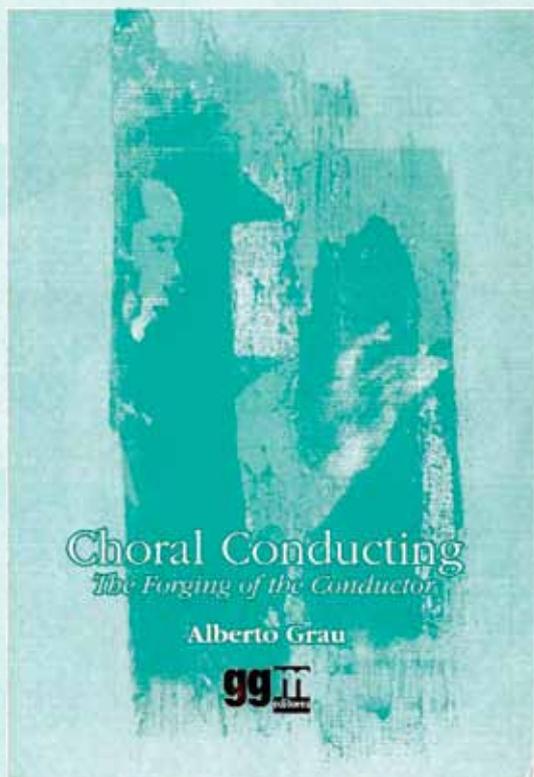
Graeme Morton is currently Choral Conducting Fellow at the University of Queensland School of Music and Director of the Brisbane Chamber Choir. His interest in boys' singing specifically relates to his work as Director of Choral Music at St John's Cathedral, where a traditional English-style men-and-boys choir is maintained. A special research interest is the adolescent choir. Previous Director of St Peters Chorale, with numerous tours to Finland, Russia, Sweden, Denmark, Germany, Austria, the United Kingdom, Japan, North America and New Zealand. He has lectured in the Summer Program at Westminster Choir College, Princeton, New Jersey, and in 1996 was Visiting Professor of Choral Music at St Olaf College in Minnesota. Cofounder and first Director of The Australian Voices. Music published by Augsburg Fortress, Kjos Music, and Morton Music. Email: g.morton@uq.edu.au



Edited by Mirella Biagi, Italy ●

Book Review . . .

Alberto Grau: Choral Conducting – the Forging of the Conductor
©2005 (Spanish), 2009 (English) GGM Editores/Earthsongs



91

Alberto Grau (b. 1937), one of the most influential figures in the musical life of Venezuela, has reached every corner of the world as a composer and conductor. As the Founding Director of the Schola Cantorum de Caracas, Grau has not only achieved many outstanding highlights for the organization, but more importantly, he has assisted in the development of an organization that has provided an integrated system to promote and encourage choral music in Venezuela. With his attention to creating a field of choral conducting and placing its importance alongside that of orchestral and chamber music, Grau has influenced more than just the institutions and musical figureheads in Venezuela. He was one of the driving forces in creating the International Day of Choral Singing (World Choral Day), an event held annually on the second Sunday of December (promoted by IFCM), and he was integral in establishing programmes such as Building Singing, Conductors without Borders, and Andean Voices Choir.

Grau's compositional output combines a sense of Venezuelan nationalism with global internationalism. His oeuvre extends from works for children to ones for mixed choral ensembles. A distinctive language has evolved in Grau's compositional style, valuing the importance of eurhythmics (harmonious body movement) and its connection with the singing voice.

In the general field of conducting, there are many published texts ranging from books dealing with the technical aspects of conducting, to rehearsal techniques, to memoirs of the greats, Robert Shaw and Sir David Willcocks to name a few. Each offers its individual slant on the art of music making created by a community of singers.

Choral Conducting – The Forging of the Conductor, published in English in 2009 (original version in Spanish, published in 2005), provides its readers with a gestalt view of what is involved in “being a conductor.” From the outset, I particularly liked the layout of the book and the order in which the chapters were presented. The book, as a whole, looks at the complete package of a conductor, with an emphasis on choral conducting. The ultimate goal of any conductor, as stated by 20th century Catalanian musician Pau Casals, and highlighted on several occasions by Grau in his book, is to have every performance “awaken pure emotion and profoundly penetrate the soul of the audience.” (p. 117).

Reviewed by
Debra Shearer-Dirié
choral conductor and
teacher

Grau begins his discussion in Chapter One with the pure essence of music. As the chapters progress, he moves from the general to the more specific. Grau states that music is a sound tapestry of five dimensions: time (duration), breadth (harmonies and contrapuntal structures), height (registration and dynamics), depth (historical context – period, style, history, intention of the author), existence in the present moment which brings together all of the previous dimensions. As a conductor studies the score of a piece of music for the first time, the tension and release of the musical flow becomes apparent. It is at this point that the conductor formalizes his or her ideas, interpreting the ideas of the composer through the dimensions that Grau presents. The “sensitivity, intuition and knowledge of the interpreter who clarifies, explains, translates, organizes and makes sense of what is written, can give concrete meaning to the mystery of its symbols, facilitating the understanding of its message, and drawing aside the veils that separate us from its contents.” (p.24). In presenting these thoughts in the first chapter, Grau places the importance on the immense knowledge that the conductor must have of the musical score, in order to produce energized rehearsals and performances that will engage singers, and in turn audiences, in a deeper understanding of the musical masterpieces we perform.

Chapter Two, ‘Music as a Fluid’, continues to explore the ideas from the previous chapter. This chapter acts as a link between the qualities inherent in the printed music, to the perception of these sounds when heard, first by the choral singers when they are learning a piece of music, and secondly, by the audience when it comes to performance time. An idea that prevails throughout this chapter is the importance of communication. A conductor can be technically proficient, the singing can be executed with precision, but the listener will not be completely moved, generally speaking, without the expressive qualities that accompany the precision of a performance. “Through careful study, understanding of all the elements of the poetic and music language and their relationship, intuition, diligent work, professional experience, and the human and personal maturity and sensitivity of the conductor” (p. 57), a performance can be truly memorable.

At this point in the book, Grau turns to the more technical aspects of the conductor. Chapter Three, ‘The Conductor’s Leadership’, and Chapter Four, ‘The Choir’, emphasize the importance of appropriate repertoire, a thorough preparation of the score, and the rehearsal techniques used to engage the singers. Grau places value on encouraging the singers to give their best both in performance and during the rehearsal process, and to create an environment where the singers continuously have a need to explore the music beyond what is written in the score. Grau mentions a few times in his book that music cannot be defined,

and if we try to define it, we destroy it. Music is so much more than what is printed on the page. An energetic rehearsal will have many moments which go beyond the page, and “perhaps one of the greatest challenges for a conductor is to know how much can be demanded from the choristers, and how to convince them to commit themselves fully to the ensemble.” (p. 87)

Chapters 5, ‘Essential Elements of Music’, 6, ‘Technical Aspects of Conducting’, and 7, ‘Rehearsal Techniques’ read more like the stereotypical texts on Choral Conducting. Yet, although Grau does include the beat patterns and addresses such things as the weight and force of the arm, his focus is still concentrated on the internal creativity and spirituality that forms the conductor’s gestures.

Alberto Grau has created a manual that challenges the conductor to go beyond the printed music and into a creative realm that connects the conductor to the singers, communicating a passionate communal message to the audience. The title is well chosen, *Choral Conducting- The Forging of the Conductor*. It is a well written text which should be read by all conductors, but particularly young conductors just starting in the art of conducting. It is apt to finish with a section of the ‘Introduction’, penned by Daniel Salas Jiménez:

“Alberto Grau has found a way to blend his work as a conductor and composer in order to communicate his love for creation, his endless desire for peace, and his commitment to work for a fuller, fairer, and untroubled world. A citizen of the world.” (Introduction, p. xi)

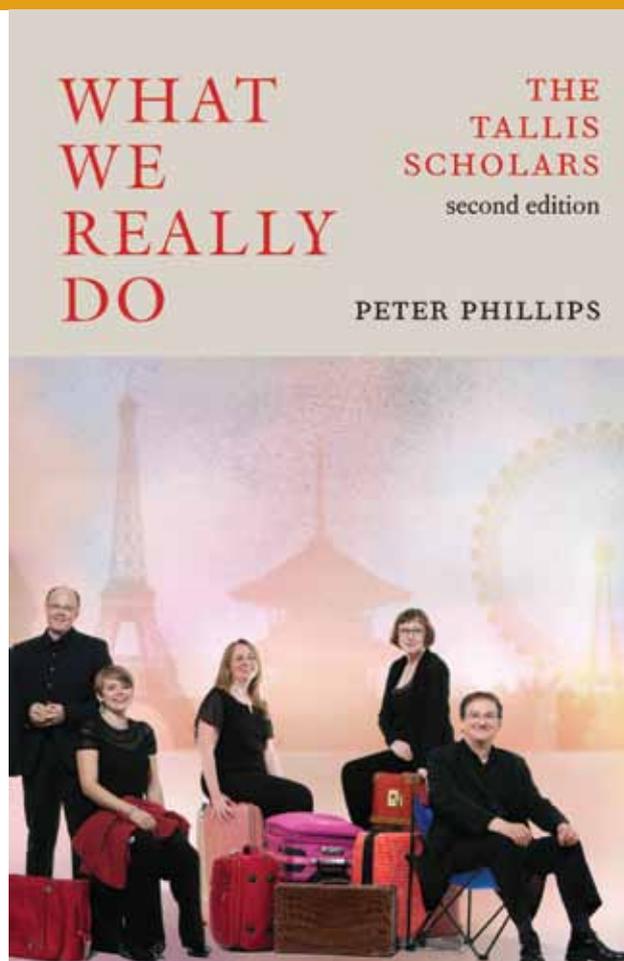
Edited by Louise Wiseman, UK ●

Debra Shearer-Dirié holds a Diploma from the Kodály Institute in Kecskemét, Hungary, a Master of Music Education degree and Doctor of Music degree in Choral Conducting from Indiana University, USA. Currently located in Brisbane, Australia, she has taught choral conducting and aural studies at The University of Queensland, the ACCET Summer School, and at the New Zealand International Summer School in Choral Conducting. Dr. Shearer-Dirié is currently serving as Editor of the Australian National Choral Association’s Publication and serves on the National Council for this organization. She is Musical Director of the Brisbane Concert Choir, Vox Pacifica Chamber Choir, Fusion, and Vintage Voices. Email: debrashearer@gmail.com



Book Review ...

