

ICB

International Choral Bulletin

ICB

Dossier
Choral Music in Ukraine

INTERNATIONAL CHORAL BULLETIN

Volume I, Number 1
July, 1981Walter S. Collins, Editor
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Editor's Note.....

If this BULLETIN is to be successful, materials of international interest must be sent to the Editor promptly and regularly. The following items are requested:

1. Notices of festivals, seminars, workshops, activities, and performance opportunities.
2. Opportunities for international exchange of choirs, conductors, and students, including fellowship and scholarship information.
3. Names and addresses of organizations and persons to whom the questionnaire and newsletter should be sent.
4. News items of organizational activities.
5. Information about publications of important choral music and books.
6. Announcements of sources of information for choral conductors.
7. Proposals for the future organization, its structure, and its responsibilities.
8. Copies of choral newsletters and journals with English translations (if possible) of items deemed worthy of republication in the BULLETIN.
9. Other items of interest to the international choral community.

PERSONS ATTENDING THE
MEETING, NEW ORLEANS, MARCH 8-9, 1981

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On March 8 and 9, 1981, a group of 23 persons in choral music from throughout the New Orleans, Louisiana, USA, followed the Convention of the American Choral Association.

Their meeting was to continue begun several years earlier on cooperation in choral music, with the goal of creating an international network of such cooperation.

Conferences had taken place in Lucerne—during Europa Cantat in March, 1980. Represented at these meetings were the European Federation of Young Choirs, the Interamerican Federation of Choral Directors, the All Japan Federation of Choral Directors, and the American Choral Directors Association. At the end of the Paris meeting the following statement was prepared: "On the end of the 22nd and 23rd of March, representatives of the European Federation of Young Choirs, of the American Choral Directors Association, and of the Interamerican Federation of Choral Directors met to discuss the formation of a future worldwide choral organization. The discussions had as a goal the understanding of numerous projects in international cooperation suggested by the framework of the Charter of the United Nations."

REPRESENTATION AT
NEW ORLEANS

The New Orleans meetings in March, 1981, included even broader representation than that of the earlier conferences. In addition to the groups listed above, representatives of the following organizations and countries also were present:

The Association of Canadian Choral Conductors
The People's Republic of China

Accademia D'Arte Lirica E Corale (Italy)
The British Broadcasting Corporation Singers (England)
The Deutscher Sängerbund (Germany)
The Federation of Catalanion Choirs (Spain)
Stockholm University Chorus (Sweden)
Fundación Schola Cantorum de Caracas (Venezuela)
Swiss Federation of Young Choirs (Switzerland)

(A complete list of representatives appears at the end of this BULLETIN.)

THE NEW ORLEANS MEETINGS

The New Orleans meetings opened with the introduction of delegates, descriptions of the various organizations represented, and preliminary agreements on the topics to be dealt with during the succeeding two days.

At the conclusion of this session, two concepts were agreed upon by affirmative vote: 1.) There is a need for international exchange and communication in choral music; 2.) Those present wish to begin the process of organizing that exchange and communication.

In order to simplify matters, the group was then divided into four committees to address specific issues on the agenda. After these separate discussions, the body gathered again as a whole to receive the reports and recommendations of the committees. Summaries of these reports follow.

Recommendations of
the Committees

Committee A: THE STRUCTURE OF AN INTERNATIONAL ASSOCIATION FOR CHORAL MUSIC. The committee proposed several categories of membership in an international organization: 1.) National and international choral organizations; 2.) Choirs, conductors, and individuals; 3.) Institutions such as universities, businesses, libraries, etc. The committee agreed that a news-

International Federation for Choral Music Call for Proposals To host the **11th World Symposium on Choral Music**

The International Federation for Choral Music (IFCM) announces a proposal call to host the 11th World Symposium on Choral Music (WSCM). This triennial symposium is the peak global event in the international choral calendar. It draws together the world's leading musicians, choirs, conductors, composers, clinicians and arts administrators for a superlative experience of concerts, workshops, seminars, presentations and networking opportunities.

IFCM has held 9 symposia in 12 world-class cities over the past 25 years. The first WSCM was held in Vienna in 1987, followed by Stockholm/Helsinki/Tallinn, 1990; Vancouver, 1993; Sydney, 1996; Rotterdam, 1999; Minneapolis, 2002; Kyoto, 2005; Copenhagen, 2008; and Puerto Madryn, Argentina, 2011. IFCM policy states that locations will alternate between the five continents. The 10th symposium will take place in Seoul in 2014.

Hosting a World Symposium brings high profile and prestige to the presenting city. The benefits accrue not only to the city and presenting partners, but to the musical growth and boosted economy of the region. If you and your institution are interested in hosting the 2017 symposium, please examine the guidelines (<http://www.ifcm.net/index.php?m=49>), which give essential information about hosting a WSCM, a list of requirements that will need to be considered, and details on the conference setup and the responsibilities of the host country.

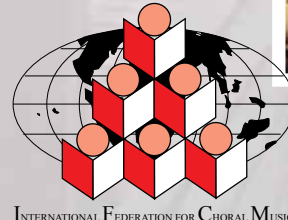
The proposal must come from a national choral organization. A major partnership with other companies such as city/regional government, convention tourist bureau, is highly recommended.

How to submit

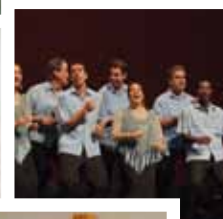
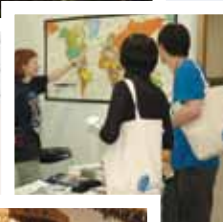
- Interested associations must submit a proposal, via email to Dr. Michael J. Anderson, IFCM President at **president@ifcm.net**
- All requests to host the 11th World Symposium on Choral Music will be considered by the IFCM Board of Directors.
- Following the IFCM Board meeting in March 2013, the successful applicant will be notified of having been chosen to host the 11th World Symposium on Choral Music. Until this invitation has been received, acknowledged and accepted, there is no obligation from either party.
- The IFCM Board of directors will publicly announce its final decision by June 2013.

Deadline for proposals

The deadline for proposals is 31 December 2012



INTERNATIONAL FEDERATION FOR CHORAL MUSIC



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Conductor: Rainer Held (CH)
- **ATELIER 5** Vocal Pop / Jazz
Conductor: Rogier IJmker (NL)
- **ATELIER 6** World Music
Conductor: Silvana Noschese (IT)

Editor's Letter

Dear readers,

It has to be said, thirty years of activity is a wonderful achievement. A great deal has happened since that distant August in 1982 when 45 countries attended the meeting in Namur in Belgium where the IFCM was to come into being. The idea had been in the pipeline for a few years and several meetings had taken place (at national and international choral festivals) to discuss what the aims and requirements would be if a new worldwide organisation were to be created. At the start there were no funds at all; that these meetings happened was really down to the financial goodwill of those involved! The First President was German Paul Wehrle, who was very active in the creation and promotion of the IFCM. Royce Saltzman was named as Vice President. An interesting fact is that the ICB is actually older than the IFCM, as the first edition dates from the year before, July 1981. It contained just 4 pages (as well as an insert). The first editors were the Americans Walter Collins and Jim Borge, sadly both deceased some time ago. Here is the link to download the history: <http://goo.gl/fk9zM>

However, a magazine must always look ahead. In these last three years we have introduced some initiatives to modernise and bring the ICB up to date. I believe the key is to combine traditional paper editorial with the multimedia opportunities that modern technology offers us. So you will still have the possibility of *savouring the feel of paper between your fingers*, as well as *immersing yourself in the twists and turns of the web* to download content and in-depth analyses. For now at least, this is the secret of a successful magazine. My friend and colleague Jutta Tagger, who edited the ICB before me, reminded me that 30 years ago we had just started experimenting with the fax machine. Of course then, the Internet was still just an idea in some of the great and crazy brains at NASA... We used to send news by post, wait for the response and then send a reply back again! Creating a bulletin, even if only a few pages long, was no mean feat. I don't know if it is easier now. The risk nowadays is of being overcome by the wealth of information out there. The mass of material available gets the adrenaline flowing and we all need greater and quicker decision making skills.

Once more, in this edition we have some varied and interesting content. In my opinion, one very interesting article is the first part of the 'Ukraine dossier'. The author, Yuri Chekan, tells us, in minute detail, about what he calls a *thousand-year-old tradition*. Make sure you read it! 'Composer's corner' is dedicated to two very different composers in terms of style and background. Wolfram Buchenberg and Romuald Twardowski, as well as giving wonderful interviews, have also both given us two brilliant tips from their creative experience and work. It is a great honour for me and, I am sure, for all of our readers. We must use them and make the composers happy! The articles on choral technique in this edition are about the practice of *overtone singing*, a singing method that is no longer only for monks and shamans. Why don't you have a go! Our Vice President Stephen Leek writes about the right approach to contemporary choral music, a type of music that not everyone has the courage to try because it is sometimes known, unjustly, as difficult to understand and to sing. Please follow his advice!

And then every edition has something new.... In this edition of the ICB it is 'Letters to the Editor'. Now I know I have not invented the wheel; all serious magazines offer the possibility of communicating with the editorial staff. We also had the possibility but let's say we did not have the means to drive it before. You will find a page inside explaining in detail how to get in touch with us. My colleague Graham Lack and I shall await your comments on anything to do with editorial content: advice, criticism, proposals, anecdotes, interesting facts ... isn't all this use of multimedia in the name of tradition?

Translated from the Italian by Theresa Trisolino, UK

Edited by Gillian Forlivesi Heywood, Italy

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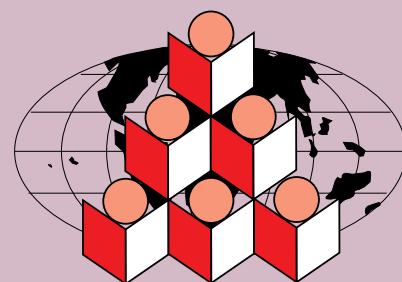
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Oreyia (Ukraine) conducted by Alexander Vatssek at the Tolosa International Choir Competition 2011 ▲

Choral Music in Ukraine

A Millennial Tradition: the Choral Art of Ukraine
Yuri Chekan

Professional choral art in Ukraine spans more than a thousand years. Its origins reach back to the end of the tenth century, the period when Grand Prince of Kyiv, Volodymyr the Great commanded the baptism of Ukraine (988). Its outstanding achievements are many: ascetic medieval monody; a magnificent Baroque polychoral style; unique Classical choral concertos; elegant Romantic miniatures; arrangements of folk songs; cantatas, oratorios and operas; and modern contemporary compositions. These achievements worthily adorn the most significant pages of world music history.

Choral music has a special significance for Ukrainian national culture. The features typical of a national music style were formed in its choral music. In the most fundamental way, choral music embodies Ukrainian national mentality, and the soul of the people.

Ukrainian choral music and its outstanding achievements are, however, not yet well known to many in the world. This is because Ukraine did not have its own state for centuries. It was in the shadow of other states and empires. Its artists often worked on the territories of foreign cultures and their achievements, in the absence of Ukrainian statehood, were attributed to other nations. During various periods from the Middle Ages to modern times, the territories of Ukraine (Kyiv region, Chernihiv-Sivershchyna, Volhynia, Podillia, Halychyna, Slobodivshchyna, Bukovyna, Transcarpathia, Novorosia, and Crimea), were part of the Grand Duchy of Lithuania, the Polish-Lithuanian Commonwealth, the Austrian Monarchy, Transylvania, Moldova, Hungary, the Crimean Khanate, Poland, Romania, and the Ottoman, Russian, Austro-Hungarian and Soviet empires. Ukraine became a truly independent state only in 1991 after the collapse of the Soviet Union. It was then that Ukrainian choral culture finally came out of its imperial shadows, and in full voice declared to the world its originality, uniqueness and accomplishments, and its achievements, distinctiveness and self-identification.

Because it experienced during different periods the significant influence of Byzantine and Western traditions, the historical fate of Ukrainian people and their culture, especially in choral art, was to become a mediator initially between Byzantium and Western Europe on one side, and in time, Europe and Russia, on the other. Notwithstanding this intermediary role between South and North, and East and West, for centuries Ukrainian culture and choral art maintained their individuality and originality. We examine five periods of Ukrainian choral music, focusing on its artistic dimensions.

Choral Culture of the Ukrainian Middle Ages, Foundation of the National Tradition

The Medieval era lasted in Ukrainian culture for more than six hundred years, from the end of the tenth to the beginning of the seventeenth century. In cultural terminology it is called 'theocentric'. In professional Ukrainian choral music it was represented by the *znamenny* chant.

This singing is oriented to the ideals of 'theocentrism' and is associated with the Christian Church. It features no lush polyphony or colourful harmonic sequences, no stunning virtuoso solos or high notes called upon to demonstrate the power of the voice and range of the singer. There is no dynamic counter-positioning for dramatic effect. The dynamics are soft, subdued and modest. Everything is focused on the austere, not aimed at creating external impressions but on achieving a profound understanding of essence. This is Ukrainian church monody, a national tradition that has reached our times from the depths of ages. Its echo still rings today in monastery chants and in the customary chants of Ukrainian churches. What is monody? It is unison, mostly male singing. The oldest Christian hymns of Byzantium and Rome, e.g., the Gregorian chant, are monodic compositions.

The introduction of Christianity to the territory of modern Ukraine, Kyivan Rus', necessitated the introduction of appropriate ritual, an integral part of which was choral music. By accepting Eastern Rite Christianity from Byzantium, Ukrainian culture joined the most advanced and perfected musical tradition of the era: Byzantine church music, with its rituals, hymnography texts and genres, as well as its systemisation of melodic chants according to the Church calendar and own method of notation. However, acceptance of Byzantine choral culture in the Kyiv metropolis was followed by its significant transformation for two reasons: first, as a consequence of translating Greek texts of into Old Church Slavonic used in Ukrainian churches; and secondly,

Yuri Chekan
Lecturer

as a consequence of contact with the intonational¹ experience of Ukrainians.

In monodic chants of the Christian church the Word is of greatest significance. The Word is associated with the Holy Spirit and breathing. It determines the length of melodic phrases, their profile, scope and range. Accordingly, changing the Word from Greek to Old Church Slavonic led to changes in the intonational character of Byzantine hymns on Ukrainian soil.

One cannot ignore the musical experience of Medieval Ukrainians. Monodic chants borrowed from Byzantium were performed by local singers educated in the melos of their native folk melodies. Hence, Greek texts translated into Old Church Slavonic performed by Ukrainian singers gained new features. They became more restrained yet at the same time more lyrical. They lost their Eastern ornamentation and became an embodiment of a deep, strong faith.

Significant changes to the Byzantine source were also made possible by the particular way written symbols were used to represent how monodies were sung. Transcription of musical sounds was accomplished by special signs, *znameny* (hence the term *znamennyi* chant), unison liturgical singing where one syllable sounds over several different notes in succession.



▲ An example of Znamenny notation with so-called "red marks", Russia, 1884. "Thy Cross we honour, oh Lord, and Thy holy Resurrection we praise."

The Kyiv *znamenny* notation was similar to the old Byzantine *neumatic* notation used during the tenth to thirteenth centuries to transcribe church monody in Byzantium. Neumes, and correspondingly *znameny*, were special characters that served as a mnemonic device. They did not indicate the absolute pitch or rhythm of melodies. They only reminded singers of melodies known from practice and learned by ear, melodies absorbed by singers with their mother's milk and from childhood while taking part in church liturgies. In this transfer of an oral tradition lacking pitch or rhythmic fixation – even in a canonical form of artistry – Byzantine monody acquired specifically Ukrainian features and

was transformed into a unique, national artistic phenomenon, the Old Kyiv *znamennyi* chant.

One of the striking pieces of evidence of the national character of the *znamennyi* chant is the subject of church hymns chanted in the early Middle Ages in Ukraine. Among the approximately fifty manuscripts from the eleventh to thirteenth centuries with notational transcriptions preserved to our time, in addition to Byzantine church hymnography are hymns dedicated to Kyiv saints: the Princes Boris and Hlib, Prince Volodymyr and the Ihumen of the Kyiv-Pechersk Cave Monastery, Feodosii Pecherskyi. Borrowed from Byzantium and adapted Ukrainian needs, *znamennyi* chant spread beyond the borders of Ukraine.

The *znamennyi* chant of the early medieval period has not been fully deciphered to date. We can only imagine its sound, relying on examples of Ukrainian church monodic singing from the late medieval period (sixteenth to early seventeenth century) as deciphered by scholars of medieval music.

Towards the end of this period, Ukrainian church music notation was reformed, a reform that enabled the deciphering of *znamennyi* chants. The *znameny* notation used to mnemonically refer to particular chants was replaced by Kyiv square note notation. This notation took into account Western European developments: the *nota quadrata*, the five-line transcription system that designates pitch, and a mensural notation, individual note shapes to denote temporal durations. These developments were combined with national experience. Introduction of the Kyiv square note notation was a turning point for monodic singing. Now every note clearly fixed the pitch and duration of a sound, so every musically literate singer could sing a specified melody.

In the sixteenth to seventeenth centuries there was no lack of literate singers in Ukraine. Church music was taught in many elementary parochial schools in cities, towns and most wealthy villages. In addition, music as a subject was specially taught in all Brotherhood church schools and colleges, and the Ostroh and Kyiv-Mohyla Academies. (Brotherhoods were fraternal community organizations that united different strata of the Ukrainian Orthodox urban population to protect their national and social rights.) The high level of musical education of Ukrainian singers of the period was attested by the Syrian Archdeacon Paul of Aleppo, who wrote in his travel notes in the middle of the seventeenth century that: "In the Cossack lands they know the order of worship and church music."

A clear sign of the rapid development of late medieval monody, and thereafter of choral art in Ukraine is found in regional traditions associated with various monasteries and localities. In manuscripts of this period, melodic variations of specific chants are often indicated by their regional source: Kyivan, Pecherskyi, Mezhyhirs'kyi (Kyiv region), Ostrohs'kyi, Volyn'skyi (Volhynia), Lviv'skyi, Pidhorets'kyi (Halychyna), and others. There are nearly one thousand extant examples of *Irmoloi* texts of Ukrainian origin (introductory hymns on canonical texts chanted at various services during the year). These examples attest to the high level of development of choral art in Ukraine in the Middle Ages. This

¹ The pattern or melody of pitch changes in connected speech, especially the pitch pattern of a sentence, which distinguishes kinds of sentences or speakers of different language cultures. See <http://dictionary.reference.com/>

period laid a solid foundation for the Ukrainian national choral culture, which found its brilliant development in the Baroque period. Unlike Western Europe, Ukrainian choral culture made a transition directly from the medieval to the Baroque style. It passed over the Renaissance style of music altogether.