What We Really Do
The Tallis Scholars



Peter Phillips
Second edition, *The Musical Times*
Publications, (London), 2013,
ISBN 978-0-9545777-2-8

It seems such an innocent question: “So what do you really do?”, but it carries a sting in the tail. Although singers might appear to lead charmed lives, most will have been asked this on one occasion or another. And ill feeling might have been engendered where no offence was meant. That one can make one’s living by singing renaissance polyphony is simply something many audience members and even some sponsors at a post-concert reception find it hard to believe: the profession would seem to beg such an ingenuous enquiry. In *What We Really Do*, Peter Phillips attempts to take stock of forty years in the business, and explain how the perception and performance of this repertoire has fared since he founded the ensemble, or at least the proto-Tallis Scholars, back in 1973. He recounts how entire concerts of polyphony were rare in those days, and what it is like to have dedicated one’s working life to this unusual music. He seems surprised that it has lasted this long. Parallel to the history of this renowned ensemble he tells the history of Gimell Records, part and parcel of the story. Without this enterprise, things might have turned out differently. This second edition is, one assumes, more or less identical with the first, with the exception of chapter six, ‘On tour II’, written in 2012 especially for the present publication.

Any vocal group that rehearses in a church with the moniker St Andrew’s-by-the-Wardrobe must in some way be special. It is where the Tallis Scholars keeps its library too. For four decades now Peter Phillips has sought not to pursue fashionable theories of singing *a cappella* polyphony but to survive them. And the book reveals how his ‘just do it’ approach is tempered by much-needed choral discipline and that any overreaction to later thinking is out of place. Regarding

Reviewed by
Graham Lack
composer and ICB
Consultant Editor

the Scholars' singing style, the reader will gain a fascinating insight, Phillips explaining how he would: "call this sound 'modern': clear enough to benefit from digital recording... strong enough to fill 3000-seat concert halls without amplification or distortion, subtle enough to do justice to the religious texts involved".

This is a candid account, warts and all, of life on the road – two chapters are dedicated to the vagaries of touring –, but of concert life back home too, in Britain, with all the concomitant difficulties, biased attitudes, occasionally quite bigoted opinions and, thank goodness, enough shards of light to make a parlous enterprise seem worthwhile after all. The

volume might well be unique in terms of its canny analysis of how art and commerce, rehearsals and concerts, recordings and singers can exist side by side and even be made to interact in order to produce some sense of security. Of greatest import is just how educated audiences are in the Far East: what matters are the western magazine reports, the awards, and the reviews – all of which concertgoers would seem to take at face value, in a desire to experience the music for themselves.

A melancholy thread runs through the pages, and events long consigned to history seem quite immediate: student singers arriving late for an Oxford concert after an inappropriately long and heavy repast, or amateur performances of *Spem in alium* with "massed tenors and basses" sounding like a "vacuum cleaner with attitude". But the hint of things to come is patently there, and Phillips vindicates how Tallis was the perfect repertoire choice. Some parts of the chronicle come as a surprise, especially the tale of how shabbily the ensemble was treated by the BBC in the early days, and the historic confrontation with the actors' and hence singers' union Equity during the Thatcher era. It was, as Phillips puts it, a "routine hostility". The real break came with the *Gramophone* Record of the Year award in 1987 for the two Josquin masses. And although it was not downhill all the way, one glimpses how crucial were the roles of first France and then Australia, Japan and North America in the development and subsequent international success of The Tallis Scholars.

With hindsight, the writer is able to shed much light on the early music revival of the 1970s, telling with relish some stories about 'beany music' and *faux* Latin pronunciation. Again, there can not be many books that are so demure and yet which reveal how the music business really works. But *What We Really Do* is not taken from the blogosphere, thank the Lord, and it is much more than a diary. What it is, is a compendium, and should be read as such. A stricter editor might have caught the occasional if hilarious repeated anecdote, taken a stance on personal pronouns, and possibly assigned some musicianly commentary on matters theoretical to a different chapter, where it might better belong. But any book that proffers words like 'alarums', 'deracinated' and 'ineffable' must be worth its weight in gold, and only a Beckmesser would make a tally of the somewhat overused 'overall' and 'umpteenth'. In a day and age in which proofreading is almost a lost art, it is encouraging to note how well this has been done for the present publication. The number of literals may be counted on the fingers of one hand: 'millenium' (p. 49, possibly less an oversight and more a disbelief that it derives from *annum*),

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'accomodate' (p. 116), 'dobbed' for 'dubbed' (p. 151), and 'difficut' (p. 233). Whilst we are on the subject of odd words, there are 'spreng' and 'wonga', but these have proper denotations, found in a most surprising chapter on 'Singers' Argot'.

Peter Phillips has written for the *Spectator* for some three decades now, and he has included some excellent articles acting as a gloss on the main text. All in all, *What We Really Do* should be required reading for students of cultural history, and it can be thoroughly recommended for both hardened professionals or anyone for whom the sacred *a cappella* renaissance repertoire still remains a draw.

The Tallis Scholars encapsulate a kind of Britishness that can be read about in historical studies of the 19th century, the prototype being, as Phillips put it, the "radical artisan", people who had a "skill and a brain", and who were "proud people who cost a specified sum, instinctively suspicious of fine language or abstractions, very often with a dry, ironic sense of humour, especially when management was making their lives hell". The author turns time and again to this model, of jet-lagged, hungry, cold and ill singers, still going for it hell for leather, because they owe it to themselves, their colleagues and the music they believe in. They are not going to take it easy. No wonder the success rate has been so high. ●



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Events



Dolf Rabus © ModFestivals

Chorister of Choeur La Grâce, DR Congo, at Musica Sacra 2012 in Chimay, Belgium

Events

I. Conferences, Workshops & Masterclasses

II. Festivals & Competitions

We are pleased to provide these lists of international festivals, competitions, conferences, workshops and masterclasses to our members. They are based on the best information available to us. However, we advise you to check the specific details with the organizers of the individual event that you may be interested in attending.

IFCM does NOT specifically recommend any of the events listed. However, we encourage you to check with the "Choral Festival Network" www.choralfestivalnetwork.org whose members have signed the IFCM "Total Quality Charter", which is an agreement to follow the minimum requirements of quality, transparency and fairness for choral festivals.

Please submit event information for publication to
Nadine Robin
IFCM, PO Box 42318, Austin TX 78704, USA
Fax: +1-512-551 0105
E-mail: nrobin@ifcm.net

1st International Forum of Choral Conductors, St. Petersburg, Russia, 5-8 Aug 2013. For all choral conductors around the world. Contact: International Choral Festival and Competition, Email: interaspect@mail.ru - Website: www.interfestplus.ru

EuroChoir 2013, Pecs, Hungary, 10-17 Aug 2013. 60 singers (18-30 years old) selected by member organisations of the European Choral Association – Europa Cantat rehearse and sing together under the baton of Tamás Lakner (Hungary) and Alessandro Cadario (Italy). Contact: Zsolnay Heritage Management Nonprofit Ltd., Réka Balog, Email: Eurochoir2013@zsn.hu - Website: www.eurochoir2013pecs.hu

Chamber Choir & Choral Conducting Workshop, Norfolk, CO, USA, 11-18 Aug 2013. For advanced singers and choral directors. Repertoire will range from the Renaissance to the 20th century. Workshop sessions and final concert will be recorded on DVD. Conductors will have the opportunity to conduct instrumental as well as choral ensembles. Contact: Norfolk Chamber Music Festival, Email: norfolk@yale.edu - Website: norfolkmusic.org

2nd International Seminar Willems, Medellín, Colombia, 12-16 Aug 2013. Edgar Willems pedagogy for the musical initiation to the choral conducting. Contact: Corporación Fomento de la Música, Email: seminario@fomentodelamusica.org.co - Website: www.fomentodelamusica.org.co

Conducting 21C, Stockholm, Sweden, 17-21 Aug 2013. This course aims to provide conductors with professional development by combining artistic excellence and social justice. Emerging and experienced conductors alike will develop powerfully creative, profoundly artistic, and compassionate approaches for musical leadership through master classes and workshops. Apply by June 5. Contact: Conducting 21C, Email: info@conducting21c.com - Website: www.conducting21c.com/

Rimini International Choral Workshop with Peter Phillips, Andrea Angelini and Ghislaine Morgan, Rimini, Italy, 25 Aug-1 Sep 2013. For advanced choristers and conductors. Repertory focused on Renaissance Sacred Music. Final concert, Sung Mass and diploma. Individual vocal tuition. Contact: Musica Ficta, Email: info@musicaficta.org - Website: www.choralworkshop.org or www.musicaficta.org

7th European Academy for Choral Conductors and Singers, Fano, Italy, 8-15 Sep 2013. Conductor: Nicole Corti (France). French and English repertoire of the 20th Century. Contact: FENIARCO, Email: info@feniarco.it - Website: www.feniarco.it

chor.com Convention for Choral Music, Dortmund, Germany, 12-15 Sep 2013. Biennial convention including workshops, masterclasses, symposia on social and political topics, exhibition, concerts. With Simon Halsey, amarcord, the WDR Rundfunkchor, Slixx, Maybebop and many others. Contact: Deutscher Chorverband e.V., Email: projektbuero@deutscher-chorverband.de - Website: www.chor.com

Days of Choral Singing with Prof. Volker Hempfling, Ellwangen, Germany, 30 Oct-3 Nov 2013. For versed singers and conductors. Contact: a cappella e.V., Email: anmeldung@a-cappella-ev.de - Website: www.a-cappella-ev.de/kommende-tagungen.html

5th International Music Council World Forum, Brisbane, Australia, 21-26 Nov 2013. Platform on music and society in the 21st century, exploring a variety of topics from diverse perspectives: cultural, political and economical and focusing on 5 areas: cultural diversity, music as a vector for dialogue, creativity and innovation in music distribution, new approaches to music education, changing audiences (challenges for art music around the world). Contact: Conseil International de la Musique, Email: forum.imc@unesco.org - Website: www.unesco.org/imc

Children Youth Choral World Championship, St. Petersburg, Russia, 2-6 Apr 2014. For all children's choirs from all over the world. Contact: International Choral Festival and Competition, Email: interaspect@mail.ru - Website: www.interfestplus.ru

Association of Canadian Choral Communities Conducting Apprenticeship Program, Novia Scotia, Canada, 4-19 May 2014. Two weeks with the National Youth Choir of Canada during rehearsals, performances and touring, under the baton of Hilary Apfelstadt. Apply before Oct 1, 2013. Contact: Association of Canadian Choral Communities, Email: acc@choralcanada.org - Website: www.choralcanada.org

10th World Symposium on Choral Music, Seoul, Rep. Korea, 6-13 Aug 2014. Eight days to listen to 26 of the world's premiere choirs, 30 outstanding lectures on choral music, music exhibition, gala concerts, open sings - all in the exciting city of Seoul and in the National Theatre of Korea. Contact: International Federation for Choral Music, Email: office@ifcm.net - Website: www.wscm10.org

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July 3 – 7, 2013
Rome, Italy

**5th Musica Sacra
a Roma**



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July 14 – 21, 2013
Graz, Austria

1st European Choir Games



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October 10 – 14, 2013
Riva del Garda, Italy

**10th "In...Canto sul Garda"
International Choir
Competition & Festival**



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October 23 – 27, 2013
Caella & Barcelona, Spain

**CANTA AL MAR 2013
2nd Festival Coral
Internacional**



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December 11 – 15, 2013
Manila, Philippines

**Sing'n'Joy Manila 2013
Philippine International
Choir Competition**



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March 12 – 16, 2014
Málaga, Spain

**Canta en Primavera –
Málaga 2014
Festival Coral Internacional**



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April 13 – 17, 2014
Riva Del Garda, Italy

**13th Concorso Corale
Internazionale**



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April 30 – May 4, 2014
Venice, Italy

**12th Venezia in Musica,
Choir Competition &
Festival**



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April 30 – May 4, 2014
Bad Ischl, Austria

**12th International
Choir Competition &
Festival Bad Ischl**



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May 15 – 18, 2014
Budapest, Hungary

Singalong Concert International



© Egon Weissheimer

June 5 – 9, 2014
Vienna, Austria

**Sing'n'Joy Vienna 2014
& 29th International Franz
Schubert Choir Competition**

EVENTS 2013 – 2014



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July 17 – 21, 2013
Wernigerode, Germany

8th International Johannes Brahms Choir Festival & Competition



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Sep. 11 – 15, 2013
Toruń, Poland

**PER MUSICAM AD ASTRA
1st International Copernicus Choir Festival & Competition**



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October 8 – 18, 2013
Manado, North Sulawesi, Indonesia

3rd Asia Pacific Choir Games



© Therese Debono

Oct. 31 – Nov. 4, 2013
Malta

5th International Choir Competition & Festival Malta



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Nov. 28 – Dec. 1, 2013
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Sing'n'Joy Louisville (USA) International Choral Festival & Competition



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11th International Choral Festival The Singing World, St. Petersburg, Russia, 2-7 Aug 2013. For choirs and vocal ensembles of various styles, levels and origins from all over the world. Event promoting long-term contacts among choirs. Apply before: 1 Apr 2012. Contact: International Choral Festival and Competition, Email: Singingworld@mail.ru - Website: www.singingworld.spb.ru

World Children's Chorus Festival A Voice for the Voiceless, Suncheon, South Korea, 2-3 Aug 2013. From traditional and classical to contemporary music festival. Artistic Director: Hee-Churl Kim. Contact: World Vision Korea Children's Choir, Email: wwchoirfestival@wwchoirfestival.or.kr - Website: www.wwchoirfestival.or.kr

Ionas International Choir Festival, Nikoleika, Greece, 3-6 Aug 2013. Non competitive festival for all kinds of choirs. Contact: Diavlos Culture Groups & Festivals, Email: diavlosc@yahoo.gr - Website: www.diavloslink.gr

Andrea O. Veneracion International Choral Festival, Manilla, Philippines, 7-10 Aug 2013. Festival in the fame of the 50th Anniversary of the Philippines Madrigal Singers. Competition open to choirs of any nationality, without age limit, in three categories: folk music, vocal ensemble, and chamber choir. Contact: Artist Training Division, Arts Education Department of the Cultural Center of the Philippines, Email: choralfestmnl2013@yahoo.com.ph - Website: www.culturalcenter.gov.ph

23rd Zimriya World Assembly of Choirs, Old Acre, Israel, 11-16 Aug 2013. Open singing, choir to choir sessions, concerts. Workshops: Timothy C. Brown (UK): The Great Choruses of J.S. Bach; Gabor Hollerung (Hungary): Oratorio Music; Joshua Jacobson (USA): Jewish Music; Werner Pfaff (Germany) Romantic Music; Sanna Valvanne (Finland): Common Singing; David Zeba (Israel): Israeli Music; Nestor Zadoff (Argentina): Choral Music from South America Contact: ZIMRIYA, Email: harzimco@netvision.net.il - Website: www.zimriya.org.il or www.youtube.com/watch?v=78CbjdqjJeU

2nd Choir Competition Heart of Europe, Gelnhausen, Germany, 14-18 Aug 2013. 4 categories, international jury, meeting and gala concerts, choir parties, workshops, awards. Please apply before: 31 Dec. Contact: 1st Heart of Europe Choir Competition, Organization Committee, Rapahel Trageser, Email: info@heartofeurope.de - Website: www.heartofeurope.de

8th International Choral Festival San Juan Coral 2013, Argentina, 15-20 Aug 2013. Non competitive choral festival organized by Universidad Católica de Cuyo's Choir for 8-10 selected mixed, female, male and chamber choirs. Each choir will participate in massed choir rehearsals and performance and individual concerts at the Auditorio Juan Victoria. Concerts, lectures and workshops for choirs, singers and conductors. Contact: María Elina Mayorga, Email: mariaelinamayorga@gmail.com or coro@uccuyo.edu.ar - Website: www.sanjuancoral.com.ar

7th Choral Singing Contest of South American Folk and Popular Music, La Plata, Argentina, 16-19 Aug 2013. Open for amateurs choirs from over the world. Pre registration: December 1, 2012. Announcement of the selected choirs: January 15, 2013. Selected Choirs must prepare two compulsory choral works per each category they wish to participate: mixed choir (28-40 members); equal voices (male or female) (12-30 members) and mixed vocal ensemble (8-27 members). Contact: Asociación Argentina para la Música Coral, Email: aamcantp@ciudad.com.ar - Website: www.aamcant.org.ar

2nd Mediterranean Choral Festival Gibraltar, 21-25 Aug 2013. Festival and competition including 13 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusical.com - Website: www.festamusical.com

Vienna Choir Sing, Austria, 25 Aug 2013. Open air concert Rathausplatz for all kind of choirs around the world. Contact: Internationaler Volkskulturkreis e.V., Email: volkskultur@outlook.com - Website: www.volkskultur-de.org

Teen Music Festival, Austria, 25 Aug 2013. Open air concert in Vienna for all kind of choirs around the world. Contact: Internationaler Volkskulturkreis e.V., Email: volkskultur@outlook.com - Website: www.volkskultur-de.org

Cantat Novi Sad 2013, Novi Sad, Serbia, 25-31 Aug 2013. Ateliers: European Nordic Sounds with Hrafnhildur Blomsterberg (Iceland), Boogie Wonderland (Disco music 70's and 80's) with Kjetil Aamann (Norway), What about Balkan Rhythms? with Theodora Pavlovitch (Bulgaria), Latin tropical voices with Ana Maria Raga (Venezuela). Contact: Vojvodina Choral Association VOCA, Email: office@cantatnovisad.org - Website: www.cantatnovisad.org

5th Korofest, Istanbul, Turkey, 27 Aug-1 Sep 2013. Concerts, workshops with internationally renowned conductors, open singing sessions and seminars to youth choirs, as well as joint projects between Turkish and foreign choirs. Contact: , Email: korofest@gmail.com - Website: www.korofest.com or www.facebook.com/korofest