Ukrainian Choral Music of the Baroque Turns to Europe

The Baroque period in music history opened an 'anthropocentric' era. Man became the central fact of the universe. Compared to the Middle Ages, everything changed in the choral music of Ukraine. The medieval soulful melos based on the concept of 'Word-soul-breath' gave way to affect, to passions and emotions. The restrained ascetic sound changed to bright dynamics with contrasts in timbre and texture. The monody of unison male voices was replaced by magnificent polyphony. Eight, twelve, sixteen, and even twenty-four voice parts were not uncommon for choral music in this period. The addressee of the singing changed. The music was addressed not so much to God, the aim of medieval monody, as to Man, who was to be excited, impressed, captivated by the music.

These features of Baroque music were particularly relevant to Ukrainian seventeenth century culture. Hierarchs of the Ukrainian Orthodox Church faced the need to reform the liturgical rite to make it relevant to the secularization underway in order successfully to compete with Catholic expansion. Orthodox tradition does not permit the use of musical instruments in church services. Catholic tradition does so to support worship, the organ being a good example. The use of instruments in Catholic services introduced elements of secularity and the emergence of concert practice. Unable to use musical instruments, Orthodox priests turned to polychoral music in the first half of the sixteenth century. This innovation, in which choirs were divided into groups singing individually, alternately or together, is attributed to the musical director of the Padua Cathedral, Ruffino Bartolucci. The style was perfected by the Venetian composers Andrea Gabrieli and his more famous nephew Giovanni, and was exploited by many composers of the period: the Italians Girolamo Giacobbi, Ludovico Viadana; the Germans Hans Leo Hassler, Michael Praetorius, Samuel Scheidt, Heinrich Schütz; and the Poles Marcin Mielczewski and Jacek Różycki.

The new polychoral culture became known as the *partesnyi* style Ukraine, 'singing in parts'. A large body of manuscripts in this style has survived to date. Kyiv collections presently include over six hundred polychoral-*partesnyi* compositions. The catalogue of the Lviv Brotherhood includes 372 such works. And many compositions in this style are found in music libraries outside of Ukraine.

Polychoral compositions, e.g., motets and choral concertos, were musically written using Kyiv square note notation. Unlike

the anonymous medieval monody, they evidenced authorship, despite a great proportion of them being anonymous. Ukrainian composers in this style include Mykola Dyletsky, Simeon Pekalytsky, Ivan Domaratsky, Herman Levitsky, Havalevych, Koliadchyna, Davydovych, Theodosius the Luminous, and others. The most famous Ukrainian composer of the Baroque period was Mykola Dyletsky of Kyiv (c. 1630 - after 1680). He received an excellent education from the Jesuit academy in Vilnius. His numerous works include a liturgy for four voices, and two eight-voice liturgies; four and eight voice polychoral concertos: *Come, people, Thy Image we Praise, Profess, Praise, He entered the Church*, the communion hymn *Body of Christ*, and the monumental, multi-part polychoral composition *Resurrection Canon*. In addition to being a consummate composer in the polychoral style that demonstrates his phenomenal talent and European level of musical education, Dyletsky was a prominent musical theorist. He was the author of the first theoretical music treatise in Eastern Europe, entitled *Musical Grammar*, which exists in several edited

versions and languages. Many music experts view this as the most valuable theoretical work appearing in Europe between the works of Salinas (sixteenth century) and Rameau (eighteenth century). Dyletsky's *Musical Grammar* generalized extensive practical experience with the new polychoral *partesnyi* style, laid

the foundations of his aesthetics, rhetoric, musical composition (in particular, the imitative polyphonic technique), and offered practical advice to both singers and composers.

Information on other Ukrainian polychoral composers is extremely fragmentary. For example, we know very little of Simeon Pekalytsky: his approximate year of birth (1630); his studies in Kyiv, Lviv, and either Ostroh or Lutsk; service in the choir of Chernihiv Archbishop Lazarus Baranovych; and position of Choir Director in Lviv and Moscow. His Liturgy and the polychoral concerto *Your Gracious Spirit* have been found. Old catalogues refer to other works of his (*Liturgy for eight voices*). Biographical information on other major Ukrainian polychoral composers like Ivan Domaratsky and Herman Levytsky has not been found to date. Nevertheless, scores of their polychoral concertos have been discovered in the autograph manuscript archives of the Saint Sophia Cathedral in Kyiv. Their deciphering is presently underway.

The Ukrainian Baroque polychoral concerto rightfully occupies a significant place not only in the Ukrainian national musical culture but also in European musical history, where it represents a significant step towards the formation of a new European musical culture. Ukrainian musical culture also played a fundamental in the development of Russian music. It was Ukrainian musicians who brought the polychoral style to Muscovy and in the eighteenth century and expanded Russia's horizon to European music. Many Ukrainian musicians, singers, church

Notwithstanding this intermediary role between South and North, and East and West, for centuries Ukrainian culture and choral art maintained their individuality and originality.

... A Millennial Tradition: the Choral Art of Ukraine



choir directors, composers in the polychoral style became the foundation for court chapel singers. Annually, the Hlukhiv School of Music (Chernihiv) sent ten professionally trained singers to St. Petersburg. This was not surprising. The previously noted Syrian Archdeacon Paul of Aleppo reported while traveling in Ukraine “The singing of Cossacks gladdens the soul and heals it from longing because their singing is pleasing. It comes from the heart.”

Ukrainian Choral Music of the Classical Era Masters the European Experience

The last third of the eighteenth to the beginning of the nineteenth century introduced characteristics of Western Classical music into Ukrainian choral music. The magnificent, multi-voice style of the Baroque polychoral concerto gave way to the strict four voice polyphony of the Classical choral concerto. The suite form, with its mosaic features, now built on alternating ensembles of soli and tutti, and compositions became structured in three and four sections. The Baroque style of rhetorical figures and typical emotional affects gave way to motivated composition that made it possible to produce more subtle emotional gradations. Generalized musical thematic structure was replaced by brilliant individualization. Music writing for choral compositions also changed. Instead of referring to established collections of part-books, scores were now authored by composers.

The orientation to the best of European musical culture in Ukraine remained unchanged. For example, choral motets based on the psalms sung a cappella were highly regarded, as cultivated in the Venetian and Bologna Schools (L. Leo, J. Hasse, N. Jommelli, A. Saccini, P. Guglielmi, and T. Traetta). Mastery of the Italian experience was combined with the flowing melodic line of Ukrainian folk songs and these pieces were performed strictly a cappella. Despite many secular influences of the period, the locus of choral works in Ukraine remained the Orthodox Church.

The most outstanding composers of Ukrainian Classical choral concertos are Maxym Berezovsky (1745-1777), Dmytro Bortniansky (1751-1825), Stepan Dehtiarevsky (Degtiarev) (1766-1813) and Artemy Vedel (1767-1808). All were born in Ukrainian lands and obtained a professional music education, including in Italy, but worked in institutions or in the service of powerful individuals of Imperial Russia, which had taken over Ukraine and sought out Ukrainian musicians, leading hierarchs and administrators for its service (the Court Chapel in St. Petersburg, Chapel of the Moscow Governor-General Pyotr Yeropkin, Chapel of the Count Sheremetev, others.)

The creativity of Berezovsky generated the genre of the Ukrainian choral concerto. He was born in 1745 in Hlukhiv,

- Dmytro Bortniansky (1751-1825)
- Mykhailo Mykhailovych Verbytsky (1815-1870)
- Mykola Dmytrovych Leontovych (1877-1921)
- Olexander Koshetz (1875-1944)
- Boris Lyatoshynsky (1894-1968)

then capital of the Ukrainian Hetmanate and Left-bank Ukraine. He obtained a sound education, first in the Hlukhiv School of Music which had prepared singers for court choirs, and then at the Kyiv-Mohyla Academy. From 1758 Berezovsky was a court singer in the Italian troupe of Prince Pyotr Fyodorovich (the future Peter III) and also sang in the court choir chapel directed by the well-known Ukrainian musician Marko Poltoratsky and the Italian composer Baldassare Galuppi. During this period, musicians learned music theory from the conductor of the Summer Palace Theatre, Francesco Zoppis, a representative of the Venetian school. In 1769, Berezovsky was sent to Italy where he studied at the Philharmonic Academy of Bologna with Padre Martini. In 1771, he graduated with distinction, received the highest academic title *accademico compositore* and was admitted as a Member of the Academy.

Berezovsky's compositions included numerous sacred choral and secular works. His opera *Demofonte* on a libretto by Pietro Metastasio was successfully staged in Livorno and Florence in 1773. His Sonata in C Minor for violin and harpsichord is the first extant example of a Ukrainian composer turning to instrumental composition.

The most valuable creative legacy of Berezovsky is his choral music. He was the author of 18 sacred concertos (13 have been discovered in archives, others are known from references in various historical sources), 10 communion hymns and his Liturgy. The most famous choral concerto by Berezovsky is based on the text of Psalm 70 (LXX, 71 MT) Do not reject me at the time of old age (written after 1774). In it, the composer develops his work following the tradition of Baldassare Galuppi: typical four part composition, customary changes in tempo, pace and measure. However, he infuses this style with vivid national thematic features based on the intonation of Ukrainian sources: the *duma*, a sung epic poem originating in the sixteenth century; folk songs and sung penitential poems. The concerto is unified by a common thematic structure and exploits techniques of the Baroque period: *ostinato*, motifs persistently repeated in the same voice; and of the Classical era, motivated compositional elements.

The choral works of Berezovsky linked two music eras, the Baroque and Classical, and two national traditions, Italian and Ukrainian. His worthy heirs and successors were his younger contemporaries. Among them, Dmytro Bortniansky must specially be noted.

Dmytro Bortniansky (1751-1825) was also born in Hlukhiv. He was a student of the Hlukhiv School of Music and a court choir singer, where he studied with Galuppi. During the ten year period 1769 to 1779, Bortniansky mastered musical arts in schools in Italy, in Venice, Florence, Bologna, Rome and Naples. Upon his return, he became Choirmaster, and from 1801 until his death Director of the Court Chapel Choir in St. Petersburg.

Like Berezovsky, Bortniansky was composer of universal stature. His creative legacy includes six operas on Italian and French libretti, instrumental works, a symphony, quintet, clavier

sonatas, and a number of romances. However, the most significant part of Bortniansky's oeuvre consists of his choral music: 35 single-choir and 10 double-choir sacred concertos, 14 Compositions of Praise, 2 Liturgies, seven four-voice and two eight-voice Cherubic Hymns, and nearly 30 other works for the church.

By following the typical Classical structure and tempo relationships between movements (fast-slow-fast for compositions in three movements, and slow-fast-slow-fast for works in four movements), Bortniansky significantly expanded the structure of Ukrainian choral music. He united operatic features with features of Ukrainian psalmy, two or three voice lyrical religious songs based on texts from the Psalms of David, and *kanty*, a form of psalmy that emerged in the sixteenth to eighteenth centuries, old, solemn, primarily religious, non-liturgical songs, authored but spread anonymously. His works incorporate the melodic turns of Ukrainian folk songs together with instrumental intonations, and dance motifs with marching rhythms.

Stepan Dehtiarevsky (Degtiarev) (1766-1813) made a significant contribution to the development of the choral concerto during the Classical period. He was a student of Giuseppe Sarti. Presently about 60 sacred choral concertos, seven cantatas, many liturgical songs by Dehtiarevsky have been discovered. He composed the first Ukrainian secular oratorio, and translated the treatise on the theory of music by V. Manfredini. Dehtiarevsky was a serf of Count Sheremetev and his creativity is usually attributed to Russian culture, but he was Ukrainian and his compositions have a pronounced Ukrainian melodic colour.

The choral works of Artemy Vedel (1767-1808) are also unique. He was a graduate of the Kyiv-Mohyla Academy and student of G. Sarti. An outstanding tenor and the best church choir director of his time, Vedel raised Ukrainian Classical choral artistry to the highest level of development. His virtuosic melos is a model of the organic synthesis of Ukrainian romantic singing and Western *cantabile*. Vedel's texture is at times monumental and at others subtly contrasted, strikingly showing the possibilities of the *a cappella* sound. His compositions distinguished themselves by their perfection of proportion. To date we know of 28 choral concertos, two *Liturgies*, one *All Night Vigil*, three cycles of *Irmolai* (for Christmas, Easter and dedicated to the *Theotokos*, Mother of God), and 20 other choral compositions.

But this is far from all known about Vedel. His creative destiny was tragic. After brilliant success and recognition, in 1799, Vedel was arrested, most likely for political reasons, and placed in an asylum for the insane, where he spent the last years of his life. The creative legacy of Vedel was officially banned in the Russian Empire throughout the nineteenth century. His works could not be performed in churches nor published. Notwithstanding the ban, Vedel's works were actively distributed in handwritten copies and performed by parish choirs, and then became a significant part of Ukrainian choral culture. Presently, research on the creative work of Vedel and Ukrainian Classical choral music continues.

Ukrainian Choral Music of the Romantic Period: Masterpieces of National Choral Art

The nineteenth century introduced Romanticism into the history of world culture. Many national schools of composition emerged in European music. The principal artistic interest became the unique inner world of Man. Ukrainian music was no exception. However, since the territory and people of Ukraine were divided at that time between the Austrian and Russian empires, formation of a national school of composition was complicated. In Halychyna, which was part of the Austrian Empire, the Peremyshl (Przemysł) School emerged in the early Romantic period. Among its most famous representatives were Mykhailo Verbytsky (1815-1870) and Ivan Lavrivsky (1822-1873). Both composers were from families of priests and were educated in Peremyshl. Both later served as priests. In the works of these two composers who focused on choral music, reliance on the tradition of Bortniansky is evident. M. Verbytsky composed nearly forty pieces for the church, and thirty secular works for choirs, among them the Ukrainian National Anthem, based on a patriotic poem by Pavlo Chubynsky (1863).

The choral works of the Peremyshl School had a significant influence on later Romantic

era choral composers in Halychyna, Victor Matiuk, Anatole Vakhnianyn, Isidor Vorobkevich, Ostap Nyzhankivsky, Vasyl Barvinsky, Stanislav Lyudkevych, Anatoly Kos-Anatolsky, and Yevhen Kozak.

A mature Ukrainian national school of composition emerged in central-eastern Ukraine, linked to the name of Mykola Lysenko (1842-1912), a graduate of the University of Kyiv and the Leipzig Conservatory. All professional genres of European music of the modern era are represented in the works of Lysenko. He was the author of 13 operas, three cantatas, a number of symphonic and instrumental chamber works, many piano compositions and vocal solos, numerous choral works on secular and sacred texts. A separate genre of Lysenko's creativity is the arrangement of Ukrainian folk songs. There are over 600 such works.

The choral works by Lysenko are primarily secular. They are compositions of different genres based on texts by Taras Shevchenko and other Ukrainian poets. The religious choral output of Lysenko is comparatively small. In addition to the famous *Prayer for Ukraine*, which became a national church hymn of Ukraine, there is a *Cherubic Hymn*, a *Sacred Concerto*, and sacred *kants*. A new style of Ukrainian sacred choral music of the nineteenth century brilliantly emerges in these works. It expresses the distinct national identity of Ukrainian melody combined with European Romantic styling. Works in this style became models for the Romantic composers who continued the choral work of Lysenko, Kyrylo Stetsenko, Mykola Leontovych, Yakiv Yatsynevych and Olexander Koshetz.

These artists have several features in common. First, they all

had extensive practical experience with choirs 'from the inside', and a thorough knowledge of their resources and capabilities. Secondly, each one was constantly collecting and arranging Ukrainian folk songs, an activity that influenced their particular musical styles. Thirdly, they all paid great attention to the music of the Orthodox Church and showed creativity in genres associated with its rituals (the Liturgy, All Night Vigil, Cherubic Hymn). Fourthly, they have stylistic features in common: preference for *cantabile* and melodic principles; focus on the texture of a natural full choral sound; exquisite attention to the intoned Word; and the creation of large compositions based on the Romantic principle of cyclic repetition of miniature elements.

One of the most brilliant successors of Lysenko in the choral field is Kyrylo Stetsenko (1882-1922). He came from the Kyiv province (now the Cherkassy Oblast), was educated in a theological seminary, participated in the Kyiv student choir organized by Lysenko, and from 1903 until his exile in 1907, studied at the Mykola Lysenko Music and Drama School. While studying music, Stetsenko also taught music and singing in Kyiv educational institutions, collected folk music while traveling across Ukraine, organized a National Choir and toured with it performing concerts. The artistic heritage of

Stetsenko, particularly in the genre of sacred choral works (three *Liturgies*, an *All Night Vigil*, a *Requiem*, *Choral for a Wedding*, *Easter Matins*, over 50 separate sacred works), is inadequately researched to date. However, it can be authoritatively argued that the sacred works of Stetsenko are the epitome of Ukrainian Romantic period church music, whose foundation lies in the Ukrainian folk song.

Mykola Leontovych (1877-1921) is one of the best known Ukrainian composers of the twentieth century. His famous *Shchedryk* (Carol of the Bells) may still be heard at Christmas in many countries. Leontovich was born in Podillia, in southwest Ukraine. He obtained his music education in the Kamianets-Podilskyi Theological Seminary but did not become a priest, instead choosing to be a teacher of music and singing. Seeking professional development, Leontovich worked intensively with many choirs in Podillia schools, collected and arranged Ukrainian folk songs, passed his exam in church choir direction at the Court Chapel Choir in St. Petersburg, and perfected his technique in counterpoint through private lessons with the widely recognised musician, Professor Boleslav Yavorsky of the Kyiv Conservatory.

The foundation of Leontovych's creative heritage is his choral work. It comprises more than 50 compositions for the Ukrainian Orthodox Church (including a *Liturgy*); nearly 150 arrangements of folk songs, essentially original choral miniatures in which the folk melody only provides the initial idea; and four choral poems on texts of Ukrainian poets. Until his tragic assassination by an agent of the Soviet political police (Cheka), Leontovych worked on the opera *For the Water Nymph's Easter Sunday* (completed in late 1960s by Myroslav Skoryk).

The true revival of Ukrainian choral art came with the period of independence.

Yakiv Yatsenevych (1869-1945) was a faithful follower of Lysenko. He was a talented composer, choral director and collector of folklore. The life and work of Yatsynevych up to the Bolshevik Revolution in 1917 was associated with the church. He graduated from the Sofia Theological School and Kyiv Theological Academy and was Choral Director at St. Michael's Golden-Domed Cathedral in Kyiv. Yatsynevych penned a *Liturgy*, a cycle of *Wedding Songs*, and individual choral pieces. After the revolution, the outstanding creative figure of Yatsynevych was undesirable for the new government, and the composer was forced to leave Ukraine. He was exiled to the Caucasus, where he ended his days as a watchman in a Soviet collective farm garden.

Olexander Koshetz (1875-1944) made a significant contribution to Romantic period Ukrainian choral culture. A graduate of the Kyiv Theological Academy and Mykola Lysenko Institute of Music, Koshetz was an outstanding choral conductor and unique choral composer. In the Soviet period, his name and works were taboo in Ukraine. After the revolution, Koshetz found himself outside the USSR, where he created his choral compositions, an immense number of arrangements of folk songs, five *Liturgies*, and nearly one hundred individual sacred works.