A Cappella Choral Summer School of Guildhall School of Music & Drama, London, United Kingdom, 27-31 Aug 2013. The A Cappella Choral Summer School will guide you through 400 years of English choral history. The course includes madrigals from Musica Transalpina I and works by composers such as Tallis, Gibbons, and Purcell through to works by Parry, Stanford and Vaughan Williams. Accommodation available. Contact: Guildhall School of Music and Drama, Email: shortcourses@gsm.ac.uk - Website: www.gsm.ac.uk/acappellachoral

Alpe Adria Cantat 2013, Lignano Sabbiadoro (UD), Italy, 1-8 Sep 2013. International singing week for mixed and children's choirs, vocal groups, conductors and individual singers. Workshops with Luigi Leo (IT), Fabio Lombardo (IT), Andre Thomas (US), Rainer Held (CH), Rogier Ijmker (NL) and Silvana Noschese (IT). Contact: FENIARCO, Email: info@feniarco.it - Website: www.feniarco.it

EUROTREFF 2013, Wolfenbüttel, Germany, 4-8 Sep 2013. Concerts and 6 Ateliers for children's, girls' and mixed youth choirs. Possibility of regional meeting with a German choir before or after the festival. Contact: Arbeitskreis Musik in der Jugend AMJ, Email: info@amj-musik.de - Website: www.amj-musik.de

Liviu Borlan International Choral Festival, Baia Mare City, Romania, 5-8 Sep 2013. For mixed choirs in the beautiful Maramures region. Artistic Director: Andrea Angelini. Money prizes and diplomas. Contact: Prietenii Armoniei, Email: mail@festivalborlan.ro - Website: www.festivalborlan.ro

Urban Youth Choir Festival, Örebro, Sweden, 5-8 Sep 2013. Festival for young people in the frame of VOICE (Vision on Innovation for Choral Music in Europe) projects, including workshops for children and youth choirs: music and dance from Togo (Gbeteglo Sassou), beatboxing (to be confirmed), multicultural music (Henry Leck and Gunnel Sjöberg), music from the street (Jocke Arenius), pop and rock (Fred Sjöberg and Stefan Berglund), world Premiere (Tobin Stokes). Contact: Swedish International Choral Center Örebro (SWICCO), Email: info@swicco.se - Website: www.urbandyouthchoirfestival.se or www.swicco.se

1st International Copernicus Choir Festival & Competition, Toru , Poland, 11-15 Sep 2013. Competitions in pop, jazz, sacred choral music and more, with a special focus on Contemporary Music. Rehearsals with international choral experts, coaching concerts and professional voice training. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: www.interkultur.com

3rd International Choir Competition and Festival Canco Mediterrania, Barcelona & Lloret de Mar, Spain, 17-22 Sep 2013. For all kind of choirs from around the world. Contact: International Choir Festival and Competition Canco Mediterrania, Email: festivalbarcelona@interia.eu - Website: www.serrabrava.eu

10th Trelew International Choral Competition - 20th Anniversary, Trelew, Chubut, Patagonia, Argentina, 18-22 Sep 2013. Open to female, male and mixed choirs including a non competitive stage with previous participant's selection. International Jury. Workshops, conducting masterclasses, composers forum and open singing. Contact: Fundación C.I.C., Alejandro Daniel Garavano, Email: cictrelew@yahoo.com.ar - Website: www.fundacioncic.org

Song & the City International Choir Festival, Berlin, Germany, 19-22 Sep 2013. For all kind of choirs. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com/en/trips/reisen/chorfestival-berlin.html

6th Animato Choir Competition, Pretoria, South Africa, 26-29 Sep 2013. In collaboration with the ATKV (Afrikaanse Taal en Kultur Vereniging). Competition for all kinds of choirs from around the world which want to also experience the different cultures of South Africa. Contact: CULTOUR AFRICA, Email: animato@cultourafrica.co.za - Website: www.cultourafrica.co.za

Rimini International Choral Competition, Rimini, Italy, 26-29 Sep 2013. Competition for equal voices, mixed, chamber, children, young, sacred music, folk and spiritual choirs in the beautiful old town of Rimini. Possibility of a sung mass in the Renaissance Cathedral. Contact: Rimini International Choral Competition, Email: competition@riminichoral.it - Website: www.riminichoral.it

Choral Crossroad 2013, Limassol, Cyprus, 27-30 Sep 2013. Four-days project that will bring together choirs from European Union and Arab League states. Project combining workshops, lectures and concerts and will focus on youth work, intercultural and interreligious dialogue, singing as tool for peace making, encouraging the mobility of young artists. Contact: Epilogi Cultural Movement of Limassol, Email: info@epilogi.org - Website: www.epilogi.org

International Choir Festival Amsterdam 2013, Netherlands, 28 Sep 2013. For all kind of choirs around the world. Contact: EventTTours, Email: info@eventtours.nl - Website: www.eventtours.nl/choirfestivals.html

3rd Asian Choir Games, North Sulawesi, Indonesia, 2-12 Oct 2013. Competition for all types of choirs in different categories and difficulties with a focus on chamber choirs. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

5th Grieg International Choir Festival and NINA Solo Competition for Young Singers, Bergen, Norway, 3-6 Oct 2013. Open to amateur choirs in all choral categories and difficulties. Competition in 4 categories: sacred & secular music, folk songs, contemporary music, concerts, "sing together Carmina Burana". Apply before 1 May 2013. In parallel, vocal competition for singers between 15 and 24 years old. Contact: Annlaug Hus, Email: post@griegfestival.no - Website: www.griegfestival.no

12th International Choir Contest of Flanders, Maasmechelen, Belgium, 4-6 Oct 2013. Limited to ensembles from 12 to 40 equal voices and 16 to 40 mixed voices. Contact: International Choir Contest of Flanders, Gert Vanderlee, Email: info@ikv-maasmechelen.be - Website: www.ikv-maasmechelen.be

Bratislava Cantat, Slovak Republic, 10-13 Oct 2013. International Choir and Orchestras Festival. Competition, concerts of choir and orchestral music. The Slovak capital Bratislava opens its gates and invites choirs to its charming centre in autumn. Apply before 01/07/2013. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

10th In... Canto Sul Garda, Riva del Garda, Italy, 10-14 Oct 2013. Competition in different categories and difficulties. Repertoire will include jazz, pop, spirituals, gospel, folklore and sacred music. Contact: Interkultur e.V., Email: mail@interkultur.com - Website: www.interkultur.com

Meet Mozart International Choir Competition and Festival, Salzburg, Austria, 10-13 Oct 2013. For all kind of choirs. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com/en/trips/reisen/chorfestival-salzburg-2013.html

International Choir Festival Corearte Barcelona 2013, Spain, 12-16 Oct 2013. Non-competitive event open to choirs of various backgrounds from all over the world. Performances and workshops with Joan Pagès, Germany, Basilio Astúlez & David Azurza, Basque Country, Spain. Apply before 22 Dec 2012. Contact: Festival Internacional de Coros Corearte Barcelona, Email: colonies@corearte.es - Website: www.corearte.es

International Choral Week 2013, Guadalupe de Buga, Colombia, 15-19 Oct 2013. Festival and workshops for all kind of choirs from around the world. Contact: Corpacoros, Email: corpacoros@corpacoros.org - Website: www.corpacoros.org

9th Busan Choral Festival & competition, South Korea, 16-19 Oct 2013. Categories: classical mixed, classical equal, senior (above 55) choirs, ethnic (traditional) music, a cappella ensemble, children and youth choirs. Contact: Busan Culture Center, Email: koreachoral@gmail.com - Website: www.busanchoral.com

Cantate Barcelona, Spain, 18-22 Oct 2013. Performances, friendship concerts and workshops. Contact: Music Contact International, Email: info@musiccontact.com - Website: www.musiccontact.com

World Choir Festival and Contest, New York, USA, 22-23 Oct 2013. For all kind of choirs around the world. Contact: EventTTours, Email: info@eventtours.nl - Website: www.eventtours.nl/choirfestivals.html

Canta al Mar 2013, Calella/Barcelona, Spain, 23-27 Oct 2013. For all kinds of choirs from all around the world. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

Derry International Choral Festival, Ireland, 24-27 Oct 2013. Competitive and non-competitive participation for singers across a wide range of styles, ensembles and ages. Performances from Mixed Voice to Equal-Voice choirs, Youth to Chamber choirs and from Church Music to Light, Popular and Jazz. Contact: Fiona Crosbie, festival manager, Email: info@codetta.net - Website: www.codichoral.com

9th International Warsaw Choir Festival Varsovia Cantat, Poland, 25-27 Oct 2013. For a cappella choirs. Choirs can compete in one of the 4 categories for statuettes of Golden Lyre. Festival takes place in Chopin Hall as well as churches in Warsaw. Contact: International Krakow Choir Festival MELODY, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

International masterclass in choir and orchestra conducting 2013 and 2014, Örebro, Sweden, 26-31 Oct 2013. Students will get 10 university credits when attending this masterclass and the next one on 18-24 Oct 2014. Required level is BA in Music. Technique lesson, esthetics exchanges and discussion, practical work in rehearsal, how to work with orchestra versus choir, methodology of the rehearsal and the performance and preparational work, working in different venues. Conductor: Andrew Parrott (UK), assisted by Katarina Andreasson and Fred Sjöberg (Sweden). In the frame of VOICE (Vision on Innovation for Choral Music in Europe) projects. Contact: Swedish International Choral Center Örebro (SWICCO), Email: urban.tholen@oru.se - Website: www.antagning.se or www.swicco.se

International Symphonic Choir University Course 2013 and 2014, Örebro, Sweden, 26-31 Oct 2013. Students will get 5 University credits when attending this course and the one on 18-24 Oct 2014. Required level for students is an exam from gymnasium. Basic level. Technique lesson, sectional vocalization, esthetics exchanges and discussion, practical work in rehearsal with the orchestra, how to work with orchestra versus choir, methodology of the rehearsal and the performance and preparational work, working in different venues. Conductor: Andrew Parrott (UK), assisted by Katarina Andreasson and Fred Sjöberg (Sweden). In the frame of VOICE (Vision on Innovation for Choral Music in Europe) projects. Contact: Swedish International Choral Center Örebro (SWICCO), Email: urban.tholen@oru.se - Website: www.antagning.se or www.swicco.se

Autumn Fairy-tale!, Vienna, Austria, Teplice & Prague, Czech Republic, Dresden & Berlin, Germany, 27 Oct-1 Nov 2013. International Festival competition for participants aged 8 to 26. Categories: musical, solo and choir singing, folk groups, etc... Apply before 15 Sep 2013. Contact: International Youth Forum ENDOWMENT FUND, J&S Group, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

5th International Choir Competition and Festival Malta, Malta, 31 Oct-4 Nov 2013. Open to all categories. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

Miramar Canta 2013, Miramar, Buenos Aires province, Argentina, 2-3 Nov 2013. Non-competitive choral meeting for all kind of choirs. Contact: Miramar Canta, Fabio Valente, Artistic Director, Email: Miramarcanta2006@yahoo.com.ar - Website: www.miramarcanta.com.ar

25th Cantapueblo - La Fiesta Coral de América, Mendoza, Argentina, 5-10 Nov 2013. Great Latin American festival open to mixed choirs, equal voices, mixed youth choirs, chamber ensembles and other vocal groups. Contact: Cantapueblo Artistic Director: Alejandro Scarpetta, Email: cantapueblo@cantapueblo.com.ar - Website: www.cantapueblo.com.ar

40th Choir Festival Pampa Canta Tandil, Argentina, 6-10 Nov 2013. Festival and competition including 11 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

Sounds Like Love Choral Festival, Saint Paul MN, USA, 8-10 Nov 2013. For 25+ plus high school church choirs. Contact: Youth Encounter, Email: susie@youthencounter.org - Website: www.youthencounter.org

5th International Festival Interfolk in Russia, St. Petersburg, Russia, 8-12 Nov 2013. For folk groups, vocal and instrumental ensembles, choirs and dance groups of various styles, levels and origins from all over the world. Contact: International Choral Festival, Email: interfolk@mail.ru - Website: www.interfestplus.ru

International Choir Festival Barcelona 2013, Spain, 16 Nov 2013. For all kind of choirs around the world. Contact: EvenTTours, Email: info@eventtours.nl - Website: www.eventtours.nl/choirfestivals.html

Choral Celebration of Luther, Leipzig, Germany, 20-24 Nov 2013. Choirs from around the globe come together to work with Leipzig Bach Choir Director Jürgen Wolf and perform a Massed Sing in St Nicholas Church. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

International Choir Competition Malta Sacra 2013, Malta, 21-24 Nov 2013. For amateurs choirs from all around the world. Contact: Limelight Entertainment, Email: laura@limelight.com.mt - Website: www.limelight.com.mt/events/international-choir-competition-2013/

19th Statys imkus Choir Competition, Klaipėda, Lithuania, 21-24 Nov 2013. Open to mixed, male, female, chamber, youth, children choirs (min 26 max 45 singers). Apply before July 15, 2013. Contact: Klaipėda Choir Association „AUKURAS“, 19th International Statys imkus Choir Competition, Email: aukuras@ku.lt or simkus.competition.lt@gmail.com - Website: www.ssimkus.ku.lt or www.facebook.com/internationalChoirCompetition

Vienna Advent Sing, Austria, 28 Nov-23 Dec 2013. Concerts and friendships. Contact: Music Contact International, Email: vienna@music-contact.com - Website: www.music-contact.com

Sing'n'Joy Louisville Kentucky, USA, 28 Nov-1 Dec 2013. Competition for any non-professional choir. Workshops, friendship concerts in beautiful churches, museums, and other venues in the city. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

4th Winter Choral Festival, Hong Kong, 30 Nov-4 Dec 2013. Competition, workshop, performances. Artistic director: Kari Turunen (Finland), choral leaders: Raphael Immoos (Switzerland) and Jonathan Velasco (Philippines). Contact: SourceWerkz, Ong Wei Meng, Email: weimeng@sourcewerkz.com - Website: pscf.sourcewerkz.com or facebook/sourcewerkz

2nd International Festival of Chamber Choirs Tlaxcala Canta, Tlaxcala, Mexico, 1-8 Dec 2013. Festival for mixed, female and male choirs including workshops led by prestigious choral directors, gala concerts, extension concerts and conferences, exhibition and sightseeing tour of the Cacaxtla archeological site. Contact: Instituto Tlaxcalteca de la Cultura, Email: culturatlaxcala@prodigy.net.mx - Website: www.culturatlaxcala.com.mx

2nd Natale Festa Corale Olomouc International Christmas Choir Festival, Czech Republic, 4-8 Dec 2013. Christmas concerts, Parade of Choirs, International Choir Competition. For all kind of choirs from around the world. Contact: Festa Musicale, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

7th International Choral Sympaatti Festival, Rovaniemi, Finland, 5-8 Dec 2013. Workshops, concert opportunities and sightseeing in the winter wonderland of Rovaniemi. Contact: Association of Finnish Youth Choirs (Nuorten Kuoroliitto), Email: nuorten.kuoroliitto@sulasol.fi - Website: www.sulasol.fi

4th Krakow Advent & Christmas Choir Festival, Poland, 6-8 Dec 2013. For all kinds of choirs. Choirs can compete for statuettes of Golden Angeles. Non-competitive participation possible. Contact: Polonia Cantat & Melody, Email: krakow@christmasfestival.pl - Website: www.christmasfestival.pl

Christmas in Venice Gloria & Carols, Italy, 6-8 Dec 2013. Open to amateur and professional singers from all over the World. Contact: Vivaldi Festival, Lars Forslund, Artistic Director, Email: chorus@vivaldifestival.com - Website: www.vivaldifestival.com/gloria

10th A Voyage of Songs, Bangkok, Thailand, 6-9 Dec 2013. 10th anniversary of this festival, friendships concerts, conductors' forum, competition and ceremonies. Apply before: 31 Aug 2013. Contact: Victoria Choral Academy, Email: info@vca.com.sg - Website: www.vca.com.sg

Vermont International Choral Festival, Burlington, USA, 6-9 Dec 2013. Concerts and friendships. Massed sing with Robert De Cormier. Contact: Music Contact International, Email: vermont@music-contact.com - Website: www.music-contact.com

Vienna Choir Sing, Austria, 9 Dec 2013. Concert Goldener Saal for all kind of choirs around the world. Contact: Internationaler Volkskulturkreis e.V., Email: volkskultur@outlook.com - Website: www.volkskultur-de.org

Sing'n'Joy Manilla 2013, Philippines, 11-15 Dec 2013. Competition for all types of choirs in different categories and difficulties with a focus on chamber choirs. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

Christmas in Venice Messiah, Italy, 12-14 Dec 2013. Open to amateur and professional singers from all over the World. Contact: Vivaldi Festival, Lars Forslund, Artistic Director, Email: chorus@vivaldifestival.com - Website: www.vivaldifestival.com/gloria

4th International Festival of Advent and Christmas Music The Winter Sonata Prize 2012, Prague, Czech Republic, 14-18 Dec 2013. For all kind of choirs from all over the world. Apply before 1 Nov 2013. Contact: International Youth Forum ENDOWMENT FUND, J&S Group, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

21st International Sacred, Advent & Christmas Music Festival and Choir Competition Cantate Domino Kaunas, Kaunas, Lithuania, 19-22 Dec 2013. Concerts in city halls, churches, choir competition in many categories, workshops. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

New Year's International Choir Festival Vienna 2014, Austria, 4 Jan 2014. For all kind of choirs around the world. Contact: EvenTTours, Email: info@eventtours.nl - Website: www.eventtours.nl/choirfestivals.html

Winter Fairy-tale, Vienna, Austria, Teplice & Prague, Czech Republic, Dresden & Berlin, Germany, 4-9 Jan 2014. International Festival competition for participants aged 8 to 26. Categories: musical, solo and choir singing, folk groups, etc... Apply before 18 Nov 2013. Contact: International Youth Forum ENDOWMENT FUND, J&S Group, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

China Meets America, New York, USA, 20-26 Jan 2014. The aim of the festival is to enhance the culture exchanges, the understanding and friendship between the two great nations, to help and support the young generation to approach, communicate and co-operate each other. Contact: Masters International Culture Development (Beijing) Ltd., Email: info@master-music.cn - Website: www.master-music.cn

China meets Australia Chinese Culture Festival, Sydney, Australia, Feb 2014. Festival for exchanging art and music on a high-level, and contributing to intensifying the friendship between China and Australia. Contact: Masters International Culture Development (Beijing) Ltd., Email: info@master-music.cn - Website: www.master-music.cn

4th International Sacred Music Festival Kaunas Musica Religioza, Kaunas, Lithuania, 20-23 Feb 2014. Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

3rd International Gdansk Choir Festival, Poland, 21-23 Feb 2014. Competition part, additional concerts. Non-competitive participation possible, meeting of choirs in the city of Solidarity. Contact: Polonia Cantat & Melody, Email: mail@gdanskfestival.pl - Website: www.gdanskfestival.pl