After the Bolshevik Revolution in 1917 and civil war, the *holdomor* – murderous famines organised by the Communists – and the implementation of strict ideological dictates, the state of choral culture in Ukraine became distorted. No professional composer could work in the traditional national genre of church music. The state encouraged either ideologically 'correct' pieces on Party and Soviet themes and mass revolutionary songs or primitive arrangements of folk songs in the spirit of democratic Russian art of the 1860s, or arrangements of folk songs suitable for amateur groups. The true revival of Ukrainian choral art came with the period of independence.

Contemporary Choral Music in Ukraine and the Rebirth of Traditions

The period of stagnation in choral music, which lasted more than seventy years, the lifetime of Soviet totalitarianism, ended with Ukraine gaining independence. But the development of national choral music did not come to a complete end in this period. Rather, it became distorted, slipping into arranging folk songs and 'folklorizing' newly created 'people's choirs' (Lev Revutsky, Guri Veriovka, Mykhailo Verykivsky, Pylyp Kositsky, Konstantin Dankevich).

The tradition of high professionalism continued, nevertheless, in the choral artistry of Boris Lyatoshynsky (1894-1968). Unable to compose in the sacred genre, Lyatoshynsky did not go the way of ideologically compromised composition. His choral compositions are devoid of links to 'relevant' Soviet political themes and politically acceptable choral miniatures about landscapes and philosophical ideas.

The most important contemporary Ukrainian composers passed through the Lyatoshynsky school of composition (Silvestrov, Dychko, Stankovych). Since 1991, their choral works have increasingly turned to sacred themes and traditional religious

genres. Arguably, today there are no professional Ukrainian composers who do not write religious music. This includes young composers who follow the beaten paths of teachers and senior colleagues, and the older generation of composers from the period of totalitarianism, who were tempered by their opposition to the communist system.

The most famous of the older generation composers, Valentin Silvestrov, Yevhen Stankovich, Myroslav Skoryk, Lesia Dychko entered Ukrainian culture in the 1960s-70s. Each of them came to choral composition in his or her own way, each has his or her own style and followers, but there are features that unite them: a desire to combine an aspect of national tradition with the latest compositional techniques, and a desire to present their own interpretation of sacred texts.

Thus, for Lesia Dychko (b. 1939) the natural intonational base is Ukrainian folklore and music of the Baroque era. Her choral music style incorporates impressive diversity: choral opera, cantatas, choral concertos, poems. After nearly a century of communist ban on church music, Dychko was the first modern Ukrainian composer to compose a liturgy (her works include three liturgies).

The choral works of Skoryk (b. 1938), which appeared in the last decade, are dominated by sacred genres (*Liturgy*, *Sacred Choral Concerto*, *Psalms of David*). One hears an orientation to a traditional polychoral style and to the traditions of church canons. The choral compositions on sacred texts by Valentyn Sylvestrov (b. 1937) - there are over 50 - emphasise treatment of the choir as an instrument, and focus on the qualities of sound – timbre, texture, articulation, dynamics, movement and tonal colour to create form. In liturgical chants, the All Night Vigil, the cycle *Psalms and Prayers*, sacred songs and the *Psalms of David*, Sylvestrov uses Romantic melodic turns to build his own sound space, meditative, lyrical and contemplative, multidimensional. Similar features characterise his choral works on poems by Taras Shevchenko.

The choral works of Eugene Stankovich (b. 1942) turn to religious texts and genres (*Liturgy of St. John Chrysostom*, *Psalms God is my Shepherd, To Thee, O Lord, I cry, How lovely are Thy dwelling places O Lord of Hosts*, the concerto *O Lord, our Master*). They also turn to Ukrainian classics: Taras Shevchenko texts (the choral *Symphony-Diptych*), and to arrangements of folk songs. For a standard of excellence he chooses the choral works of Bach and Ukrainian composers of the Classical era, creating dark coloured, dynamic compositions.

Creative choral activity in contemporary Ukraine is very significant. Victor Stepurko (b. 1952), Mykhailo Shukh (b. 1952), Volodymyr Zubitsky (b. 1953), Victor Kaminsky (b. 1953), Anna Havrylets (b. 1958), Volodymyr Runchak (b. 1960), Victoria Poleva (b. 1962), Olexandr Kozarenko (b. 1963) and their younger colleagues work productively in choral genres, secular and sacred, monumental and miniature, creating original compositions and continuing the millennia-old tradition of Ukrainian choral art.

The choral culture of Ukraine is not limited to compositional creativity. Its important components of choral education, choral singing and choral festivals also have magnificent and deep traditions worthy of a separate forthcoming article.

Yuri Chekan (b.1960), Doctor of Arts, Docent, is a Member of the National Society of Composers of Ukraine. He graduated from the historical-theoretical faculty of the Kyiv Conservatory (1984), and completed his PhD (1992) and Doctorate (2010) at the National Music Academy of Ukraine. Yuri Chekan's scholarly interests focus on contemporary Ukrainian music, the theory of music criticism and management in academic music and methodological problems of historical musicology. His PhD thesis was devoted to the development of a method of historical and functional analysis of musical works, and his Doctoral dissertation (2010) grounded the theory of the intonational² image of the world as a category of historical musicology. Among the major publications of Yuri Chekan are the monograph *Intonational Image of the World* (2009); research on the culture of Ukrainian *Roma Romano Drom. Travel in the country of the Roma* (2003, co-author); nearly 60 scholarly articles, presentations at scholarly conferences and symposia (Kyiv, Lviv, Uzhhorod, Moscow, Rostov-on-Don, Chişinău). Yuri Chekan is the author of the first and only Ukrainian textbook on music criticism *Music Criticism: Theory and Methods*, Chernivtsi, 2007, in collaboration with O. S. Zinkevych. His practical activity in criticism lies in more than 500 critical articles in Ukrainian newspapers, journals and magazines. Working closely with choral ensembles in Ukraine, Yuri Chekan has written 20 liner notes for CD recordings of choral works by Ukrainian and Russian composers. Email: y.chekan@gmail.com



² The concept of intonational experience is generalised. The monograph develops the idea that the sound context of geography and ecology in a region shape the intonational experience of the language and music of people belonging there. Thus, those living by the sea with its constant ebb and flow of tides and crashing waves have a different sound context than those living in woodlands with their sounds of wind in the trees and bird songs, or in mountains with their echoes, and plains with their anechoic character. This context shapes how people vocalise, the pitch and cadence of their speech, and how they express themselves musically. And that leads to a unique musical expression for regions and nationalities.

Translated from Ukrainian by Myroslaw Kohut
Managing Director, Romyr & Associates Ukraine ●



Олександр Кошиць: Пісня Єднає Світи
Oleksandr Koshetz: Song Unites the World
Vydubychi Church choir
Conductor: Volodymyr Viniar
Director: Bohdan Kuts

"The creative personality of Olexander Koshetz (1875-1944) is so bright that he made a significant impact on the development of choral singing not only in Ukraine but also in the US, Canada, and in European and South American countries swept by his enchanting Ukrainian Choir. Many believe that the Ukrainian cappella under the direction of O. Koshetz contributed more in the early 20th century to a greater understanding among nations of the world of the newly formed European country of Ukraine than many years of work by the entire Ukrainian diplomatic corps.

A national composer can only be one whose love of his country generates folk songs that people consider their own music. And this is the destiny of Olexander Koshetz, whose name Ukraine proudly bears and reveres as one of its famous sons."

Mstyslav Yurchenko,
Professor, PhD Music Criticism

Link to the CD audio tracks:
<http://goo.gl/3nwjU> (downloadable for free)

New to the ICB!

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LETTERS TO THE EDITOR

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Letters for publication should be no longer than 150 words, must refer to an article that has appeared within the last two issues, and must include the writer's address, email and phone numbers.

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Europa Cantat 2012, opening concert ▲

International Federation for Choral Music

Happy Birthday IFCM!
Celebrating 30 Years
Dr. Michael J. Anderson

A Look at the IFCM Finances
IFCM treasurer, Håkan Wickström,
in interview with **Andrea Angelini, ICB Managing Editor**

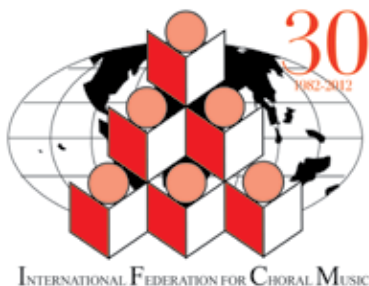
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IFCM Board NEWS
IFCM press release

ICB's Language Coordinators
Jutta Tagger

Happy Birthday IFCM!

Celebrating 30 Years



In 1982 (thirty years ago in August), the International Federation for Choral Music was founded by seven national and international choral organizations: A Coeur Joie International, All-Japan Chorus League, American Choral Directors Association, Arbeitsgemeinschaft Europäischer Chorverbände, Asociación Interamericana de Directores de Coro, EUROPA CANTAT-Federation Européenne des Jeunes Chorales, Nordiska Koerkomitten-SAMNAM. In 1988 (for a few years) the former Soviet Union was accepted as a founding member. IFCM is the official representative of choral music on the International Music Council of the United Nations, and has maintained a home in Namur, Belgium; Altea, Spain; Caen, France, and now in Chicago, USA.

The focus of the international leaders that summer in 1982 at the Europa Cantat Festival was to establish an entity that could be used to create spirited channels of communication between their cultures, which would provide sharing of repertoire, performance practice, education, research, exchanges, and friendships using choral music as the vehicle. This idea was so simple, yet so powerful, that for three decades people across the global community have reached across borders, extended their hands, and established relationships that will last for a lifetime.

It is important to note some of IFCM's many accomplishments over the past 30 years. In perusing my papers I identified many projects that are integral to our present work, and a few that have come and gone. I hope you will join me in my appreciation for all the volunteer leaders and staff who have developed the following:

- In 2014, we will celebrate the 10th iteration of the triennial World Symposium on Choral Music in Seoul, South Korea
- World Choral Summit, held in Beijing, China
- World Youth Choir, a project shared with partners 'European Choral Association—Europa Cantat', and 'Jeunesses Musicales International', performed most recently at the Nobel Peace Prize in Oslo, Norway
- *International Choral Bulletin*, published four times per year in four languages;
- Conductors Without Borders, working principally in Africa;
- Musica International that brings world repertoire to our computers
- International Center for Choral Music, which was the focal point of many IFCM activities for 20 years
- Master classes, conducted by outstanding conductors around the world
- Publications like *Cantemus*, and *Carmina Mundi*
- OpusChoral, a commercial internet site for CD sales
- Tagger Foundation, created to run projects from Vigevano, Italy
- World Choral Day, celebrated every year on the second Sunday of December
- Songbridge, bringing together composers and youth choirs
- Asia South Pacific Summit, held this year in Macau, China
- Korea Choral Institute, housed in Busan, South Korea
- Composers Competition, in its second iteration
- ChoralNet, which now is run by our founding partner the American Choral Directors Association
- African Children Sing! This choir comprised of youth from many countries across Africa

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Dr. Michael J. Anderson
IFCM President

World Youth Choir at the Nobel Peace Prize in Oslo (2011) ▲

African Children Sing! in Seoul (2008) ▲

IFCM World Choral Summit in Beijing (2012) ▲

Asia Pacific Youth Choir in Beijing (2012) ▲

Winning piece of the IFCM International Choral Composition Competition (2011) ▼

As you know, IFCM came very close to its demise in 2010. The ‘pillars of the organization’ crumpled to the extent that the thought of rebuilding it was overwhelming. It was at that moment when a friend reminded us all that the work that it would take to bring IFCM back to life was worth it because “...it is the only choral organization whose principal function is bridging that gap between world cultures.” This all-volunteer organization has relied on the positive spirit that is kept alive by the very essence of human interaction. It has become apparent to millions of people around the world that singing is the true instrument of personal expression and it elicits the very deepest of human emotions.

This was epitomized at the World Choral Summit in July 2012. Back in November of 2010, IFCM made a commitment to assist the China Choral Association to open a window of opportunity for the world to know and experience the great choral music of China. We hoped that new ways of international cooperation and exchange would develop, leading to good will, peace, and harmony. And, indeed, it did. Everyone walked away from that event feeling as though something unique had taken place; suddenly there were millions of colleagues reaching out, wanting better to know the choral world. Clearly, this innovative project was one of the most important developments in the history of IFCM.

IFCM’s 30 years has been like any human’s 30 years: rich with joy, satisfaction, astonishment, wisdom, some sadness, and best of all, connection – the encouragement of relationships between human beings, voicing their innermost vulnerabilities, sharing their deepest personal insights, and expressing them in a way that only choral music can provide. This is the magic of IFCM. Our mission is simple: assist people in exploring and exchanging their culture with others, then get out of the way and ‘enjoy the wonder’.

There are many projects currently being built that will provide countless opportunities for people to come together again and again. IFCM is alive and well and enjoying its birthday. This is in part thanks to our very enthusiastic Board of Directors, Advisors, and staff. Throughout the past three decades, there have been many who have served, with no remuneration, except the enormous payout that comes from the pleasure of seeing what can happen when ‘people come together to sing’.

Happy birthday to us all! ●



Happy Birthday IFCM!

A Look at the IFCM Finances

IFCM treasurer, Håkan Wickström, in Interview with Andrea Angelini, ICB Managing Editor

Andrea Angelini: A couple of years ago the financial situation of IFCM was not in a very flourishing condition because of various reasons in the past. How does the situation look today?

Håkan Wickström: Thanks to the people on our board, who are responsible for various tasks and who have fulfilled their obligations to the organisation without sparing themselves and their time, it can clearly be seen that over the last two years the IFCM has steadily moved forward and grown stronger in all areas.

AA How are these efforts reflected in the finances?

HW As we do not have any employees other than our office manager, which means a saving in salaries, and because we do not have high office rents, it means that our ordinary income is enough to cover our expenses.

AA Has anything else that has improved the financial situation?

HW Yes, there have been some very profitable projects for the IFCM that have left us with some savings for future use. Also, on

looking over the daily and annual expenses, we have been able to save some money in these fields too. Furthermore, we have for the time being enough income to cover our daily expenses and that is why we have not been employing a Secretary General or a General Manager. There is no question of doing so until we are certain that our income will exceed our expenses, even if these increase.

AA How does the future look from the IFCM point of view and what are the main targets to look at financially?

HW There are two main points from the daily life of IFCM: first we must increase our membership drastically, and secondly we must look into the number of advertisements in our publications, because this brings in short-term income. In addition, some really important sponsors would bring in long-term income and would secure the permanent growth of our International Federation for Choral Music.

Edited by Gillian Forlivesi Heywood, Italy •

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The poster for World Choral Day 2012 features a circular logo on the top left with the text 'WORLD CHORAL DAY' and 'DIA MUNDIAL DEL CANTO CORAL'. The main title 'WORLD CHORAL DAY' is in large blue letters, with the date '9 december 2012' below it. The slogan 'share your passion with the world!' is followed by translations in German and French. Registration information is provided in three languages: English, German, and French. A photograph of a diverse group of chorists is on the right. At the bottom, it says '5 minutes to enter your event and be part of World Choral Day 2012' with translations, and 'a project by' followed by the IFCM logo and 'International Federation for Choral Music'.

WORLD CHORAL DAY
9 december 2012

share your passion with the world!
teilt eure Leidenschaft mit der ganzen Welt!
partagez votre passion avec tout le monde!

register on www.ifcm.net
meldet euch an bei www.ifcm.net
enregistrez-vous sur www.ifcm.net

5 minutes to enter your event
and be part of World Choral Day 2012
5 Minuten um eure Veranstaltung anzumelden
und Teil dieses Weltereignisses zu sein
5 minutes pour annoncer votre spectacle
et pour joindre cet événement mondial

a project by
International Federation for Choral Music



▲ Summit Delegates

On 16th and 17th July 2012, the IFCM World Choral Summit was held in Beijing. Many choral experts from 24 countries and regions came to China to get together and communicate with each other. Among them there were the President, Vice-President, advisors, and Executive Committee of the IFCM, as well as a number of choral conductors from the European Union and the Asia Pacific region. They talked about the present situation of choral music, the relationship between the development of choral music and government, and the social function of choral music. They also discussed positive and successful experiences in organising choirs, and the problems inherent in the art of choral music.

These friends and experts were aware of the current situation regarding choral music in China, and talked to us about various situations in other countries around the world.

The IFCM World Chorus Summit was a great success and is certain to have increasing influence in the field of choral music. This was the first time that the China Chorus Association has cooperated with the IFCM to hold the IFCM World Choral Summit. We already knew that the former organisation plays an important role in promoting the art of choral music throughout the world, and we learned a lot from the World Choral Summit.

We realize that we have a long way to go in order to make our country a powerful choral country. The development of choral music in China needs international support, and we especially need the cooperation of the IFCM. The World Summit immediately became a landmark in the history of the development of Chinese choral music. We believe that we will be good partners in the world choral cause both now and in the future, and we will work to strengthen the connection between the China Chorus Association and the IFCM. We hope the IFCM and its members will focus on China in future and often visit our country.

Welcome to China!

China Chorus Association
Tian Yubin, Chairman

Initially intimidated by the sense of occasion, the weight of responsibility in representing the entire continent of Africa, the enormity and newness of the whole experience, and the honour of being invited by the IFCM to participate in such a world-class event, our Nelson Mandela Metropolitan University Choir arrived from Port Elizabeth, South Africa, at Beijing's impressive

airport with not a little sense of awe and trepidation, but our friendly hosts-cum-guides, Alex and Chen expertly allayed any concerns we might have had.

From the outset it became clear that everyone was in festival mode – expecting to be entertained, serenaded and surprised. And our Choir certainly pulled out all the stops. But as ‘surprised’ as the Choir was by the ‘ordinariness’ of the Chinese people, marvelling at the sophistication and the sheer scale of their cities, Chinese concert-goers were equally surprised by the richness of the Choir’s ‘rainbow magic’, i.e. the range of different genres – from Western music, to choreographed popular music, to our vibrant traditional songs, our drumming and dancing and ululating. Though sometimes confused by our African concert etiquette (in our Shanghai concert, some South Africans in the audience clapped and ululated during our traditional songs), the Chinese audiences were ultimately swept up by the group’s youthful exuberance, their infectious energy, and their sincere desire to touch the hearts of their audiences. To our great joy, the normally reserved Asian audiences responded by leaping to their feet, clapping and shouting *bravo* as if their inner floodgates had burst.