Concorso Corale Internazionale, Riva del Garda, Italy, 13-17 Mar 2014. For all kinds of choirs from all around the world. Contact: Interkultur e.V., Email: mail@interkultur.com - Website: www.interkultur.com

Young Prague Festival, Prague, Czech Republic, 27-30 Mar 2014. Concerts and friendships. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Holiday of Spring!, Vienna, Austria, Teplice & Prague, Czech Republic, Dresden & Berlin, Germany, 27 Mar-1 Apr 2014. International Festival competition for participants aged 8 to 26. Categories: musical, solo and choir singing, folk groups, etc... Apply before 21 Jan 2014. Contact: International Youth Forum ENDOWMENT FUND, J&S Group, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

Festival de Verona 2014, Italy, 2-6 Apr 2014. For all kind of choirs. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com

1st Children & Youth Choral World Championship, St. Petersburg, Russia, 2-6 Apr 2014. For choirs with 7-18 years old singers from all around the world. Contact: International Choral Festival and Competition, Email: Singingworld@mail.ru - Website: www.singingworld.spb.ru

25th Anniversary of America Sings! Festival, Washington DC, USA, 4-5 April 2014. Your singers will love learning that they, along with hundreds of other young people who love music, have the power to make a difference — singing and serving. Contact: America Sings!, Email: sarah@americasings.org - Website: americasings.org/

4th Vratislavia Sacra - International Wroclaw Choir Festival, Poland, 5-7 Apr 2014. Festival focusing on sacred music of different styles and churches. Contact: Cantilena & Melody, Email: info@vratislaviasacra.pl - Website: www.vratislaviasacra.pl

10th Palm Sunday International Choir Cycle Concerts, Cascais, Portugal, 5-12 Apr 2014. Guest Conductor: Virginia Bono, Argentina. Join this International sacred choir for a week and perform 5 concerts. Contact: Vox Laci, Myguel Santos e Castro, Email: info@voxlaci.com - Website: www.voxlaci.com

12th Festival Musica Religiosa Olomouc, Czech Republic, 9-13 Apr 2014. International choir festival of sacred and clerical music, Musica Religiosa Competition for choirs in all categories from all around the world. Contact: Festa Musicale, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

Children Festival Vox Pueri 8, Cascais, Portugal, 14-18 Apr 2014. Non-competitive festival for all kinds of children's choirs with many concerts and common singing. Contact: Vox Laci, Myguel Santos e Castro, Email: info@voxlaci.com - Website: www.voxlaci.com

4th International Choral Competition for Children's Choirs "Il Garda in Coro", Malcesine sul Garda, Verona, Italy, 22-26 Apr 2014. Event held in Malcesine on Lake Garda, acknowledged to be the world capital of Children's Choir competitions. Apply before 31 Dec 2013. Contact: Associazione Il Garda In Coro, Renata Peroni, Email: info@ilgardaincoro.it - Website: www.ilgardaincoro.it

Slovakia Cantat 2014, Bratislava, Slovak Republic, 24-27 Apr 2014. International Choir and Folksong Festival. Competition, workshop, concerts of sacred and secular music. The Slovak capital Bratislava opens its gates and invites choirs to its charming centre in spring. Apply before 15/12/13. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

4th Messiah Festival, Salzburg, Austria, 24-27 Apr 2014. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Email: messiah-salzburg@cc-a.at - Website: www.chorus2000.com

3rd International Symposium ARS CHORALIS on Chorusology, Zagreb, Croatia, 24-26 Apr 2014. Scientific and artistic symposium on choral art, singing and voice. Contact: Branko Stark, Email: info@choralcroatia.com - Website: www.choralcroatia.com

4th World Choir Festival on Musical, Thessaloniki, Greece, 25-27 Apr 2014. For all kind of choirs from around the world. Contact: Choir Korais, Email: choir_korais@hotmail.com - Website: http://xorodiakoraiseng.weebly.com/announcements.html

Sing A Mile High Children's Choral Festival, Denver, CO, USA, 26-30 June 2014. Non-competitive festival for Treble-voiced choirs. Each choir will participate in massed choir rehearsals and performance and individually in the finale concert at the Newman Center for the Performing Arts at the University of Denver. Contact: Young Voices of Colorado, Email: chrys@youngvoices.org - Website: www.singamilehigh.org

60th Cork International Choral Festival, Ireland, 30 Apr-4 May 2014. Founded in 1954, the Cork International Choral Festival in Ireland is a world class festival celebrating the very best of choral and vocal music. The programme includes a series of excellent international and national competitions, world class gala concerts, vibrant fringe and public performances, non-competitive choirs and an education programme. Top international choirs compete in the prestigious Fleischmann International Trophy Competition. Contact: Cork International Choral Festival, Email: info@corkchoral.ie - Website: www.corkchoral.ie

2nd Guam Pacific Choral Festival Hagatna, Guam, 30 Apr-4 May 2014. International choir festival and competition including 9 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

International Choir Competition and Festival Bad Ischl, Austria, 30 Apr-4 May 2014. Competitions gala concerts, friendship concerts and participation in masses for any type of choirs from around the world. Contact: Interkultur e.V., Email: mail@interkultur.com - Website: www.interkultur.com

Venezia in Musica, Choir Competition and Festival, Venice, Italy, 30 Apr-4 May 2014. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: www.interkultur.com

International Choir Festival, Antwerp, Belgium, 1-4 May 2014. For all kind of choirs. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com/en/trips/reisen/international-choir-festival-antwerp-2014.html

International Choral Kathaumixw, Powell River, Canada, 1-5 July 2014. Join choirs from around the world in 20 concerts, competitions, common singing, conductor's seminars and social events on the shores of Canada's magnificent Pacific coast. Guest Artists and International Jury. Extension Tours available. Application Deadline November 1, 2013. Contact: Powell River Academy of Music, Email: info@kathaumixw.org - Website: www.kathaumixw.org

Blossoming Bohemia, Vienna, Austria, Teplice & Prague, Czech Republic, Dresden & Berlin, Germany, 1-6 May 2014. International Festival competition for participants aged 8 to 26. Categories: musical, solo and choir singing, folk groups, etc... Apply before 15 Feb 2014. Contact: International Youth Forum ENDOWMENT FUND, J&S Group, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

International Competition for chamber Choirs Mosbach 2014, Mosbach (Baden), Germany, 2-5 May 2014. Jury members: Frieder Bernius, Marcus Creed. Contact: , - Website: www.choral-competition-mosbach.de

Sing Along Concert, Budapest, Hungary, 15-18 May 2014. With Simon Halsey and the Berliner Rundfunkchor. For singers from all around the world. Contact: Interkultur e.V., Email: mail@interkultur.com - Website: www.interkultur.com

Choralscapes Paysages Chorals Podium 2014, Halifax, Canada, 15-18 May 2014. Contact: Association of Canadian Choral Communities, Email: accc@choralcanada.org - Website: www.choralcanada.org

4th Kaunas Cantat International Choir Festival and Competition, Kaunas, Lithuania, 15-18 May 2014. Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

International Choral Competition Ave Verum, Baden, Austria, 22-25 May 2014. For non-professional children, female, male and mixed choirs from all over the world (between 20 to 50 singers). First part of the competition: 4 pieces (comp. before 1700, Romantic period, comp. after 2000, unisono song). Second part: the 5 best choruses from 1st part will sing a free program (no pieces may be repeated from part A). Music pieces may be sacred and secular, but all a cappella. Apply before Sep 30. Contact: Wolfgang Ziegler, chairman, Email: office@aveverum.at - Website: www.aveverum.at

Festival Filadelfia 2014: The Musical City of Europe Featuring the Paolo Serrao Special Award Competitions, Filadelfia, Italy, 22-26 May 2014. For equal voices, mixed, children and youth, folk, Gospel/Spiritual choirs. Contact: Associazione Musicale Melody, Email: associazionemelody@libero.it - Website: www.associazione-melody.com

4th Šiauliai Cantat International Choir Festival and Competition, Iauliai, Lithuania, 22-25 May 2014. Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

9th Festa Choralis Bratislava, Slovak Republic, 28 May-1 June 2014. Festival and competition including 19 categories. For all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

9th European Festival of Youth Choirs, Basel, Switzerland, 28 May-1 June 2014. Non competitive festival for 18 selected children's and youth choirs (age limit 25) from European countries. Over 20 choral concerts in churches, concert halls and open air in Basel and around for more than 22'000 spectators. Workshops, parties, boat trips, open singing. Apply before: 30 Jan 2013. Contact: Europäisches Jugendchor Festival Basel, Kathrin Renggli, Email: k.renggli@ejcf.ch - Website: www.ejcf.ch

International Festival of Choral Singing Nancy Voix du Monde, Nancy, France, 28 May-1 June 2014. 1600 singers from all over the world. Contact: Festival International de Chant Choral de Nancy, Email: festival-choral@orange.fr - Website: www.chantchoral.org

43rd International Competition "Florilège Vocal de Tours", France, 30 May-1 June 2014. Three categories: mixed choirs, mixed vocal ensembles, equal voices (male or female). Two rounds and Grand Prix. International competition for children's and youth choirs. Contact: Florilège Vocal de Tours, Email: contact@florilegevocal.com - Website: www.florilegevocal.com

Join Hilary Apfelstadt in the Ireland Choir Festival, Dublin & Belfast, Ireland, June/July 2014. Combined rehearsals and gala concert, individual concerts, cultural immersion, tour Dublin and discover Belfast. With Hilary Apfelstadt & Gillian MacKay. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

Sing Mass at St Peter's Basilica & Vivaldi's Gloria, Rome, Italy, 1-30 June 2014. Artistic director: Eric Stark. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