While the opening ceremony was spectacular and our Beijing concert very satisfying, it was in the choral workshop at the University of Beijing that we, with humility, sensed the power of music and choral singing. We shared (through our lovely translator, Celine) some technical aspects, talked about multi-culturalism and traditional music and gave them the background to commissioned works such as *Horizons* and *Chariots* – and especially focussed on the role of emotion in composition and conducting. We were touched by the number of participants who came to tell us afterwards (with gestures and in broken English) that they cried during our performances. Who needs a formal language to discover that we are all the same, that others are ‘people, just like us’, simply ‘voices in harmony’.

Nelson Mandela Metropolitan University Choir

Junita Lamprecht-van Dijk, conductor

Péter Louis van Dijk, composer

Being invited by the IFCM to be one of six choirs, each representing its own continent at the IFCM World Choral Summit in Beijing, was truly the honor of a lifetime for me and all 43 members of the Young People’s Chorus of New York City who took part.

We were so excited to have the opportunity to perform and meet so many excellent choirs and to experience with our own eyes the awe-inspiring, historic sights of China. Once we arrived, we were astounded to learn that over 10,000 participants were involved in the partnering program of the 11th annual China International Choral Festival and that this was the first time that the IFCM was involved in China.

The choral movement is growing in China and the educational and cultural ministers understand the importance of choral music in the lives of young and old alike. The IFCM choral summit workshops enabled us to hear about the choral goings-on around the world. To witness, learn, and be inspired by such excellent ensembles from around the world, all sharing in the energy and

love of singing, reinforces our belief that choral music is probably the one art form that brings more communities together and brings joy to more people than any other.

One of our most treasured experiences was the reactions to our performances by the Guangzhou and Beijing audiences. In Guangzhou we gave two concerts: the first at the beautiful 2500-seat opera house in the center of the city with the accomplished Gondwana Voices from Australia; the next evening YPC performed for the general public a two-hour concert that was

practically sold out. As soon as we landed in Beijing the next day, we set off for technical rehearsals at the Olympic-sized MasterCard Center to prepare for the opening ceremony of the World Choral Summit and 11th annual choral festival. To learn that over 10,000 singers would be present and that the entire evening would be broadcast on Chinese television was thrilling. Two days later at the Chinese Conservatory of Music, YPC sang a full, 90-minute program to a sold-out house, with many still waiting in line trying to get in. The reaction was completely overwhelming. After our second encore, we were greeted by a mass of audience members wanting to shake hands, request pictures and autographs, and to let us know how much they appreciated our performance.

Sightseeing trips included the Forbidden City, and we relished walking around the Chinese Imperial Palace, once the home of the country’s emperors. We loved practicing our bargaining skills at the Silk Market, and our trip to the Great Wall of China, one of the Seven Wonders of the World, was something we will never forget. We were treated so well.

We feel immensely grateful to the IFCM for inviting us to participate in the first World Choral Summit. It helped acquaint



▲ The Youth People Chorus from New York City

the choral world with YPC – a distinctive American choir made up of the diversity of American society – and allowed us to form an amazing kinship with our new Chinese friends as well as with some outstanding choirs from around the globe.

Young People's Chorus of New York City

Francisco J. Núñez, Artistic Director/Founder

Travelling overseas with Gondwana Voices is a rare pleasure to be cherished. It is wonderful to be able to experience the thrill of travel and performance with young singers. On an international tour one can indulge in their eagerness to discover new places in the world, new food, new culture and most of all new friends.

It is not very often that Gondwana Voices has the opportunity to perform on the world stage, maybe because Australia is such a long way from much of the choral world and also because we made a decision many years ago to perform for joy rather than competition. But it was indeed a great honour for us to be selected to appear at the World Choral Summit organised by the IFCM in Beijing in July.

We travelled to China with 37 singers aged 12-16, me, and fellow conductor Mark O'Leary, as well as a support team. On this occasion, our entire program was either *a cappella*, or utilized instruments that were played by the singers. It was a short but

busy tour which began in hot and steamy Guangzhou. In addition to sharing a concert with the dynamic Young People's Chorus of New York City in the magnificent new Guangzhou Opera House, we were envious when we were shown the facilities of the Guangzhou Children's Palace. We were also lucky to be greeted at a reception given by the Australian Consulate.

We dashed to Beijing just in time to appear at an official dinner celebrating 40 years of trade relations between China and Australia. The next day, after climbing the Great Wall, the activities for the Summit began. The Opening Ceremony Performance Day was a great thrill for our singers. They certainly enjoyed their three minutes on the stage and performed with all their heart; however the greatest joy for them was the time they spent visiting the other choirs, meeting other young singers from around the world, singing for each other. This time together was all too short for the singers.

It was a tremendous feeling to have a packed hall for our performance at the China Conservatory and it was great to be able to share this concert with the Asia Pacific Youth Choir. Although of a different age group, this choir has much in common with Gondwana Voices, as the singers come from far and wide and rehearsal time is short and very precious. It was a very warm and receptive audience.



It was somewhat daunting to be asked to present a three-hour workshop and it was difficult to know what the audience of choral conductors most wanted to hear from our Australian choir. We were concerned that with the added strain of translation it would be difficult to sustain such a long session. However this workshop became quite a highlight for us as the audience was just so enthused and would have happily stayed for several more hours.

A lasting memory for me will be the stage full of Australian and Chinese singers and a full auditorium joyfully performing a song and dance from the Torres Strait.

The children will certainly remember meeting the pandas, conquering the Great Wall and seeing the awe-inspiring Forbidden City. Our lasting memories encompass the warm response from audiences and their enthusiasm to embrace the new: Australian music and its performance style. We look forward to the opportunity to visit China once again. I would like to express our thanks and to the IFCM and the China International Choral Competition for hosting this unique event.

Gondwana Voices

Lyn Williams, conductor

I came to Beijing on behalf of Barker College, which joined the IFCM in early 2012. The whole week was a fantastic artistic and cultural experience. The guest choirs provided unforgettable performances, and I will always remember the concert given by the choir of Nelson Mandela Metropolitan University. I welcomed the chance to mingle with choral leaders from around the globe and I now have many new friends around the world.

I am convinced more than ever that choral music is a unifying force between different cultures and an art that needs passionate advocates. I am thankful too for the chance to visit some of China's most famous cultural sites and I express my thanks to our Chinese hosts for their unfailing courtesy and friendliness. I arrived in China with only a classroom knowledge of its history

and I left with a deeper understanding of its culture and a real affection for its people. Coupled with this I feel re-energized as a choral director and inspired to see a much bigger picture. Surely this is a testament to everything that the IFCM stands for? I look forward to many other opportunities to engage with the IFCM, and I cannot imagine it will be my only visit to China.

Barker College, Sydney, Australia

Peter Ellis, Director of Choral Programmes



▲ IFCM President Micheal Anderson and CAEG President Yu congratulating winners



▲ Masterclass with Guy Jansen, New Zealand

Since 1999, we have participated in IFCM Symposiums in Rotterdam, Minnesota, Kyoto, Copenhagen and Beijing. We certainly want to participate in future activities too. In Turkey quite a considerable number of school, youth, children's, and university choirs specialized in polyphonic music have been founded in the past 30 years. In terms of choral music, we can see that there is huge innovation and progress, and despite financial constraints, Turkish Choirs demonstrate this through their national and international activities.

As members, we follow closely all IFCM activities not only in the international arena but also through membership magazines, benefits and newsletters. By taking part in the symposiums, we always learn the latest concepts and the most recent repertoires and sounds.

We enhance our

experience and knowledge during workshops and master classes, treating ourselves as well to a feast of choral music activities. So we always return to our homeland joyful and hopeful. We experienced exactly the same thing in Beijing with Chinese hospitality and choral culture. We also strive to promote the continuous development of choral music in every age and stage of humankind in Turkey. We have extraordinary audiences who love and support choral music.

Our wish is 'long live the IFCM and international activities'.

Istanbul Turkish National Broadcasting Youth Choir

Gokcen Koray, conductor Ankara State Opera and Ballet & Seval Irmak, conductor

Edited by Gillian Forlivesi Heywood, Italy ●



第十一届
中国国际合唱节
暨国际合唱联盟世界合唱峰会
The 11th China International Chorus Festival
and IFCM World Choral Summit

Beijing Declaration

At the Beijing World Choral Summit in July 2012, leaders and experts of the International Federation for Choral Music, choral organizations of different countries, and the Organizing Committee of China International Chorus Festival have reached a consensus, through in-depth discussions and dialogue, on further promoting choral music in China and around the world, as well as fostering cultural diversity through the China International Chorus Festival.

Choral Art

Enjoying wide popularity around the globe, the choral art brings together professional choral musicians and enthusiasts across the world in singing for harmony, happiness, friendship, and peace with its special charm that transcends races, languages, and cultures. As a best vehicle of public cultural expression, the choral art has a solid foundation for vigorous development around the world. It is a basic cultural right of the public to be guaranteed on the basis of equity, accessibility, and public benefit, and a form of art that is enjoying popularity and expanding demand.

Strengthening International Exchange and Cooperation

With cultural diversity playing an increasingly significant role in the 21st century, it has become an inevitable trend to strengthen international exchange and cooperation, and establish a sustainable international mechanism for the development of the choral art. IFCM and various choral organizations should, on a voluntary, equal and mutually-beneficial basis, take the initiative to create a good platform for international choral exchange and cooperation, and make international choral resources and knowledge shared and known to the public through a variety of music activities.

Intensifying Cooperation between IFCM and China

Choral art has enjoyed a great boom as the economy prospers in China. IFCM and the China International Chorus Festival, has forged a strategic partnership since the 11th China International Chorus Festival and IFCM World Choral Summit. As a professional choral organization recognized by the International Music Council of the UNESCO, IFCM, speaks highly of CICF's art and management skills. IFCM, and organizations under IFCM, will expand long-term cooperation with the Chinese via this grand festival. By concrete programs for training, composition, performances, and competitions, the two sides will join hands to work for the development and prosperity of choral art as well as the promotion of exchange and cooperation between Chinese and other choral communities of the world.

Organizing Committee of CICF

International Federation for Choral Music

The Nordklang festival 2013

in Hamar - Norway, July 22nd -27th

Nordklang (Nordic Choir- and culture festival) is a festival for choirs, singers and conductors in the Nordic countries. The festival's offers are intended for the individual singer, conductor as well as the entire choir. Hamar is located 120 km north of Oslo.

Festival program:

- The summer choir school for singers and conductors offers several 5-days courses within song and conducting.
- Summer choir for singers who wants to sing in a big choir
- Workshops for singers
- Masterclass for conductors
- Nordic Choir conductor conference
- Choir concerts for participating choirs

There will also be a number of concerts, cultural events and social activities. Participation in the festival is open for anyone. There is no requirement for membership in any choral or conductor organization.

For detailed information: www.nordklang.no

Facebook: www.facebook.com/korfestival

If you have questions, email post@nordklang.no

Nordisk Korforum (Nordic Choir Forum), a collaborating organization for choir- and conductor development in the Nordic countries, is responsible for arranging the Nordklang festival every 3rd year.

The festival moves around the Nordic countries and is central among the services to the Nordic choir community.





The full board of the IFCM met for its first gathering of 2012 as guests of Francesco and Carlo Leonardi and the 'La Fabbrica Del Canto - XXI Festival Corale Internazionale' in Legnano, Italy. Framed by this high quality international event, the board was able to engage in fruitful and productive meetings, and also sample performances by the invited choirs of the festival from around the world. The meetings were extremely constructive and covered many topics and projects that will continue to move the IFCM forward into a creative and exciting future.

It was with great pleasure that Mrs. Emily Kuo (China/Macau/USA) was co-opted onto the board. Emily will be a great asset to the IFCM in further developing strong links into the Asian region. Her expertise as an astute business woman adds further strength to the IFCM board team. Welcome Emily.

In three full days, the meetings centered around actions that would continue to develop the IFCM into a bright future, and the projects and events that would facilitate this. A total rebranding of the IFCM and the rebuilding and redesign of the IFCM website in the coming year will project a refreshed image to the choral world. This process will begin immediately.

Preparations for the upcoming World Choral Summit were finalized and further preparations for the IFCM General Assembly in Texas, March 2013 undertaken. Presentations from our colleagues regarding the 2014 World Symposium of Choral Music in South Korea ensured all that this important international event was on track with planning and preparations. Other projects that were examined and discussed included the World Youth Choir, Conductors without Borders, VOICES Conference, and the World Choral Day where the board recorded a promotion video clip promoting this event.

Many other new and exciting international choral initiatives were tabled and discussed. It was extremely encouraging to see that the IFCM continues to take its role as the only not for profit international umbrella choral organization seriously, and continues to be proactive in this responsibility, displaying strong leadership in choral music through innovative and creative measures. ●

IFCM press release

Mediterranean Voices Conference

5th IFCM Multicultural & Ethnic Choral Conference

Girona / Catalonia / Spain · from July, 29th to August, 2nd · 2013

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For 4 days, Girona will host musicians, musicologists, composers, conductors and choral singers from different countries in the northern and southern Mediterranean area. They will offer us an overview of the various vocal and choral traditions of the Mare Nostrum.

MEDITERRANEAN VOICES is in your interest...

...if you are a choir conductor:

it will be a unique opportunity to discover and learn new ways of singing by the best choirs and soloists, new repertoires by the best composers and new ways of working by the best conductors of the Mediterranean area.

...if you are a composer:

Mediterranean Voices will be a meeting point for sharing and exchanging ideas and resources between the participating composers.

...if you are a choir or vocal group:

it will be a perfect setting to present your productions and programs based on folk music from every perspective, to work with conductors and composers from all over the Mediterranean area and to live four unforgettable days in Girona with artists like you.

...if you are a musicologist:

it will be four days to share the result of your studies and work with other musicologists, musicians, conductors and composers.

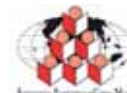
...if you are a college student:

it will be a world of learning through the best speakers and the best performances. Mediterranean Voices will give you the opportunity to meet people like you from across the Mediterranean. Moreover, with your attendance you will get college credit.

further information: Moviment Coral Català - Mediterranean Office for Choral Singing · mcc@mcc.cat



www.mcc.cat



With the support of the Culture programme of the European Union. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



Lore Auerbach ▲



▲ Helen Baines

Have you ever asked yourself how it was possible for the *International Choral Bulletin* to be published in four languages every three months? Who is behind all that work? Well, without a huge army of volunteers, this would not be possible.

For each language, there is a coordinator who gets all the texts to be translated into the language he or she is responsible for. These coordinators then have to find people in the ever-changing pool of people who have the time and ability to translate these texts, which have then to be collected again and put into a standardized ICB format. They are also checked by yet another person for style, literals, and any misunderstandings, etc. before going to print. Sometimes the articles also need editing before being translated, for many authors do not write in their own language. It is a huge, time-consuming job, and we are very thankful to all involved in this process, for without them you would have a much less professionally presented and less easily readable ICB.

Today we would like to present the four language coordinators to you. We sent them a short questionnaire, which they answered with good grace. We also asked them to provide a short biography and a photograph.

So, do enjoy learning about them, and please continue to appreciate their efforts.

Jutta Tagger
Former Managing
Editor, ICB

Are you – or have you been – in any way involved in music, in particular, choral music?

LA I trained as a music teacher. I have sung in choirs nearly all my life, conducted many different sorts of choirs, and still sing in two choirs.

HB Yes, I started singing aged 11 in my school choir, and have never stopped since: Leeds University, Nottingham Harmonic Society, Valencia and Murcia University choirs in Spain, and since retiring, three different choirs run by northern European pensioners on the Costa Blanca, plus the village choir up in the Italian Alps during the summer holidays.

MB Yes, from my early childhood up to now. I always had two passions: music and foreign languages. Music has always been part of my life and my heart. I have been singing in choirs more or less all my life. I have also taken part in organizing summer music workshops and choir exchanges. I have rich memories of these experiences and also of the French 'Choralies' festivals.

GFH My mother played the piano very well (though I, unfortunately, never learned) so you could say I grew up with music, although I am not a trained musician – just a music-loving complete amateur. Then, when I was at high school, the music teacher often used to transcribe various pieces for three voices – female voices, since it was an all-girls school. There were about 750 students, so the results were quite impressive. Now I sing with an amateur choir.

How did you first become involved in work with the ICB? And since when?

LA I attended the first Europa Cantat Festival 1961 in Passau, Germany, as a singer. Later, then as



Maria Bartha ▲



▲ Gillian Forlivesi Heywood



▲ Jutta Tagger

president of the German choral organisation 'Arbeitskreis Musik in der Jugend', I became involved with the European Federation of Young Choirs (I was its Vice President for one period of office). I have been a member of IFCM since it was founded and participated at its first symposium in Vienna in 1987.

HB One day, about 12 years ago, a young neighbour, a teacher at the Conservatoire, rang me in hysterics to say that he had a deadline to meet for a translation for the *ICB*, so I took pity on him and did it while he had his hair styled before his harpsichord recital.

MB: While looking for recent 'Choralies' news on the web, I discovered that *ICB* was looking for a coordinator of French translations. I thought that it would be a nice challenge after my retirement, linked to choral singing which I wanted to pursue. Since being accepted in 2010, I have been very pleased to do this work, with its challenges. It connects me permanently to current choral music issues all over the world.

GFH I began in January 2010: Andrea Angelini, the Managing Editor of *ICB*, is also the conductor, organizer, and chief inspiration behind the Carla Amori chamber choir, to which I am privileged to belong. We have known each other for over twenty years, so when the need for an English language coordinator arose, I was the obvious choice.

**How did you become interested in language coordination?
Have you had any prior experience with this kind of work?**

LA I spent two thirds of my school life in England and grew up bilingual: German at home, English everywhere else. Different languages reflect different views on the same theme – that has always interested me. Before working for the *ICB*, I already translated for the *Europa Cantat Magazine*. And as a student, I partly earned my living as a simultaneous interpreter.

HB I never did really: one day when I volunteered to do a translation, Andrea Angelini said they needed a coordinator for Spanish, and I had jolly well better get on and do it. So I did.

Orders are orders. I had never done any before as such, but I had been a University of Cambridge language examiner, so I suppose that qualified me.

MB As mentioned above, one of my passions is foreign languages. I have always worked for international organizations with international staff. Among other duties, I was in charge of coordinating translations into five languages of meeting reports, resolutions, and convention documents.

GFH I became interested only because Andrea asked me to take on the job. And no, I have absolutely no prior experience, unless you count being an oral examiner for the Cambridge ESOL exams, but I'm a good organizer and that makes it easier.

What is your motivation? How do you value your contribution to the *ICB*?

LA My motivation is to help make all the interesting articles in the *ICB* accessible to people who don't speak English so well. So I think my contribution is quite important.

HB I am greatly motivated: retired after many years in a very demanding job, I consider that I still have something to offer to society. Being in contact with all sorts of interesting people in various languages via the *ICB* is an enjoyable way of contributing.

MB My motivation was to combine my two passions during my retirement period. This is the very field where you can use both competences. It is also interesting from the human side, to work with enthusiastic people with common values, to learn a lot about choral music, and to be in contact with musicians. This work requires serious organisational skills, sometimes not so easy to manage. Besides, approaching the deadline provokes stress, e.g. when texts do not arrive in time, or people are not available for editing. However, it is a very pleasant job. You have great challenges while being in contact with other persons who understand each other through the universal language of music, but also communicate in their own language; thus our work contributes to further understanding.

GFH My motivation is to give something to others – and especially to Andrea – in return for the pleasure I derive from singing with the choir. As for the value of my contribution, I hope that through *ICB* it helps to bring choral music alive for more and more people: singing together is a great experience and creates real bonds between people.

What is your relationship with the volunteers in your team?

LA I have been translating and editing articles for the *ICB* for a very long time, but only coordinating since the last two issues. Over questions the translators have about the articles, I am getting to know more and more of them personally, unfortunately only as e-mail partners. But perhaps I will meet the one or the other in real life.

HB I was a bit wary at first, because I did not know or have references about anyone on the team. Also when communicating in Spanish you have to be a bit careful, because while in Spain nowadays everyone is very relaxed (too relaxed?) and uses the informal *tu* form when conjugating the verbs, in South America they still use the polite *usted* form, so I worried about treading on anyone's toes by not getting the form of address right. But I now have some really delightful correspondents who are amusing and affectionate.

MB Our team is like a family sharing common interests. Although we know each other only virtually, we have very a friendly relationship and keep each other informed even beyond translation or work. As no one has a financial interest in working for the *ICB*, motivation is sincere. A certain kind of solidarity is established in order to improve texts and forward the best possible translation of articles.

GFH I have a very amicable relationship with all my volunteers, and often exchange greetings and news with them. In some instances we have discovered shared interests and ideas and have become, you could say, pen friends, so now we write to each other independently of *ICB* correspondence, to share news of our day-to-day lives and our families (including our animals). The last time I went to England to visit my family, I was able to meet one particular pen friends, and we spent a couple of very pleasant hours together. Keeping in touch with a team of volunteers is a bit like Facebook, but better.

Do you think that working as a volunteer is important in today's society?

LA I think today's society can't exist without many dedicated volunteers. And I live this as an active member of several local boards, dealing with such heterogeneous topics as supporting music organisations, the university, the Jewish Community, refugees, fair trade and ecology, and low-income families.

HB Yes, I certainly do, but I am finding that it is sometimes quite

a puzzle for organizations to place you where you can really use your talents for the good of society. I have volunteered in ONGs which did not know what to do with me: would you like to wash the coffee mugs out? Well, that is certainly a necessary job, but perhaps someone else with no particular skills to offer could do it. Which is why the language coordination is ideal for me.

MB I have worked on a voluntary basis in different associations. You can learn a lot from such experiences and sometimes enjoying what you are doing is more important than financial interest. It opens your soul to meet other people with similar passions and ways of thinking. All the best moments of my life are linked to free work with friends, in order to achieve attractive goals – most of them connected to the field of music.

GFH Very much so – I am involved in various forms of voluntary work, and I can see what a difference it can make. If you have particular skills, it's very rewarding to be able to go on using them even when you no longer need them professionally, but even if you have no special skills, there is a lot that you can do: apart from the more obvious things like helping the disabled or working for charity, you can walk the dogs at your local dogs' home, help to staff a museum, or even tidy up your local park. It all goes to improve the quality of life, for everyone.

The coordinators

German: Lore Auerbach (LA)

Born 1933 in Amsterdam/NL as a daughter of political refugees from Germany, continued to England in 1939 and returned to Germany 1946. Trained as teacher for Music and English in primary and secondary schools. Master of Cultural Arts and Honorary Doctorate from Hildesheim University. Founding director of Hildesheim Music school, teacher at a training college for kindergarten teachers, member of Parliament of the German federal state of Lower Saxony. Author of a book and many essays, mainly on elementary music education and general cultural politics. Former positions held: Honorary Deputy Mayor of Hildesheim (near Hannover), President of German umbrella organisation of choral associations, Vice-President of German Music Council.

Spanish: Helen Baines (HB)

I have no claim to fame: my professional life was spent protecting your grandma by keeping teenagers off the streets. If they learnt anything it was quite by chance. Before retiring, I was allotted class 1ºE. All boys. All aged fifteen. One of them celebrated Sunday nights by scaling the school's three storey façade, climbing in through our classroom window, piling the desks against the door after filling the lock with super-glue, writing a

few choice comments on the blackboard, before descending to await me with his 30 grinning mates in the corridor at 8.15 on Monday morning. I also helped with the school choir. But they didn't. I did unofficial note-bashing for the local University choir in Murcia, Spain: we did Händel's *Messiah*. Sopranos at 10, contraltos half an hour later, and so on down the voices. Hammering the notes with one finger and pronouncing very loudly at the same time. Look, it says 'Worthy is the Lamb', not 'warty is the lamp'. Sweat, sweat ... I sang. And sang. And sang. That's me.

French: Maria Bartha (MB)

Bachelor degree (flute) from Kodály Zoltán Conservatory in Debrecen, Hungary. State diploma (French, English) from the "Academy for Foreign Trade" in Budapest. Work at Interkoncert in Budapest, at the Opera & Ballet Department. In France, co-founder of Bussy-St-Georges Music School, President of a music theatre for children in Bussy. Twelve years at the International Hotel Association, seventeen years at OIV (International Organisation of Vine and Wine), an intergovernmental organisation with 43 member states; among other duties, coordinator of sixteen scientific working groups. Follow-up of students (master degree); also in charge of the preparation and follow-up of the organisation of international wine competitions, in collaboration with local staff.

Complementary studies in geopolitics, auditor at CNAM (University for life-long learning) and IRIS, Department of geopolitics and foreign affairs, two years' specialisation in European Union affairs.

English: Gillian Forlivesi Heywood (GFH)

Born near Manchester, England. Honours Degree in Italian Studies from the University of Reading. She has lived in Italy for many years, first in Milan, where she taught English at one of the city's most prestigious universities, and then in Rimini on the Adriatic Riviera. She is married and has a son and a daughter, and two very spoilt cats. She has always worked as a translator, while continuing to teach English, mainly to professional people; at one time she had her own language school. She still enjoys translating and works mainly in the fields of history (especially local history) and art, being frequently commissioned to translate visitor information materials for art exhibitions. In her spare time she enjoys singing in an amateur choir (a hobby she shares with her husband), going to the theatre and concerts, reading and sewing, and taking long walks in the country or by the sea. She is also an active member and former Vice President of the local University of the Third Age. She enjoys travelling and is always ready to pack a bag and go.

Edited by Gillian Forlivesi Heywood, Italy ●

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Europa Cantat 2012, Open Singing with Michael Gohl ▲

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VII Paparats Kvetka
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Andrea Angelini

As far as I know, the *ICB* has not yet focussed on the music of Scotland. There is a wealth of music to be discovered and I hope this brief spotlight on the country will prove useful to choral directors wishing to programme works from 'North of the Border', as we English are wont to put it. We are grateful to Alan Tavener, Katy Cooper and Meg Monteith for such helpful contributions and general information. Thanks also go to Christopher Glasgow at the Scottish Music Centre for his generous help, advice and contacts.

The first article looks at Robert Carver, a Scottish monk working at Scone Abbey in the early sixteenth century. His motets and masses represent a rare link to the repertoire of the Eton Choir Book, that spectacular repository of early Renaissance English music. Carver's *O bone Jesu*, written around 1546, is in no fewer than nineteen voice-parts, evidence then, of an extraordinary virtuosic style, even if many works in possibly a recusant tradition would seem no longer to be extant.

For complex historical reasons and problems with music reception, there is little good music that the British Isles have to offer in the eighteenth and nineteenth centuries. The centre of music-making had certainly long since moved to continental Europe. There is, then, a dearth of valuable choral works by Scottish composers, the same holding true for Wales, England – the exception being Henry Purcell (1659-1695) – and the Emerald Isle.

Thus, in the second article, arrangements for choir of Scottish folk songs are examined. For much of the twentieth century such pieces proved popular with many choirs the length and breadth of Britain. Two prominent figures who worked in the field were Hugh S. Robertson and Cedric Thorpe Davie.

The issue of choral music and the avant-garde did not go unnoticed in post-war Scotland, and mention must be made of Peter Maxwell Davies, one of the founders of the Manchester New Music Group, and whose St Magnus Festival on the island of Orkney has been going strong since the late 1970s.

Finally, the third contribution looks at the choral music of the contemporary Scottish composer Judith Weir. By now a truly established figure, she has added many valuable works to the *a cappella* repertoire (*Two Human Hymns* for chorus and organ should be singled out here), and composed a number of choral works with instruments. Her major works remain perhaps operatic, including *A Night at the Chinese Opera* and more recently *Miss Fortune*.

Graham Lack
composer and
ICB Consultant Editor

Robert Carver: Scotland's Master of Polyphony

Alan Tavener, conductor and organist

The small but tantalising repertoire of Scottish renaissance music that survived the Reformation is headed by the exuberant and decorated music of Robert Carver in late medieval style. Little is known about the man himself, and the inscriptions on the surviving authenticated manuscript of his music caused more debate than conclusion on the part of musicologists Kenneth Elliott (whose work on Carver's music dates back to the 1950s) and subsequently, in the 1980s, Isobel Woods Preece. More recently, D. James Ross has located Carver's name, complete with the title 'Canon of Scone', in the Aberdeen Council Records of 1505 in the context of his maternal uncle Sir Andrew Gray (who, in 1484, had been identified in the Records as chaplain of St Nicholas Church, and is subsequently recorded as granting money for the celebration of a Mass of the Name of Jesus), and makes a persuasive case for Carver's birth and musical education occurring in that city. Taken together, and coupled with Roger Bowers' observations regarding old style and new style dating, we can be reasonably confident that Carver's dates were 1487/8–ca.1568.

Under the Stewart Kings, the upper echelons of Scottish society enjoyed a true and richly supported cultural renaissance during the fifteenth and sixteenth centuries, despite it being an era chequered by military catastrophes at the hands of the English. James IV continued to lavish resources on their Chapel Royal at Stirling Castle, and contemporary accounts record that the Chapel boasted a virtuoso choral group and three organs, as well as a magnificent music library which, in 1505, included four choirbooks with gilt lettering. But not one of the music books or manuscripts survived the sacking of the Chapel Royal in 1559 by Protestant mobs and the ensuing decades of neglect brought about by the banning of the celebration of the Mass. It was against this background that Carver lived and worked.



▲ Carver Choirbook Adv.MS.5.1.15, fol.28 recto



Carver Choirbook Adv.MS.5.1.15, fol.135 recto ▲

Acknowledgement is made to the Trustees of the National Library of Scotland

We are fortunate, however, that one choirbook, probably added to the library shortly after the 1505 inventory was taken, miraculously escaped – almost unscathed – the clutches of the anti-catholic fanatics, surviving the neglect of subsequent centuries and, remarkably, ‘turning up’ in the Advocates’ Library in Edinburgh. It contains the complete known authenticated works of Carver, self-styled as ‘Canon of Scone’ (the Augustinian Abbey some 30 miles north-east of Stirling), although the elaborate quality of the music suggests that he was writing for the Chapel Royal, where he possibly even took extended periods of leave. Originally known as the Scone Antiphonary, it is now housed at the National Library of Scotland Edinburgh as The Carver Choirbook in acknowledgement of the composer who provided most of its contents: five settings of the Mass and two motets therein are signed by Carver, and a Mass setting for three treble voices may also be attributed to him. As well as containing unattributed Masses, Magnificats and motets, there is music by the Franco-Flemish master Guillaume Dufay (supporting the view that Carver might have studied in the Low Countries) and motets that can be attributed to William Cornysh and Robert Fayrfax (on account of their presence also in the roughly contemporary Eton Choirbook, the rich source of English late Medieval and early

Renaissance polyphony) which probably appeared in Scotland when James IV cemented the 1502 Treaty of Perpetual Peace with England by marrying Margaret Tudor, sister of the future Henry VIII. An additional attributed Mass setting for six voices may be found alongside material from England, France and the Low Countries in the Douglas-Fisher Partbooks in Edinburgh University Library

The earliest of Carver’s works, the Mass setting *Dum sacrum Mysterium*, has conflicting dates of composition (1506/1508/1511/1513), perhaps referring to a date of inception and dates of subsequent performances. Scored for ten voices (in modern terms SSAATTBarBarBB) in common with three of the other Mass settings it is a *cantus firmus* composition, the pre-existing melody being the Magnificat antiphon for the Feast of St Michael the Archangel. This chant is laid out by Carver in long notes, leading to a very slow rate of chordal change, and also causing adjacent chords to occur in regular and equal alternation, a possible debt to the very same phenomenon surviving in much Scottish folk music in the form of a so-called ‘double tonic’. Overall, the Mass setting is conceived according to the well-established practice of alternating sections freed from the *cantus firmus* for small groups of voices with sections for the full choir

constructed upon the *cantus firmus*. Isobel Woods Preece has pointed to the possibility that large-scale vocal improvisation in as many as ten voices at once may have been standard practice in Scotland: it is certainly an appealing explanation for Carver's penchant for music in many parts (one of the two motets being scored for nineteen voices), and it would also explain Carver's remarkable tolerance of passing dissonance. The latest date assigned to this setting of the Mass might have been due to it being re-used for the coronation of the infant King James V, taking place at short notice (in the wake of the catastrophic defeat of his father at the Battle of Flodden) on 29 September 1513, the Feast of St Michael the Archangel (the Royal House of Scotland was dedicated to St Michael as its patron saint): the sumptuous nature of the Mass setting together with aptness of the *cantus firmus* do enhance the plausibility of this line of thinking.

Carver was already writing in a mature style and this hints at important, unknown influences. Whilst it is evident (if nothing else, from the contents of The Carver Choirbook) that he was in touch with contemporary musical developments in England and mainland Europe, we can only speculate about the local legacy of his music: on the one hand on the strength of his own work and, on the other hand, of any surviving music that pre-dates it. But we have only scant evidence of what Scottish tradition of church music Carver was born into: a thirteenth century MS of two-part polyphony associated with the Cathedral of St Andrews has survived (catalogued as Wolfenbüttel 2), distinguished by extraordinary virtuosity, vast vocal ranges and considerable demands on vocal flexibility: possibly an attempt to reconcile the latest French compositional techniques as exemplified by Leonin and Perotin with a native strand of highly embellished vocal improvisation. It offers a possible clue to the decorative character of Carver's music some three centuries later, as does the improvised music of the Celtic minstrels who are recorded as attending the Scottish court under the patronage of James IV, who himself played the Celtic harp, or *clarsach*, (in contrast to his son James V who, like most of his European royal contemporaries, played the lute). This is particularly significant in the light of subsequent events, which not only had the effect of destroying the written musical legacy but, soon in its wake, also the practical musical legacy.

What is distinctive about Carver's music? Opinions are widely contrasted, ranging from those anxious to identify a native Scottish style to those viewing it as essentially European. I detect similarities of decorative detail particularly with Antoine Brumel's work, whilst Carver appears to be embracing the smooth imitative technique of Josquin des Pres in his Mass setting for five voices, a later work. The high treble writing so distinctive of the Eton Choirbook repertoire is evident in Carver's earlier, larger-scale pieces, whilst elsewhere the treble line is of relatively modest scope. The extended treatment of the words 'in nomine Domine' (in the name of the Lord) in the Benedictus movements of his Mass settings is distinctive and could reflect an affection for his uncle's devotion to the Name of Jesus, which is surely borne out by the vast 19-voice 'pillars' resounding to 'Jesu' throughout the motet *O bone Jesu*.

And what of Carver's music today? It was originally intended for a highly skilled professional choir, and it is a credit to competent chamber choirs specialising in early music that they have been able to surmount many of the challenges of the music. However, there is no escaping that the reduced textures are complex and intricate, suggesting soloistic treatment requiring not only the intense musicianship of instrumentalists but also a cast-iron vocal technique. Examples of inspiration to today's artists include James MacMillan's 3-movement *Tenebrae Responsories* with its clear debt to Carver's virtuoso style (a possible tribute to Cappella Nova, its commissioner), whilst Ronald Stevenson has set to music for 12-part choir James Reid-Baxter's poem *In Memoriam Robert Carver*.

The textbooks have tended to focus on Robert Carver as the only known British composer to adopt the mediaeval French crusader song *L'Homme armé* as the *cantus firmus* for a Mass setting. Undoubtedly inspired by Dufay's treatment of this melody, which was copied into The Carver Choirbook around 1506, it is a tribute to the international outlook enjoyed by Scotland at this time. As an exercise in musical technique, it is Carver's most assured, and we find the *cantus firmus* cast in triple-time with the other duple-time voices; in duple-time with but a half-pulse ahead of the other duple-time voices; in a triple-time cross-rhythm with the other duple-time voices; and finally turned into another triple-time cross-rhythm against the other voices. This staggering example of technical, compositional prowess can only leave us wondering what else Carver the composer achieved – a question that we can always hope might be answered one day by the rediscovery of more of his work.

Carver's music is published by *Musica Scotica* (Volume I: 'The Complete Works of Robert Carver & Two Anonymous Masses' edited by Kenneth Elliott, ISBN 0 9528212 0 6), and has been recorded by Cappella Nova: www.cappella-nova.com.

Alan Tavener is co-founder and Conductor of the Scottish-based professional vocal ensemble Cappella Nova, which performs internationally and has made 12 CD recordings. He has specialised in conducting the work of Robert Carver, as well as over 60 world premieres of choral works, ranging from three-minute *a cappella* items to major works, including John Tavener's *Resurrection* with the Scottish Chamber Orchestra, subsequently broadcast on BBC Radio 3, and James MacMillan's *Seven Last Words from the Cross* with the BT Scottish Ensemble, broadcast as of seven films on BBC2. Recent projects have included a Masterclass for Student Choral Directors at the Moscow Conservatoire, and the presentation of Sessions at the 2010 Convention of the Association of British Choral Directors as well as a Paper *Health and Wellbeing through Song* at the 2011 Making Music Conference. Glasgow-based since 1980, he is also Organist and Choirmaster of Jordanhill Parish Church and Conductor of Strathclyde University Chamber Choir (for which James MacMillan composed 11 of his 14 *Strathclyde Motets*). Email: alan.cappella-nova@strath.ac.uk



The Use of Folksong in Scottish Choral Music

Katy Cooper, conductor, arranger and musicologist

Scottish traditional music has long attracted interest from around the world. In this article I hope to highlight some of the arrangements and folksong-influenced works by Scottish, or Scotland-based composers beginning with the early enthusiasts of the first folk revival.

Folk music in Britain is said to be going through something of a revival at present. Folk-influenced bands and artists like Mumford and Sons regularly feature in the charts and the establishment of undergraduate courses in traditional music is giving musicians in the UK the chance to focus on the genre at this level. The popularity of choral arrangements of folksongs was cemented in an earlier folk-revival, when composers like Vaughan Williams not only arranged songs (including music from Scotland), but also collected material as active members of the Folk Song Society (founded in 1898).