42nd Festival of Songs Olomouc, Czech Republic, 4-8 June 2014. Mundi Cantant: international choir competition; Mundi Cantant superior: international choir competition with obligatory songs. For all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

Sing'n'Joy Vienna 2014 29th International Franz Schubert Choir Competition, Austria, 5-9 June 2014. Competition for all types of choirs in different categories and difficulties with a focus on chamber choirs. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

Musica Sacra International Festival, Marktoberdorf, Germany, 6-11 June 2014. Musica Sacra is a unique festival which brings music and dance from the five major world religions into Allgäu region, organising concerts in which Christians, Jews, Moslems, Buddhists and Hindus meet and perform together. Contact: Musica Sacra International, Email: office@modfestivals.org - Website: www.modfestivals.org

5th International Krakow Choir Festival Cracovia Cantans, Poland, 12-15 June 2014. Competition part in many categories, concerts, gala concert in Philharmonic Hall in one of the most beautiful town of the world, the biggest international choral festival in Poland. Contact: Polonia Cantat & Melody, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl/

CantaRode International Choral Festival, Kerkrade, The Netherlands, 12-16 June 2014. Open to mixed voices 16-40 singers and equal voices 12-40 singers. Apply before December 15. Contact: Dion Ritten, Artistic Director, Email: info@cantarode.nl - Website: www.cantarode.nl

8th Grand Prix St Petersburg, Russia, 18-22 June 2014. Festival and Grand Prix competition including 21 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

17th Alta Pusteria International Choir Festival, Alto Adige-Südtirol, Italy, 18-22 July 2014. Non-competitive festival in the heart of the Dolomites: concerts, open-air reviews, day-meetings. Contact: Alta Pusteria Festival Office, Email: info@festivalpusteria.org - Website: www.festivalpusteria.org

Tuscany Music Festival 2014, Montecatini Terme, Italy, 19-22 June 2014. For all kind of choirs. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com

Applesed Children's Choir Festival, Fort Wayne IN, USA, 20-22 June 2014. Festival designed to serve younger training choirs. Clinician: Emily Ellsworth (Anima - Young Singers of Greater Chicago). Contact: Fort Wayne Children's Choir, Email: info@fwcchoir.org - Website: www.fwcchoir.org

Sing Mass in St. Peter's Basilica in the Vatican, Rome, Italy, 21-25 June 2014. This mass singing festival is part of the Rome International Choral Festival. Rehearsals and performances will take place under the baton of Z. Randall Stroope. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/festivals/2014/mozart.html

The Rhythms of One World 2014 Festival, New York City, USA, 24-30 June 2014. For youth and adult choirs from all nations with programs that include choral works in folklore, regional sacred, contemporary and national pop music. Artistic Director: Gary Fry. Apply before 10 Sep 2012. Contact: Friendship Ambassadors Foundation, Email: TheRhythmsOfOneWorld2012@faf.org - Website: www.faf.org

Mozart International Choral Festival, Salzburg, Austria, 25-29 June 2014. Artistic Directors: Alan Heatherington (Requiem, by John Rutter, and Psalm 148, by Gustav Holst) and János Czifra (Mozart's Mass in C Major, Coronation, KV 317) accompanied by the Salzburger Domorchester. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/festivals/2014/mozart.html

Serenade! Washington, DC Choral Festival, USA, 26-30 June 2014. For youth and adult choirs, concerts in prestigious venues, workshops with notable choral conductors, musical exchanges and sightseeing. Contact: Yarina Connors, Classical Movements, Email: Yarina@ClassicalMovements.com - Website: http://classicalmovements.org/dc.htm

Sing at Chicago's Orchestra Hall at Symphony Center with Z. Randall Stroope, Chicago, USA, 26-29 June 2014. For treble youth choirs. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/festivals/2014/windy_city_choral_festival.html

Queen City Children's Choir Festival 2014, Cincinnati Ohio, USA, 26-29 June 2014. Non-competitive festival under the direction of Robyn Lana, Artistic Director and Founder. Guest artist: Jim Papoulis. Contact: Cincinnati Children's Choir, Email: rbreden@cincinnatihoir.org - Website: www.cincinnatihoir.org

Meet Mozart International Choir Competition and Festival, Salzburg, Austria, 26-29 June 2014. For all kind of choirs. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com

Heart of the Valley Children's Choir 30th Anniversary Festival, Corvallis, Oregon, USA, 30 June-3 July 2014. For children's choirs, including treble and SATB singers. Artistic Directors: Paul Caldwell and Sean Ivory. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/festivals/2014/heartofvalley.html

Sing Faure's Requiem for the D-Day 70 Anniversary, Paris, France, 30 June-5 July 2014. Festival under the artistic direction of Dr. William Skoog, bringing American mixed voice choirs to Paris to sing en masse in celebration of the centuries-old Franco-American friendship. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/festivals/2014/mozart.html

Silver Voice!, Vienna & Salzburg, Austria, Ceske Budejovice & Prague, Czech Republic, Venice, San Marino, Rimini, Verona, Italy, 30 June-10 July 2014. Will bring singers together in some fine concert venues. Contact: International Youth Forum ENDOWMENT FUND, J&S Group, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

Rhapsody! Children's Music Festival, Prague, Czech Republic, 3-13 July 2014. Participating choirs will perform at famous venues in three of Europe's most musical and historical cities. Workshop, musical exchanges and sightseeing tours. Contact: Christopher Harris, Classical Movements, Inc., Email: Christopher@ClassicalMovements.com - Website: http://classicalmovements.org/rhap.htm

16th International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 3-6 July 2014. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Email: cantusmm@cc-a.at - Website: www.chorus2000.com

Cantus Salisburgensis Kaleidoscope of Nations, Salzburg, Austria, 3-7 July 2014. Kaleidoscope of Nations. For choirs and orchestras. Contact: Cultours Carl Pfliegler, Email: office@cultours.at - Website: www.cultours-europe.com or www.cantussalisburgensis.at

Rhapsody! Children's Music Festival, Vienna & Salzburg, Austria, 3-13 July 2014. Participating choirs will perform at famous venues in three of Europe's most musical and historical cities. Workshop, musical exchanges and sightseeing tours. Contact: Christopher Harris, Classical Movements, Inc., Email: Christopher@ClassicalMovements.com - Website: <http://classicalmovements.org/rhap.htm>

4th Krakow Singing Week, Poland, 4-13 July 2014. Non-competitive concerts in Krakow, sightseeing program. Contact: Polonia Cantat & Melody, Email: info@poloniacantat.pl - Website: www.krakowsingingweek.pl

IFAS 2014 – 23th International Festival of Academic Choirs, Pardubice, Czech Republic, 4-9 July 2014. Competition Award Grand Prix IFAS 2014 - for student's choirs & Award Bohuslav Martinu for all types of choirs except children. Contact: IFAS - Alena Mejstřiková, Email: ifas.pardubice@seznam.cz - Website: www.ifas.cz

10th International Youth Chamber Choir Meeting, Usedom Island (Baltic Sea), Germany, 4-13 July 2014. Festival for girls' and mixed youth choirs, max. 36 persons (incl. staff), up to the age of 26. Concerts, ateliers and time to get to know each other and the wonderful island of Usedom. Contact: Arbeitskreis Musik in der Jugend AMJ, Email: nfo@amj-musik.de - Website: www.amj-musik.de

Crossroads Children's Chorus Festival, Nashville, TN, USA, 5-11 July 2014. International classical chorus festival held in America's Music City Nashville, giving the opportunity for treble choirs to meet and perform with celebrity vocalists and professional clinicians to develop musicianship as to explore the common roots of various music genres. With built-in fun activities, sophisticated musical instruction and performances, the CCCF will provide once in a lifetime opportunities to its participants. Contact: Crossroads Children's Chorus Festival, Email: info@crossroadsschilrenschorusfestival.com - Website: www.crossroadsschilrenschorusfestival.com

Coastal Song Children's Choir Festival, Savannah and Charleston, USA, 7-12 July 2014. For children's choir, with Josh Pedde and Robyn Lana. Contact: Coastal Song Children's Choir Festival, Email: jdiblasio@gogmt.com - Website: www.coastalsong.com

8th World Choir Games, Riga, Latvia, 9-19 July 2014. In 2014 Riga will not only be the European Capital of Culture, but also the World Capital of Choral Music. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: www.interkultur.com

International Youth Music Festival, Bratislava, Slovak Republic, 10-13 July 2014. International Festival for Youth and Children Choirs and Orchestras. Competition, workshop, concerts of sacred and secular music, bringing together talented young musicians from around the world for a unique musical and cultural experience. Apply before 15/04/2014. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

10th World Symposium on Choral Music, Seoul, Rep. Korea, 6-13 Aug 2014. Eight days to listen to 26 of the world's premiere choirs, 30 outstanding lectures on choral music, music exhibition, gala concerts, open sings - all in the exciting city of Seoul and in the National Theatre of Korea. Contact: International Federation for Choral Music, Email: office@ifcm.net - Website: www.wscm10.org

Melodia! South American Music Festival, Buenos Aires, Argentina, 17-25 July 2014. Open to all choirs with their own conductors. Combined choirs performance in top venues. Contact: Laura Smith, Classical Movements, Inc., Email: Laura@ClassicalMovements.com - Website: http://classicalmovements.org/s_am.htm

32nd International Music Festival, Cantonigròs, Barcelona, Spain, 17-20 July 2014. Competition and exhibition of music for mixed choir, female voices, children's choir and popular dances. Contact: Joana Gonzalo & Irina Isern – FIMC 2013, Email: fimc@fimc.es - Website: www.fimc.es