In his 1948 article for the journal of what eventually became known as the English Folk Dance and Song Society, Frederick Keel points out that this organisation initially “resisted all attempts to narrow its field or to apply the name ‘English’ or ‘British’.” Rather, it was founded as “a Folk Song Society situated in England, not one confined to the preservation of English Folk Song.” In fact, Sir Alexander MacKenzie, a prominent and influential Scottish composer, was one of the first members of the organisation. MacKenzie produced several collections of traditional Scottish songs arranged for piano, but his works for choir do not apparently include Scottish song settings. Similarly the choral works of Hamish MacCunn, famous for his evocative *Land of the Mountain and the Flood*, include *Four Scottish Traditional Border Ballads* for choir and orchestra, but few smaller scale arrangements. Much Scottish choral music of this period is now out of print and little known by modern choirs, but libraries and archives such as the Scottish Music Centre, as well as several online repositories are well worth exploring.

Mackenzie was not the only Scottish musician involved with the work of the Folk Song Society. In subsequent decades, Scottish enthusiasts George Barnet Gardiner and Francis Collinson collected traditional material in Scotland and England. Francis Collinson, later the first musical research fellow at the School of Scottish Studies in Edinburgh, made many arrangements of Scottish songs including settings of *The Flowers of the Forest*, *Bonny Dundee* and *The Bonnie Lass of Albany*. A few of these were published but many of them remain in autograph manuscript only.

Collinson also collected and made choral arrangements of Gaelic songs, reflecting the rise in popularity of Gaelic choirs, which were to be found all over Scotland by the 1930s. The first of these was Glasgow’s St Columba Choir, founded in 1874. The movement was encouraged by the foundation (in 1891)

and on-going popularity of the ‘National Mod’, modelled on the chorally-rich Eistedfodd in Wales. The subsequent century has produced a rich and varied repertoire of Gaelic choral music, little known outside of Gaelic choirs. Links to resources including sheet music can be found on the website Comunn nan Còisirean Gàidhlig (Gaelic Choirs’ Association: www.gaelicchoirs.org.uk).

The early twentieth century not only saw success for Gaelic choirs – the world famous Glasgow Orpheus Choir under the leadership of its founder Hugh S. Robertson introduced millions of people throughout the world to Scottish folk song, many such songs (or indeed most) arranged by Robertson himself. International touring and recording played an important role too. Robertson also wrote the texts to such famous songs as *Westering Home* and the English version of *Mhairi’s Wedding*, based on the original Gaelic. The stylised and (now) nostalgic sound of the choir, together with the simple, declamatory arrangements of Robertson are eminently singable, and evocative of their time.

Folksong arrangements continued to be a popular choice for choirs throughout the twentieth century, with composers producing both settings of songs, and new compositions based, or influenced by traditional material. Cedric Thorpe Davie’s ‘cheerful tonality’ produced many popular arrangements including competition pieces for the National Mod, and larger scale choral works incorporating folksong. The next generation of Scotland-based composers, including Ronald Stevenson, Thomas Wilson and later Peter Maxwell Davies were all heavily influenced by Scottish material and produced – and continue to produce – some exceptional choral pieces, albeit relatively few that are simply arrangements. Stevenson’s choral music, for example, includes a motet in memory of Scottish Renaissance composer Robert Carver, the angular *A Medieval Scottish Triptych* and the folksong-inspired, large-scale piece for orchestra and chorus *In praise of Ben Dorain*.

Just as the choirs of the past prompted many choral arrangements, so today Scotland’s choirs and choral organisations continue to commission and produce new settings, perhaps the most prominent example being the publishing wing of the National Youth Choirs of Scotland. Their publications for young singers, include the *SingSilver* and *SingGold* volumes featuring arrangements and new choral works by composers including Sally Beamish, William Sweeney, Eddie McGuire, John Maxwell Geddes and Ken Johnston. Johnston’s close association with NYCOS has also produced popular arrangements including spirited versions of Robertson’s *Westering Home* and *Air Falalalo*.

Possibly the most prominent Scottish composer writing for choir today is James MacMillan, whose distinctive choral style is suffused with influences from his Scottish heritage. This influence is seen in *So Deep*, an unusual setting of Robert Burns’ *My Love is like a red, red rose*, and *The Gallant Weaver*.

As a folk music enthusiast, and a choral singer, I find myself drawn to two worlds. Harmony singing, unordered and spontaneous, is my favourite characteristic of traditional singing sessions in Scotland and the rest of the UK, and many community choirs incorporate some of this material into their repertoires. I believe there is also a place for the choral arrangements of the early twentieth century offering thoughtful settings of words as well as MacMillan's more recent re-imaginings of Burns. This really builds on the folk material, using the choir in an imaginative way to support the melody lines. For me, the practice of arranging folksong for choir is a tradition in its own right, one with a rich history and, considering the current revival, with a fascinating future too.

Katy Cooper is a choral conductor, arranger, tutor and musicologist. She has lectured at the Universities of Aberdeen, Strathclyde and Glasgow, where she is completing her PhD, and trained as a choral conductor with Sing for Pleasure and is now conducting tutor and editor of their national newsletter. She conducts Glasgow Madrigals (madrigals.org.uk), Cathures (cathures.org.uk), Happy Voices (a children's choir), and workplace-based choirs at Glasgow Life and John Lewis (Edinburgh), and sings with Sine Nomine International Touring Choir, Glasgow University Chapel Choir, Sang Scule (sangscule.org.uk), and folk-harmony groups Muldoon's Picnic (muldoonspicnic.org.uk) and The Crying Lion. A collation of her arrangements for choir was published by Sing for Pleasure in 2011. Email: katylaviniacooper@googlemail.com



Intimacy at Some Remove: The Choral Music of Judith Weir

Graham Lack, composer and ICB Consultant Editor

The music of Judith Weir inhabits a strange world. Her style is an intimate one, but somehow remains unfamiliar even when listeners feel they have got to know and understand it. Her choral works offer some striking textures and result in quite gratifying sounds, ones tempered by more than a measure of restraint. But whatever she writes, the music serves the emotional content of the text she sets.

The use of the organ in *Ascending into Heaven* reveals the influence of her teacher, Olivier Messiaen. It was completed in 1983 and sets a Latin text by Hildebert of Lavardin (1056-1133). The role of the organ itself is an unexpected one – in all of her music she remains ready to spring a surprise – and resembles that of an orchestra more than anything else. Certainly, it does much more than provide a commentary, and Weir does not use it merely to join one section of the work to the next. Choirs will welcome the directness of the choral writing, which is affirmatively modern but remains most accessible.

Her *Drop down ye heavens* was written for the Chapel Choir of Trinity College Cambridge, and premiered in 1983. She sets words from the Advent Prose and proffers a perfect jewel-like hymn. This is Weir at her most elegiac.

11

Drop down ye hea-vens from a - bove, and let the skies pour down right-eous - ness.

Drop down ye hea - from a - bove, and let the skies pour down right-eous - ness.

Drop down ye hea - from a - bove, and let the skies pour down right-eous - ness.

Drop down ye hea-vens from a - bove, and let the skies pour down right-eous - ness.

Drop Down Ye Heavens From Above

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SOPRANO

ALTO

TENOR

BASS

PIANO
(for rehearsal only)

$\text{♩} = 108$

p *mp* *p* *mp*

Love — bade me wel-come: but my soul drew back, —

Love — bade me wel-come: but my soul drew back, —

$\text{♩} = 108$

8

S. *p* *mp* *p* *mp*

A. *p* *mp* *p* *mp*

Guil-ty of dust and sin. — But quick-eyed Love, ob-

Guil-ty of dust and sin. — ob-

Love Bade Me Welcome

Words by George Herbert — Music by Judith Weir © Copyright 1997 Chester Music Limited.

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Another Cambridge commission was *Illuminare, Jerusalem*, commissioned by the renowned Choir of King's College, which gave the first performance back in 1985 at the famous service of Nine Lessons and Carols. The text is in Gallic, and Weir achieves some dense harmonic moments amidst the lively rhythms.

Perhaps her most attractive and, in the best sense of the word, popular choral works to date are the *Two Human Hymns*, a commission from the University of Aberdeen for its Quincentenary in 1995. Weir sets words by George Herbert, as well as another seventeenth century poet, Henry King. The choral writing is at its most lyrical, in stark contrast to an organ part that constantly interrupts harmonic progress. The result is a remarkable sense of tension. The organ episodes in the second setting are overt toccatas. The first setting of the pair, 'Love Bade Me Welcome', the composer arranged two years later for a *cappella* forces.

As for *My Guardian Angel*, commissioned in 1997 by the Spitalfields Festival, this would seem to be a fairly direct sing. But with Judith Weir, simplicity hides quite subtle complexities. And any choir attempting the piece will surely notice the depth of the harmonic thinking as one rehearsal follows another.

Vertue was also written for London's Spitalfields Festival, receiving its premiere there in 2005. The composer sets three poems by George Herbert, demonstrating a compositional response that is quite severe in its directness and the use of a harmonically bare musical language. Here, Weir is at her most thoughtful, and an engaged audience will hear her musical voice distinctly.

Her setting of Psalm 148 was to a 2009 commission for the 800th anniversary of the University of Cambridge. The work's forces are somewhat unusual: choir and trombone. She does not, however, merely allot a bass line to the

instrument, but forces it to add some sturdy counterpoint to the choir. Somehow she manages to produce a setting that is overtly hymnic yet oddly introverted. The sounds are spare, and part of a detached sound world lost in its own reverie. With but an occasional nod to the sentimentality of the text, Weir charts a course through dangerous harmonic waters, allowing the motivic work at the composition's surface to take the listener from one tonality to the next.

A poet whom Weir obviously finds intriguing is e.e. cummings, and her setting of his *little tree*, from 2003, matches the words perfectly. Cast as three short independent pictures, the piece is for choir and marimba. It was a commission by the Young People's Chorus of New York. Against the three-part upper voices the marimba acts like a continuo, expanding the musical texture. As with cummings, what you see is not necessarily what you get, or in the case of Weir, what you hear...

In a second cummings setting, also completed in 2003, *a blue true dream of sky*, we have quite a rapturous work, one which makes us turn instantly to Weir's preoccupation with the mystic Hildegard von Bingen. The piece was written to a commission by choral director and organist Philip Brunelle, the premiere being given by his Plymouth Church Choir in Minneapolis. The prominent solo soprano part was written for Maria Jette. Two alto solos occupy the musical background and allow the solo line, the chorus, and their own music gradually to align themselves.

Judith Weir's music is published by Chester-Novello, part of Music Sales Group, and we hope this brief survey will have sparked an interest amongst choral directors. ●

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A Blue True Dream Of Sky

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Judith Weir has interests in narrative, folklore and theatre, and these have found expression in a broad range of musical invention. She is the composer and librettist of several widely performed operas whose diverse sources include Icelandic sagas, Chinese Yuan Dynasty drama and German Romanticism. Folk music from the British Isles and beyond has influenced an extensive series of string and piano compositions. For many years she has worked in England and India with storyteller Vayu Naidu, and on film and music collaborations with director Margaret Williams. She spent some time as resident composer with the City of Birmingham Symphony Orchestra, and has also composed for the Boston Symphony, BBC Symphony and Minnesota Orchestras.

International Choral Competition 'Ave Verum', Baden

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Andrea Angelini
ICB Managing Editor
and choral conductor

The name Baden immediately brings to mind imperial and upper-middle-class life in the 18th century. It was at this time that so many musicians usually spent a period of rest, lulled by leisure and the sweet life of the spa. Baden is still that small romantic city, close enough to Vienna to almost smell its fragrance; its historic center is surrounded by gentle hills, while its spa facility stands tall amidst a lush park.

It is not difficult, then, to imagine how the young Wolfgang Amadeus found here the right inspiration for his famous motet *Ave Verum Corpus*, K618. Mozart wrote this brief piece for choir, strings, and organ in the summer of 1791 – the manuscript bears the date June 17 to be exact – in Baden where he had joined his wife Constanze, busy with spa treatments. The composition originated because he was in debt to Anton Stoll, who directed the local choir; and in order to settle things, Mozart dedicated the *Ave Verum* to him so that it could be performed in Baden's parish church during the celebration of the Corpus Domini. Certainly the importance of the piece goes far beyond that which its slight dimensions would lead one to believe; for the *Ave Verum*, together with the Mass in C minor, K427/417° and the Requiem K626, is one of the few sacred compositions that Mozart wrote in the last years of his life. (These two scores, as we know, were both left incomplete.)

In the light of these considerations it would have been difficult – not to say most regrettable – if Wolfgang Ziegler, President of the Festival, had produced a flop the first time round. Well then, let's check out this Festival.

It's impossible to get lost in Baden: its historic core is enclosed in a square space just a few hundred meters on each side. The most pleasant part was perhaps observing how the participating choristers took over the streets, the plazas, the shops, and the park, providing a many-hued splash of color thanks to the great variety of their traditional costumes. There were groups from Norway, Austria, Estonia, Germany, Argentina, the United States of America, Belarus, Sweden and Hungary. After a small but significant welcome ceremony held by the Mayor for the choir directors, the members of the jury and other guests, the Festival began properly with the official



© foto Schoerg
'Fiesta' for the singers of Musica Quantica

inauguration held at the Spa Park Pavilion. Here the participating choirs were 'musically honored' by their Austrian regional host counterparts, a sort of choral twinning which was a friendly way of saying, "We're here for you, good luck!" It was followed by a superb concert by the Austrian choir CantAnima, fireworks, and a curious welcome party at the famous local casino where the attendees drank champagne with the croupiers: from sacred to profane in the space of half an hour!

The next day saw the start of the competition, held at the city theatre. Wolfgang Ziegler advocates putting all the choirs in just one category; I personally have some reservations about this, but this is nevertheless better than seeing, as happens in some competitions, an excessive number of categories, some of which may have just one choir taking part. The jury was truly outstanding, with the participation of Erwin Ortner (President), Vytautas Miskinis, Karmina Šilec, Heinz Ferlesch, Maria Goundorina and Robert Sund. The repertoire presented by the choirs was beautiful and varied, including some rather difficult pieces. There was no compulsory programme, but choirs were required to include pieces from different periods. When the first round of the competition came to an end, the 'Long Night of Choral Music' began at St Stephen's church, concluding with the awarding of a prize to the choir chosen by the audience. This part was perhaps the most original of all the events since the organizers had alighted on the idea of grouping the pieces sung by the choirs into three thematic sections, with the titles 'concerto capriccio', 'concerto furioso' and 'concerto cantabile'.

Sunday was the last day. The weather was not as good as on the preceding days: great black clouds appeared to remind us that May is not August, and that the previous day's summery temperatures were now nothing but a memory. I found myself wondering if Mozart too took shelter in the same café as me, while penning the last lines of the piece that was to pay off his debt. While waiting



Mozart's autograph of the 'Ave Verum Corpus'



© foto Schoerg
Camilo Santostefano, conductor of the Musica Quantica, receives the first prize

for the rain – which soon arrived – I called to mind another illustrious figure who amused himself composing music in this oasis of *bon vivre*. Beethoven had the happy thought of emulating his predecessor and increasing Baden's fame by writing what was to become the European anthem: *Freude, schöner Götterfunken!* The people of Baden are proud to remind the unsuspecting tourist all of this, but do so with a delicacy of feeling and a degree of tact that I, as an Italian, am not accustomed to. Speaking for them are the thousands of packages of *Mozartkugeln*, the famous little chocolates, which catch one's eye in every shop window: I have even seen them in hardware stores. The presence of Mozart and of Beethoven is decidedly discreet.

The second part of the competition features a freely chosen repertoire. Some of the choirs are a little more nervous; maybe they think that victory is within their grasp; others are decidedly outsiders and sing in a more relaxed way and to the best of their ability. In any case, there is a good level overall. Finally, night falls on the awards ceremony and the announcement of the winners.



© foto Schoerg
Erwin Ortner, President of the Jury, with the presenter

The theatre is full to the brim for the closing ceremony; fortunately I have a reserved seat in the front row close to my friend Vytautas, with whom I exchange opinions on the quality of the choirs. After the greetings by the authorities present and the singing of *Ave Verum* by the entire audience (the Austrians all know it), comes the long awaited announcement: "And the winner is... Musica Quantica from Argentina!" The exclamation from the row reserved for the Argentine singers is

deafening. Camilo Santostefano, the director, is already up on stage lifting the trophy high above him; he resembles a soccer star, like his compatriot, who has long played in the ranks of an Italian club. I won't name names because it's not my club! Joking



© foto Schoerg
Choir Cantilena; conductor: Elisabeth Ziegler



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▲ Singing on Baden's main square

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◀ Wolfgang Ziegler at work

apart, I believe that the jury really awarded the prize to the best group in the competition, a group which courageously presented a very varied and difficult repertoire (with pieces by Gesualdo da Venosa, Pizzetti, Whitacre, Pamintuan) with satisfactory fidelity to each style. The second and third places, respectively, went to the Estonian Ellerhein Girls Choir and to the Austrian Frauenkammerchor Cantilena.

Wolfgang.....Ziegler (not Mozart, this time) can truly be content at the end of the day: if – as the Italian proverb says – *a good beginning makes a good ending*, then the next festival will surely be another well-deserved success!

Translated by Aaron Kircher, USA

Edited by Gillian Forlivesi Heywood, Italy ●

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 Chiostrì 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.

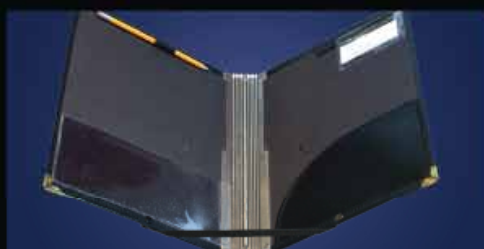
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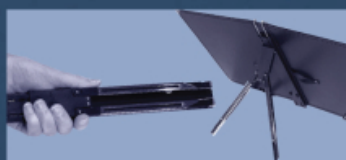
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A Choral Storm in Cincinnati

Some Reflections on the Seventh World Choir Games



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▲ Niños Cantores de la Orquesta Sinfónica Juvenil y Camerata Larense

Aurelio Porfiri
choral conductor and
teacher

Between July 4 and 14, 2012, the ‘great city of Cincinnati’ (as the Americans like to call it) was taken by storm by around 15,000 singers coming from 64 countries and belonging to 362 choirs to participate in the 7th iteration of the World Choir Games. This was an important event, because it was the first time they were held in North America, a country with an important tradition in choral music. This event was certainly a success in many regards. It is necessary to observe the huge efforts of the city of Cincinnati. I really had the impression that the entire city was involved in the organization of this big event: advertisements for the games were everywhere. A considerable number of volunteers assisted choirs and other participants in every possible way and also the normal population of the city was ready to give directions and assist visitors. All the venues for the competitions were within walking distance and, special for the World Choir Games, most of the competition venues were sold out. The Economic Center for Education and Research at the University of Cincinnati, in a study released in 2010, affirmed that the economic impact of the WCG on the city of Cincinnati would be considerable, over 70 million US dollars. This is perhaps why INTERKULTUR, which created and has organized the World Choir Games from the start, decided to set up a permanent office in this city. It will promote other events related to choral music in the future. Certainly the vast number of singers and the efforts of Cincinnati were commendable, but there is more to say about this iteration. We have had, for example, more than 40 workshops with lecturers coming from all over the world talking about topics related to the world of choral music in its widest context. And we have witnessed special events and friendship concerts.