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 17-26 July 2014. Travel to Cape Town, Pretoria, Johannesburg & a Game Park. Experience African rhythms, dancing and singing. Open to all choirs, each conducted by their own music director. Contact: Jayci Thomas, Classical Movements, Inc., Email: jayci@ClassicalMovements.com - Website: http://classicalmovements.org/s_af.htm

10th International Choir Competition, Miltenberg, Bavaria, Germany, 17-20 July 2014. Two categories: Symphony of Voices (with compulsory composition) and Folksongs, spirituals & jazz. Apply before December 16, 2013. Contact: Kulturreferat des Landratsamtes Miltenberg, Gaby Schmidt, Email: kultur@LRA-MIL.de - Website: www.chorwettbewerb-miltenberg.de

7th Grand Prix Pattaya, Thailand, 23-27 July 2014. Festival and Grand Prix competition including 15 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

Melodia! South American Music Festival, Rio de Janeiro, Brazil, 24 July-1 Aug 2014. Open to all choirs with their own conductors. Combined choirs performance in top venues. Can be combined with Melodia Argentina: July 20-30. Contact: Laura Smith, Classical Movements, Inc., Email: Laura@ClassicalMovements.com - Website: http://classicalmovements.org/s_am.htm

26th Béla Bartók International Choir Competition and Folklore Festival, Debrecen, Hungary, 30 July-3 Aug 2014. The only competition in contemporary choral music for five categories. The winner of the Grand Prize will be invited to the competition for „The Grand Prix for European Choral Music“ held every year alternately in Arezzo, Debrecen, Maribor, Tolosa, Tours and Varna. Folklore festival, world-premiers, church concerts, conducting master class and social meetings. Halfboard catering and accommodation for the invited choirs free of charge. Apply before: 31 October 2013. Contact: Fonix Event Organizing NP LLC., Email: bartokcomp@bbcc.hu - Website: www.bbcc.hu

3rd Mediterranean Choral Festival Gibraltar, 20-24 Aug 2014. Festival and competition including 13 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

Tonen2000 International Choir Festival, Westland, Netherlands, 26-28 Sep 2014. Contest for non-professional mixed choirs (up to 36 members) and male and female ensembles (up to 24 members). Categories: sacred and secular music (compositions from Middle Age/Renaissance, Romantic period and modern); folk music optional. Contact: Tonen2000, Jos Vranken, Email: info@tonen2000.nl - Website: www.tonen2000.nl

International Robert Schumann Choir Competition, Zwickau, Germany, 15-19 Oct 2014. Competition in different categories and difficulties. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: www.interkultur.com

Canta al Mar 2014, Calella/Barcelona, Spain, 22-26 Oct 2014. For all kinds of choirs from all around the world. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

Derry International Choral Festival, Ireland, 23-26 Oct 2014. Competitive and non-competitive participation for singers across a wide range of styles, ensembles and ages. Performances from Mixed Voice to Equal-Voice choirs, Youth to Chamber choirs and from Church Music to Light, Popular and Jazz. Contact: Fiona Crosbie, festival manager, Email: info@codetta.net - Website: www.codichoral.com

10th International Warsaw Choir Festival Varsovia Cantat, Poland, 24-26 Oct 2014. For a cappella choirs. Choirs can compete in one of the 4 categories for statuettes of Golden Lyre. Festival takes place in Chopin Hall as well as churches in Warsaw. Contact: International Krakow Choir Festival MELODY, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

Autumn Fairy-tale!, Vienna, Austria, Teplice & Prague, Czech Republic, Dresden & Berlin, Germany, 27 Oct-1 Nov 2014. International Festival competition for participants aged 8 to 26. Categories: musical, solo and choir singing, folk groups, etc... Apply before 15 Sep 2014. Contact: International Youth Forum ENDOWMENT FUND, J&S Group, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

Prague Cantat, Hungary, 30 Oct-2 Nov 2014. International choir competition and festival for all kind of choirs. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com/en/trips/reisen/praga-cantat-2014.html

41st Choir Festival Pampa Canta Tandil, Argentina, 5-9 Nov 2014. Festival and competition including 11 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

International Advent Singing Festival Vienna 2014, Austria, 27 Nov-1 Dec 2014. For choirs from all around the world. Other possible dates: 4-8 Dec 2014. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com/en/trips/reisen/chorfestival-salzburg-2013.html

3rd Natale Festa Corale Olomouc International Christmas Choir Festival, Czech Republic, 3-7 Dec 2014. Christmas concerts, Parade of Choirs, International Choir Competition. For all kind of choirs from around the world. Contact: Festa Musicale, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

4th Krakow Advent & Christmas Choir Festival, Poland, 5-7 Dec 2014. For all kinds of choirs. Choirs can compete for statuettes of Golden Angeles. Non-competitive participation possible. Contact: Polonia Cantat & Melody, Email: krakow@christmasfestival.pl - Website: www.christmasfestival.pl

22nd International Sacred, Advent & Christmas Music Festival and Choir Competition, Kaunas, Lithuania, 18-21 Dec 2014. Concerts in city halls, churches, choir competition in many categories, workshops. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

11th Palm Sunday International Choir Cycle Concerts, Cascais, Portugal, 21-29 Mar 2015. Guest Conductor: André de Quadros, USA. Join this International sacred choir for a week and perform 5 concerts. Contact: Vox Laci, Myguel Santos e Castro, Email: info@voxlaci.com - Website: www.voxlaci.com

13th Festival Musica Religiosa Olomouc, Czech Republic, 25-29 Mar 2015. International choir festival of sacred and clerical music, Musica Religiosa Competition for choirs in all categories from all around the world. Contact: Festa Musicale, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

5th Messiah Festival, Salzburg, Austria, 9-12 Apr 2015. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Email: messiah-salzburg@cc-a.at - Website: www.chorus2000.com

61st Cork International Choral Festival, Ireland, 29 Apr-3 May 2015. Founded in 1954, the Cork International Choral Festival in Ireland is a world class festival celebrating the very best of choral and vocal music. The programme includes a series of excellent international and national competitions, world class gala concerts, vibrant fringe and public performances, non-competitive choirs and an education programme. Top international choirs compete in the prestigious Fleischmann International Trophy Competition. Contact: Cork International Choral Festival, Email: info@corkchoral.ie - Website: www.corkchoral.ie

3rd Guam Pacific Choral Festival Hagatna, Guam, 29 Apr-3 May 2015. International choir festival and competition including 9 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

A regularly up-dated list of all events may be found on our website: www.ifcm.net

CantaRode International Choral Festival, Kerkrade, The Netherlands, 14-18 May 2015. Open to mixed voices 16-40 singers and equal voices 12-40 singers. Apply before December 15. Contact: Dion Ritten, Artistic Director, Email: info@cantarode.nl - Website: www.cantarode.nl

10th Festa Choralis Bratislava, Bratislava, Slovak Republic, 27-31 May 2015. Festival and competition including 19 categories. For all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

43rd International Choir Festival of Songs, Czech Republic, 3-7 June 2015. Mundi Cantant: international choir competition; Mundi Cantant superior: international choir competition with obligatory songs. For all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

9th Grand Prix St Petersburg, Russia, 17-21 June 2015. Festival and Grand Prix competition including 21 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

Cantus Salisburgensis Kaleidoscope of Nations, Salzburg, Austria, 2-6 July 2015. Kaleidoscope of Nations. For choirs and orchestras. Contact: Cultours Carl Pfliegler, Email: office@cultours.at - Website: www.cultours-europe.com or www.cantussalisburgensis.at

17th International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 3-5 July 2015. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Email: cantusmm@cc-a.at - Website: www.chorus2000.com

33rd International Music Festival, Cantonigròs, Barcelona, Spain, 16-19 July 2015. Competition and exhibition of music for mixed choir, female voices, children's choir and popular dances. Contact: Joana Gonzalo & Irina Isern - FIMC 2013, Email: fmc@fmc.es - Website: www.fmc.es

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 16-25 July 2015. Travel to Cape Town, Pretoria, Johannesburg & a Game Park. Experience African rhythms, dancing and singing. Open to all choirs, each conducted by their own music director. Contact: Jayci Thomas, Classical Movements, Inc., Email: jayci@ClassicalMovements.com - Website: http://classicalmovements.org/s_af.htm

8th Grand Prix Pattaya, Thailand, 22-26 July 2015. Festival and Grand Prix competition including 15 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

4th Mediterranean Choral Festival Gibraltar, 19-23 Aug 2015. Festival and competition including 13 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

Derry International Choral Festival, Ireland, 22-25 Oct 2015. Competitive and non-competitive participation for singers across a wide range of styles, ensembles and ages. Performances from Mixed Voice to Equal-Voice choirs, Youth to Chamber choirs and from Church Music to Light, Popular and Jazz. Contact: Fiona Crosbie, festival manager, Email: info@codetta.net - Website: www.codichoral.com

42nd Choir Festival Pampa Canta Tandil, Argentina, 4-8 Nov 2015. Festival and competition including 11 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

62nd Cork International Choral Festival, Ireland, 27 Apr-1 May 2016. Founded in 1954, the Cork International Choral Festival in Ireland is a world class festival celebrating the very best of choral and vocal music. The programme includes a series of excellent international and national competitions, world class gala concerts, vibrant fringe and public performances, non-competitive choirs and an education programme. Top international choirs compete in the prestigious Fleischmann International Trophy Competition. Contact: Cork International Choral Festival, Email: info@corkchoral.ie - Website: www.corkchoral.ie

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