From an artistic point of view it was an interesting event. The choirs compete in two different 'branches' of the WCG: the 'Open Competition' and the 'Champions Competition'. The first is open to all choirs, and the second to choirs that were already winners of other INTERKULTUR events or that had shown some level of special achievement. In the 'Open Competition' there were outstanding choirs which maybe did not feel yet ready to compete in the more challenging 'Champions Competition' but that showed an advanced artistic and technical level. The leader of the medals table was the USA, with 76, followed by China (including Hong Kong) and Indonesia. Then came Russia and South Africa. But this ranking does not

tell the whole story, as the USA achieved most in categories traditionally associated with the country: gospel, spirituals, show choirs and barbershop. At a deeper level we note advancement in choirs coming from China, ranking second after the USA, but taking more gold medals (30:23). Recalling the WCG in Xiamen in 2006 and the level of the Chinese choirs at that time, they are progressing extremely fast, with some performing at very high level and offering programmes that reflect a more international taste than in the past. Interesting too is Indonesia, in third place – a country with a vibrant choral life and which is demonstrating the fruits of its labor. South Africa is a growing force too, some choirs demonstrating an amazing technical level.

After such a large event, the choral world will note that INTERKULTUR remains an important force in the world of contemporary choral music, and it will surely capitalize on this recent successful experience, continuing to interact with other forces in the world of choral music and to develop, internally and externally. The 8th iteration of the WCG will be held in Riga in



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2014. On that occasion we will see if trends observed in this WCG will continue or if new forces will come forward to shape the future of choral music. New champions are certainly waiting.

Revised by Caterina Leucci, Australia & Gillian Forlivesi Heywood, Italy ●

- Diocesan Boys School Choir (Hong Kong) performs at the Champions Concert
- ▲ Opening Ceremony; from left to right: Günter Titsch, Mark Mallory, Werner Geissler
- Morten Lauridsen during a masterclass in Cincinnati

Aurelio Porfiri is Director of Choral Activities and Composer in residence for Santa Rosa de Lima School (Macao, China), Director of Musical Activities for Our Lady of Fatima Girls School (Macao, China), visiting conductor for the Music Education Department of Shanghai Conservatory of Music (China), Artistic Director of Porfiri & Horvath Publishers (Germany). His compositions are published in Italy, Germany and USA. He has contributed to several publications more than 200 articles on topics related with choral and church music. He is the author of 5 books.

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John D. Perkins

Though Arabic choral music has a long history in the Arab world, the non-Arab world is just beginning to engage with the genre.¹ I wish to open a discussion about the practical and philosophical nature of Arabic choral music, both as an introduction for choral musicians unfamiliar with the genre, and as a potential perspective for Arabic choral arrangers, alike. Such a discussion deserves follow-up and will hopefully inspire interest in the Arabic choral genre.

As an American conductor teaching Arab undergraduate students at the American University of Sharjah (United Arab Emirates), I believe in the power of Arabic choral music as a vehicle for a community-building dialogue between Arabs and non-Arabs, especially in the West. This dialogue exists on a daily basis in my interaction with both students and faculty, and has precedence in other realms of life. On a larger political scale, musical intervention relieved Arab-Israeli tension surrounding the signing of the 1994 Peace Accord.² “Shimon Peres and Yasser Arafat...weren’t speaking. After hearing [a] song [performed by a choir of fifty Arab and fifty Israeli children] they signed a contract they hadn’t signed before. Perhaps it’s a bit naive to believe that music can influence the Peace Process, but I believe it,” recounts Dalal, the main soloist at the concert. Similarly, The State Concert Agency of Norway sponsored research on interethnic classrooms and how to change negative stereotypes of immigrants. The agency discovered that discussion of cultural differences did not amount to real change in their students, because it did not reach the students on an emotional level. Intercultural musical engagement, however, significantly impacted students in the study. “The idea was not primarily to present the music traditions...in their ‘pure’ form, but rather to stimulate participation in interethnic musical activities.”³ The rich diaspora of Arabic melodies transmuted into choral arrangements may also be such a tool that could serve in generating a sense of cross-cultural tolerance in the post-9/11 era. Furthermore, choral audiences abound in significant numbers across the globe. Using the doorway of choral music, Arabic music has great potential to become a more common part of international musical vocabulary.

One of the discussions amongst arrangers is about stylistic treatment. Traditional Arabic music’s homophonic, or heterophonic, nature is mostly negated after setting it in a harmonic, choral style. Clearly, music of similar traditions that adopts a harmonic mantle has done more to enhance traditions than to denigrate them. But this question begs thoughtful response of how to treat the choral texture. What is ‘allowed’ or ‘not allowed’ in a choral arrangement may only be determined by the arranger; philosophical and social context, however, may influence practical considerations.⁴

For non-Arabs, a brief introduction to the style helps the process of engaging with Arabic choral music. The core of Arabic tonality is the *maqam*, the collection of Arabic scales. It contains scales familiar to the West as well as many others with microtones. The Arabic soloist demonstrates virtuosity by negotiating these *maqammet* (scales), in an ornamented, improvisational manner, which directly relates to text declamation. Generally, modern arrangers avoid harmonizing *maqammet* with microtones, due to issues of tuning harmonies.⁵ Pieces containing ‘call and response’ between soloist and choir and *mawwal*⁶ allow the soloist to demonstrate *orrub* (or ornamentation) and vocal expertise. These key, traditional values may occur in performances of Arabic choral music, but also require long-term guidance from, or more likely the direct involvement of, an expert. Such involvement is one of the most important ways to create positive

1 For the purpose of this article, the term “Arabic choral music” refers to arrangements with more than one voice part, instead of in the traditional sense of a monophonic response to the soloist of a traditional Arabic ensemble.

2 Dalal’s account in S. Broughton’s “Chava Alberstein: Israel’s Joan Baez,” *World Music: The Rough Guide* (London, Vol. 1, p. 364).

3 Kjell Skjellstad, “Creating a Culture of Peace – The Performing Arts in Interethnic Negotiations,” *Intercultural Communication*, (Issue 4, November, 2000).

4 Such discussions preclude the arranger’s wish for their music to be performed for more than one ensemble.

5 The possibility to include scales with microtones exists when the microtone is executed as a passing note or in a quick figure of embellishment.

6 A *Mawwal* is a non-metrical, improvisational, character-setting section of music which occurs before beginning of the metrical song. This sung genre is melismatic and may or may not include the text of the following metrical song.

bridges for ensembles and audiences alike.

Publication and performance contribute to cultural preservation. Gaber Asfour, a prominent Egyptian scholar, echoes a popular Arab sentiment that, “[globalization] has endangered the peculiarities of [Arab] national cultures, arousing the need for redefining identity in the context of globalization.”⁷ As a result of musical globalization, popular Arabic music today often substitutes the sounds of acoustic instruments with digital sounds. Arabic musicians commonly express their concern that the demand for *takt* (Arabic instrumental groups) is quickly dwindling, as is the interest from the younger generation to learn this style on original instruments. Within the genre of Arabic choral music, however, the Arabic *takt* may integrate fluidly with a chorus. It provides a traditional soundscape, rhythmic modes (*awzan*), and a tonal context. The growth of Arab choral music may encourage those who wish to support the preservation of traditional Arabic musical values for future generations.

Music publishers, and indeed the entire Arab translating community, are developing helpful hybrid approaches toward Arabic transliteration. Latin letters and characters from the International Phonetic Alphabet provide a general guide to pronunciation. However, without help from a native speaker, the Arabic language is a linguistic challenge. Arabic pronunciation produces vowels and consonants originating from the throat, and vowel sounds that require great practice for non-Arab choirs (i.e. many Arabic transliterated “a” or “e” vowels sound somewhere between the IPA sounds “A” and “ε”). Melismatic passages on voiced consonants enhance the choral sound palette and may produce good discussions about vocal resonance. Furthermore, ‘Arabic standard’ exists as a broad common dialect, but most Arabic melodies are defined by the vast number of local dialects that change, based on the origin of the melody and text. Without deterring the performer, such issues are best guided by a native speaker. Future Arabic choral publications may also consider audio aids with the choral score, which reinforce the process from outside of the rehearsal.

An introduction to this genre must include two well-known arrangers and the choirs who feature their arrangements: Dozan wa Awtar (Amman, Jordan), founded and conducted by Shireen

Abu Khader, who arranges music for the choir; and, the Fayha Choir (Tripoli, Lebanon), founded and conducted by Barkev Taslakian, with Dr. Edward Toriguian as their arranger.

Jordanian conductor, Shireen Abu-Khader, began arranging music well before founding Dozan wa Awtar in 2002. Her works have reached more Arab and non-Arab choirs due to broad distribution⁸ guided by her philosophy that expresses the “need [for] this music to be accessible for anyone to sing”. In the process of arranging, she values the “essence of the Arabic lines [and] the authenticity of the language and melody...The music has to still sound easy, familiar and close to the Arab audience.”⁹ One of these familiar attributes Abu-Khader focuses on is the melismatic quality of the non-melodic lines prevalent in her arrangements.



▲ John Perkins and his Arabic choir, Nassim Al Saba, at the American University of Sharjah

In their book *Palestinian Arab Music*, ethnomusicologists Cohen and Katz determined from a sampling of over three-hundred standard Arabic songs that between 60-100 percent of the musical material was melismatic.¹⁰ Abu-Khader also relies heavily on the horizontal line of Arabic music while barely including portions of Western-influenced part-writing (passing tones, neighbor tones, etc...). For the choir, the result of her horizontal approach allows the voice to sing naturally and enables the exploration of vocal color. Dozan wa Awtar also

commonly performs with solo instrumentalists or *takt* players.

Situated in the city of Tripoli, Lebanon, the Fayha Choir has largely performed Edward Toriguian's choral arrangements. Though the melodies are mostly Levantine in origin, the arrangements are influenced by Western part-songs. On the request of their conductor, the pieces are intended for unaccompanied chorus and, therefore, much of the important Arabic percussive elements are represented in the choral parts. “I believe that human voice includes all the musical instruments, and it satisfies all tastes,” remarks their conductor, Barkev Taslakian. Toriguian's largely homophonic approach tends to operate in Western harmonic progressions; some in the Arab choral world argue that this compromises the authenticity of this style. With the past influence of French culture, however, the mixing of

⁸ The scores are available through Earthsongs publishing company and on the official Dozan wa Awtar website.

⁹ Shireen Abu-Khader, interview by author, 20 July, 2012, Jordan to U.S.A.

¹⁰ Dalia Cohen Ruth Katz, *Palestinian Arab Music, a Maqam Tradition in Practice*, (Chicago and London, University of Chicago Press, 2006), 197.

⁷ Gaber Asfour, “An Argument for Enhancing Arab Identity Within Globalization,” in *Globalization and the Gulf*, (London and New York, Routledge Taylor & Francis Group, 2006), 146.

harmonic textures with Arabic melodies is often part of modern Lebanese music. The works contain rhythmic momentum and exploit the use of vocal tessitura for dramatic musical effect. Fayha Choir's successes, largely due to vocal and musical skill, have enabled Toriguian's music to be performed in important Arab, European, and East Asian venues and competitions.¹¹ Among many of their accomplishments, Taslakian especially notes that the choir's membership includes "all kinds of Christians, Muslims, all political parties, all social classes, showing that Arabs can do anything when they are united."¹²

Public recognition of Arabic choral music and choral unity has occurred through the 'ASWATUNA' festival in 2008, which will again be repeated in the Fall of 2012, and, popular T.V. shows such as Arab's Got Talent which exhibited the Fayha Choir to millions of viewers.¹³

Without seeking to define or confine music connected to such a diverse national, historical, and religious context, more dialogue will only enable the genre's place and purpose in the choral and musical world. For instance, future syntactical discussion of Arabic choral music from conductors and arrangers can initiate a dialogue, resulting in greater interest, and more frequent performances. By combining Arabic music with the choral genre, how is the aesthetic balance maintained, and in what ways? To what extent is authenticity important? How do choral philosophies and practices influence the possibility for authenticity?

Despite the constraints on publishing companies, I hold that choral publishers act as a conduit of cultural preservation and education, not only for their own publications, but for music traditions across the world. Inclusion of Arabic choral music is not only marketable but necessary for the long-term development of Arabic and all non-Western choral genres.

11 The scores are accessible by contacting Fayha Choir through their website.

12 Barkev Taslakian, interview by author, 30 July, 2012, Lebanon to U.S.A.

13 A documentary of the 2008 festival may be accessed through this web link: <http://www.aswatuna.com/aswatuna-2008.html>.

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<http://dozanwaawtar.com/>

Lao Rahal Soti, melody by Samih Shqer, arranged by Shireen Abu-Khader

3 S. *ley - lèt - na aī - la Ò - ra mnēl aī - la - mil - mas - ī - ra*
ley - lèt - na' - waē - dēl gha - li bēt - wa - lī' - kar - mil - ēa - li

S. *ley - lèt - na aī - la Ò - ra mnēl aī - la - mil - mas - ī - ra*
ley - lèt - na' - waē - dēl gha - li bēt - wa - lī' - kar - mil - ēa - li

CA. *ley - lèt - na aī - la Ò - ra mnēl aī - la - mil - mas - ī - ra*
ley - lèt - na' - waē - dēl gha - li bēt - wa - lī' - kar - mil - ēa - li

T. *Ah ya leyl ya leyl ah ya leyl*

B. *ley - lèt - na aī - la Ò - ra mnēl aī - la - mil - mas - ī - ra*
ley - lèt - na' - waē - dēl gha - li bēt - wa - lī' - kar - mil - ēa - li

3 S. *l ēy - lēt - na aī - l a Ò - r a mn ēl aī - la - mil - m as ī - ra*
l ēy - lēt - na' - waē - dē l - gh a - li bē - t - wa - lī' - kar - m il - ēa - li

S. *l ēy - lēt - na aī - l a Ò - r a mn ēl aī - la - mil - m as ī - ra*
l ēy - lēt - na' - waē - dē l - gh a - li bē - t - wa - lī' - kar - m il - ēa - li

CA. *leyl leyl ah ya leyl leyl leyl ah ya leyl*

T. *leyl leyl ah ya leyl leyl leyl ah ya leyl*

B. *leyl leyl ah ya leyl leyl leyl ah ya leyl*

3 S. *ya ba ya ba ya ba ya ba*

S. *zay - yel ya - ba ya'gh - zay - yel ya - ba ya'gh -*

CA. *ya ba ya ba ya ba ya ba ya ba*

T. *ya ghzay - yel ya - ba ya ghzay - yel ya ba*

B. *ya ghzay - yel ya - ba ya ghzay - yel ya ba*

3 S. *ya ba ya ba wām - sa - yir - ha wām - rab - bi - ha*
wnēl - na bir - rā - hi'm - nēl - mi - ha.

S. *zay - yel ya - ba ya ba ya ba Ya*
wnēl - na bir - rā - hi'm - nēl - mi - ha. Ba -

CA. *ya ba ya ba ya ba ya ba ya ba*

T. *ya ba ya ba ya ba ya ba ya ba*

B. *ya ba ya ba ya ba ya ba ya ba*

Lastly, it makes a difference for non-Arabs, especially those steeped in the Western tradition, to realize the difference between performing the music of other cultures versus engaging the music on its own terms. Striving for authenticity surely deepens the understanding of Arabic traditions. The pressure, however, of performing this music to the steepest degree of authenticity should not outweigh the value of cross-cultural education. For those seeking purpose alongside a music-for-music's sake approach, Arabic choral music may be used as a tool to ease racial tension or Orientalist misunderstandings. In order to appreciate Arabic music for its own sake, all one must do is listen. ●

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John D. Perkins is a graduate of the University of Arizona (D.M.A. choral conducting), Temple University (M.M. choral conducting), and Westminster Choir College of Rider University (B.M. Theory and Composition). Currently, as an Assistant Professor of music at the American University of Sharjah, in the United Arab Emirates, he conducts choirs, and teaches choral conducting, choral literature, music theory, and collaborative musicology courses. In 2010 Perkins founded the Arabic choir Nassim al Saba, and started to arrange Arabic choral music for it. Perkins's new orchestral arrangement of Lili Boulanger's *Psaume 130, Du fond de l'abîme* and Arabic choral arrangements have been premiered in the U.S.A, Middle East and Southeast Asia. Email: jperkins@aus.edu



Reprinted with the permission Fayha Choir: <http://www.fayhachoir.org/>
Leyletna, melody by Zaki Nassif, arranged by Dr. Edward Toriguian

35th Annual Chorus America Conference

A Resounding Success!

I have heard that if you learn one new and great thing at a conference, your attendance has been worthwhile and successful. That being said, the 35th Annual Chorus America Conference in Minneapolis, Minnesota was a resounding success. Minnesota is known as the land of a thousand lakes. It also seems to be the land of a thousand choirs and hundreds of composers, all of excellent quality.

As Founder and Executive Director of Encore Creativity for Older Adults, I was invited to make a presentation, along with Jeanie Brindley-Barnett and Paul Babcock, president of MacPhail Center for Music, on the topic of 'Seniors and Singing – Two Initiatives that Make a Difference.' Brindley-Barnett coordinates the MacPhail Music for Life program and spoke about lifelong learning at eight senior living residences throughout the Twin Cities, with the choral component being especially popular. I spoke on our Encore Chorale program, which is the nation's largest choral program for older adults. My presentation was designed to show that older adult singers have a lot to offer, even after they no longer pass the audition to return to the chorus they may have sung in for many years. Singing is a lifestyle. I was certainly in the right arena to get this message across.

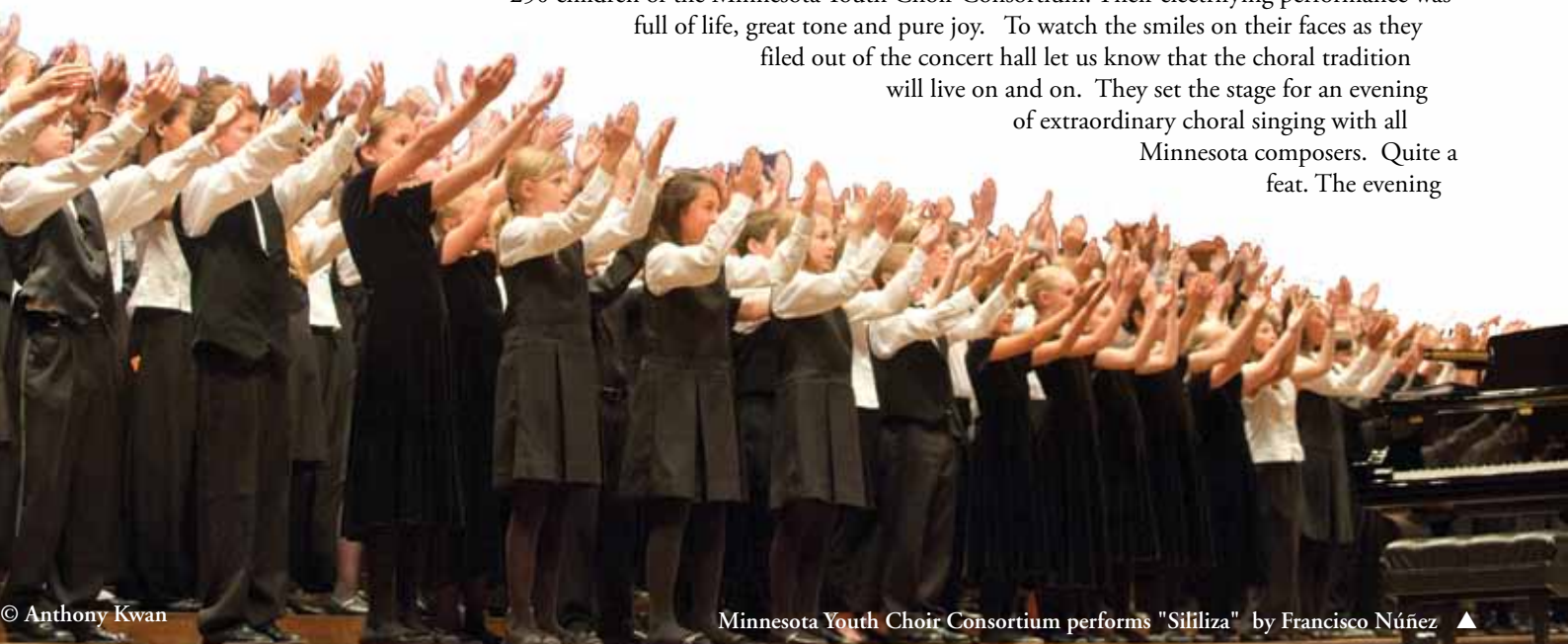
Chorus America and Minnesota host Philip Brunelle and his VocalEssence organization did a superb job of gathering the very best choral directors, singers, composers and presenters to give the conference attendees an action packed, stimulating and more than fulfilling four days of learning, hearing glorious choral music, discovering new works, networking, and indulging in pure enjoyment. The pre-conference offerings included in-depth seminars in 'Effective, Satisfying and Sustainable Leadership', 'Engaging the Future for Choruses', and 'Imagine What's Possible: Fundraising Skills and Strategies'. I chose to attend the conducting masterclass where four conducting fellows conducted VocalEssence Ensemble Singers, coached by Kathy Saltzman Romey, Artistic Director of the Minnesota Chorale and director of choral activities at University of Minnesota, and Anton Armstrong, conductor of The St. Olaf Choir. It was interesting to see that the most subtle conducting changes initiated by Romey and Armstrong, as in a more sweeping horizontal arm movement, made such a huge difference in how the singers responded.

The opening plenary session was led by Minnesotan and internationally known Garrison Keillor, who held us all spellbound as we sang beloved American tunes. I have heard him countless times on his nationally broadcast Prairie Home Companion Radio Show. His ability to connect with his audience is truly awe inspiring.

Minnesota has been called the choral capitol of the United States. Philip Brunelle planned an incredible opening gala concert in Orchestra Hall by amassing nine Minnesota choirs, including 250 children of the Minnesota Youth Choir Consortium. Their electrifying performance was full of life, great tone and pure joy. To watch the smiles on their faces as they filed out of the concert hall let us know that the choral tradition will live on and on. They set the stage for an evening of extraordinary choral singing with all Minnesota composers. Quite a feat. The evening

Jeanne Kelly

Founder and Executive
Director of Encore Creativity
for Older Adults



climaxed with Massed Choirs conducted by Sigrid Johnson performing the world premiere of *When Music Sounds* by Stephen Paulus. The poem by Walter de la Mare Music begins 'When music sounds, gone is the earth I know, / And all her lovely things even lovelier grow'. The text was perfect for the conference and the beauty of sound and poetry permeated all our souls and minds.

Plenary speaker Marilyn Carlson Nelson, Chairman of Carlson, and a true lover and supporter of choral music, spoke on the fact that how we lead and how we raise our voices is becoming more important, given the dismal financial climate in the arts. She quoted Baba Dioum: "In the end, we will conserve only what we love, we will love only what we understand and we will understand only what we are taught." This was so appropriate as we all strive to connect to our choral audiences and bring them into our world, ensuring large and appreciative audiences.

Conference sessions included every aspect to build a successful and sustainable choral program. Tim Brunelle spoke about the need for choral organizations to be as savvy in their ads as major corporations. Great ads drive everything from recruitment to ticket sales to building your loyal followers.

'Cantare! – Increasing Awareness Through Choral Music' reported on the innovative community outreach program called 'Cantare!', which places Mexican composers in Minnesota classrooms to serve as composers-in-residence. This brainchild was conceived by VocalEssence in 2008 and since has reached over 5000 children. A session on keeping our singing vocal apparatus and conductor bodies healthy was addressed. 'Strategy and Planning to Ensure Your Chorus will Thrive' drove home three points: face reality, find meaning and improvise. There were sessions on strengthening boards, confronting bullying through music, hidden gems of choral riches – I could go on and on. There was so much great information to partake of and it was difficult to make a choice. They were all compelling to the choral world.

The Conference offered 'Dine Arounds' offering attendees to network, 'Conductor-Composer Speed Dating' bringing innovative ideas together, and 'Buttonhole Consultations' which offered 20 minute, one-on-one sessions between experienced choral conductors and attendees.

I attended the dinner and dialog with Libby Larsen that formed part of the American Composers Forum ChoralConnections conference. She is one of the founders of the American Composer Forum and reported that with searching

for texts and reading, lots of travel and attending concerts and rehearsals, and researching huge changes in technology, it is amazing that composers ever found time to compose. She eloquently stated "Music is the way I know best how to communicate what it means to be alive."

Thursday evening's concert of *The World Beloved: A Bluegrass Mass* by Carol Barnett was an evening many of us will remember for a long time. Philip Brunelle and his VocalEssence Ensemble Singers and Monroe Crossing performed magnificently in the grandeur of Central Lutheran Church. Before the Mass, we heard Dominick Argento's hauntingly beautiful *Walden Pond*, with Argento himself in the audience. The VocalEssence sound is sheer, focused beauty and blend. And it is quite unique to hear such a highly musical bluegrass band.

This collaboration could not have been better. All the conference attendees were given a CD of the Mass and I do believe I will wear mine out.

Chorus America and Philip Brunelle and his VocalEssence gave us a conference that will be hard to top. We all came away with a treasure load of ideas to keep the choral tradition alive and well. Thank you Chorus America and VocalEssence for a superb four days! ●



▲ Members of Minnesota Chorale perform choreography for "Sagitta" by Mary Ellen Childs

Currently, **Jeanne Kelly** is the founder and executive director of the nonprofit organization, Encore Creativity for Older Adults, which is dedicated to providing an excellent, accessible, and sustainable artistic environment for older adults over 55 years of age, either beginning, intermediate or advanced levels, who seek arts education and performance opportunities under a professional artist. Encore is the nation's largest choral program for older adults. Prior to founding Encore, she had a performance, teaching, conducting and arts management career that spanned over 35 years. As a performer, Ms. Kelly has performed major roles with opera companies including Baltimore Opera and National Opera. She was the first director for the Levine School of Music, Virginia. Ms. Kelly served as music director of the United States Naval Academy Glee Club and Georgetown University Concert Choir.

www.encorecreativity.org



A Spring Full of Music, Choral of Course...

Reports from Maribor, Cork and Basel



© courtesy of Cork International Choral Festival

▲ Ateneo de Manila College Glee Club in Cork

We usually associate spring with the idea of new life blossoming after a dormant period, at least that is the case for nature. However, for choral music this season marks the beginning of the months in which we reap the fruit of our labours by taking part in big competitions and festivals, which bring the European music scene back to life. This article describes three great examples of how choral music can reach different audiences, be recognised as advanced art forms and achieve exciting social objectives.

Our journey begins in Maribor, a Slovenian city close to the Austrian border, which hosted the European Grand Prix for Choral Singing this year as part of celebrations linked to its being named European Capital of Culture. Choral music was thus right at the very heart of European culture with many of the institutions present at the concerts keen to develop it in their own countries, as the European Grand Prix was held here as part of a series of six events that concluded with the respective winners competing for the prize. Needless to say the theatre where the competition was held was packed with an attentive and knowledgeable audience, which warmly welcomed the victory of Sofia Vokalensemble, directed by Bengt Ollén. The choirs competing with the Swedes were Ateneo de Manila College Glee Club from the Philippines, Harmonia Ensemble from Japan, Vox Gaudiosa directed by Ko Matshushita and Oreyia Vocal Ensemble from Ukraine. Victory was decided as the final note rang out and it was a great general endorsement for choral music as an art form, due to the high standard and the wide range of repertoires. The Public Fund for Cultural Activities of the Republic of Slovenia (JSKD) brought about two fantastic outcomes from this,

Francesco Leonardi
IFCM Project Manager

firstly by broadcasting the concert on Slovenian television, giving over 2,000,000 Slovenes the opportunity to enjoy wonderful choral music, and secondly in organising a national competition during the days preceding it, which gave its national choirs the opportunity to compete and sing the greatest choral works of the year. It was a true education through the chance to listen and through experiencing remarkable music and different cultures at first hand. This event has also helped to raise the profile of the Slovenian choral scene so that it has been well established on the world stage for a number of years, allowing Slovenia to openly share its traditions with a global audience.

With the final notes ringing in our ears it was already time to get on a plane destined for Cork in Ireland, the country's second city (120,000 inhabitants), location of the annual 'Cork International Choral Festival'. Here is a great example of an all-embracing festival that boasts a large international competition, the Fleischmann Trophy Competition, a national competition, concerts and master classes of an international standard. Let us run through the events that took place from 2 to 6 May bringing various venues across the Irish city to life: we should start by highlighting the programme of evening concerts, which ranged from Mozart's Requiem to the King's Singers' concert at the Cork Opera House, and from a tranquil concert by the Gentlemen Singers to contemporary music. Of these, I would like to draw your attention to the latter, which is a musical form that the festival organisers have programmed for some time now. The National Choir of Ireland conducted by Paul Hillier has starred in this contemporary music slot for years, and year on year the audience is always open to new things, to music that is not always easy to listen to and is written by young composers, meaning that the tickets literally sell like hot cakes for a space capable of holding approximately 600 audience members. Sometimes, the artistic directors deciding the programming for a festival must take into account the educational journey of the audience member, a

journey that is not always apparent and easy, but which is highly rewarding, as in this case. An openness to new developments is important for any art form and for any person, and needs to be cultivated responsibly through research into new good things and an appreciation for emerging composers, of which there is certainly no lack in the field of choral music.

As I previously stated, during the festival there was also the opportunity to attend master classes and meet famous directors to discuss ideas, share experiences and to help the development of choral music. A final mention must undoubtedly be made of the national and international competitions, which filled the city with thousands of choristers from across the globe. The structure of the national competition ensured that everything happened during the daytime, giving the choristers the opportunity to attend concerts held by visiting choirs and the international competition on the Saturday evening. Even in this, stress is laid on the idea of growth through meeting with other cultures and the different musical expressions selected by the festival's Artistic Direction. The overall charm of this festival is that in the space of a few days you can enjoy a range of approaches to choral music: educational, competitive or simply listening to the concerts that were held in more than ten venues across the city centre.

Our journey ends in Basel, the Swiss city bordering Germany and France, where the 'Europäisches Jugendchor Festival' (EJCF) is held every two years. Now in its twentieth year, the festival focuses on youth choirs with European singers of up to 25 years of age, not forgetting an annual special guest from outside Europe. During the 2012 festival eleven European choirs, seven Swiss choirs and the Solfa di Cuba choir (part of the Schola Cantorum Coralina) performed. The artistic level of the event is high, as it already features choirs that are famous at an international level, for example the Estonian TV Girls' Choir or the Kammerchor des Musikgymnasiums from Stockholm, along with choirs that



Sofia Vokalensemble, the winner of the European Grand Prix ▲



▲ Bengt Ollén receives the European Grand Prix for Sofia Vokalensemble

are becoming better known, such as the St. Stanislav Girls' Choir from Ljubljana. This festival is undoubtedly one to follow if you wish to learn about new European techniques, to listen to new generations of singers and above all to appreciate the continuing development of Swiss youth choirs who through encounters with their peers grasp an understanding of how choral music can be wide-ranging and good fun. Over 1,500 young people gathered in Basel and they had the chance to experience this festival through the foresight of the organisers, who had arranged host families for these young visiting choirs. The best way of popularising any activity is through encounters with people who are already passionate about it, better still if they are your peers and that rather than seeing it as an obligation, you see it as an example of a beautiful art form.

So in summary, we have seen three festivals, three different ways of interpreting choral music and involving cities and national organisations in the celebration, which can be used as models to copy entirely or, better still, to use as a reference point for the creation of something else new and different from our various experiences.

For further information, please visit:

www.jskd.si/maribor/index.html

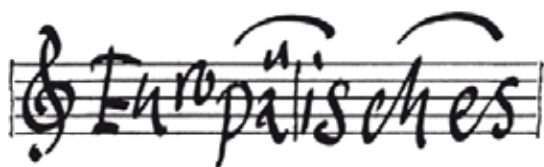
www.corkchoral.ie

www.ejcf.ch

Translated from the Italian by Laura Clarke, UK

Edited by Gillian Forlivesi Heywood, Italy ●

Francesco Leonardi, born in Legnano (Italy) in 1979, is a graduate in Public Relations and is completing a second degree course in Economics and Management of Cultural and Entertainment Assets. He speaks English, German, French and Spanish. For the last ten years he has been responsible for selecting choirs to take part in the International Choir Festival "La Fabbrica del Canto" (The Song Factory), which takes place in June each year in 50 different municipalities in the Lombardy region. He is a registered journalist in Milan. In August he was nominated Project Manager for IFCM. E-mail: leonardifra@yahoo.it



Europäisches Jugendchor Festival Basel



Festival Européen des Chœurs de Jeunesse Bâle



European Festival of Youth Choirs Basel



Basel, Switzerland
May 28th – June 1st, 2014

Festival for 18 selected **children's and youth choirs (age limit 25)** from European countries.

During five days the participating choirs give **over 30 concerts** for an enthusiastic audience of **around 22,000 spectators**.

All singers are accommodated in **local host families**. They meet other outstanding choirs **in workshops, at parties and on a boat trip**.

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Apply for an invitation now!

VII Paparats Kvetka

International Student Choir Forum, Minsk, Belarus, 2-6 May 2012



The best choir of the Forum, Radost Girls' Choir, conducted by Tatyana Zhdanova



Informal picture of the experts panel. LTR: Romualdas Grazinis (Lithuania), Saul Zaks (Denmark), Inessa Bodyako (Belarus), Andrea Angelini (Italy) and Anatoly Kisilev (Russia)



Katsiaryna Saladukha, the brain of the Forum!



The beautiful staff of the Student Choir Forum 'Paparats Kvetka'!

I had been dreaming of a trip to Belarus since I was a boy when, during the summer holidays, I saw entire classes of schoolchildren with their teachers and guides coming to stay in Rimini. The then recent Chernobyl disaster had created human solidarity and many associations to allow these unfortunate children to spend a few weeks by the sea to breathe the iodine-rich air. I was always struck by the seriousness and dignity of these guests and their kindness and culture, but the project to visit Belarus, had always remained in a drawer ...

And so I was delighted when last winter I received an official invitation to take part in the important and special choral festival named in the title. It is 'special' because it is organized directly by the Belarusian State University and it is intended for choirs, preferably student choirs, with singers aged from 18 to 35 years. The core organizer of the festival was Katsiaryna Saladukha with her wonderful team of young people.

The first aspect that will strike a person on arrival in Minsk is the absolute cleanliness of the streets and of the sidewalks which, together with the sense of personal safety that one breathes, makes the Belarusian capital a place where one can indeed spend a pleasant few days. The city also enjoys a varied musical life, maybe not as flashy as in London or New York, but certainly interesting.

Andrea Angelini
ICB Managing Editor and
choral conductor

The Minsk Choir Forum includes a choral competition, spread over two days (sacred and secular repertoires), some



Good spirits before the concert....

master-classes and concerts. The choirs came from Russia, Poland, Sweden, Latvia and Belarus. The most original aspect of the event is the fact that a 'forum' is not exactly a contest. Of course there was a pool of experts including Anatoly Kisilev (Russia), Inessa Bodyako (Belarus), Romualdas Grazinis (Lithuania) and Saul Zaks (Denmark) and me, but the main purpose of this jury was not to award marks but to take note of the strengths and weaknesses of each choir; then, during the highlight of the festival, a 'round table' discussion took place, where all aspects were calmly discussed in a constructive and mutually beneficial atmosphere, and the jury was able to give advice to the choirs' directors.



Alexander Minenkov and Olga Minenkova, conductors of the National Choir Capella of the Belarusian State University



Concert in the castle courtyard

best choir (Radost Girls' Choir from Moscow) and the best conductor (the Russian Alexei Umnov). Other certificates of merit were awarded for choice of repertoire and for the preservation of the Belarusian

Of course we did get the announcements by the experts, on the basis of the opinions voiced in the discussions, of the names of the



Alexey Umnov and the Male Choir of the Karelian State Pedagogical Academy



The final awards ceremony

Minsk. This place is famous because in 1562 the first book in the Belarusian language was printed there. The day before, all the choirs presented their sacred repertoire in Minsk Catholic cathedral, dedicated to the Most Holy Virgin Mary. The festival opening ceremony took the shape of a commemorative concert given by the National Capella of the Belarusian State University directed by Alexander Minenkov and Olga Minenkova.

Of course, if you plan the forum next year, be the local vodka, of which are very proud! The distillery was almost in front of my hotel and its intense scents, seeping through the air conditioning, can truly stun you!! Jokes apart, the third glass of vodka offered to me during the final party was politely declined for obvious reasons. It has been fascinating, however, to see how, around me, our Russian and Belarusians colleagues could still remain almost perfectly sober even after many toasts in honour of someone or something!

The grand finale consisted of the awards ceremony for the participating choirs and a superb gala concert, during which the pieces studied in the masterclasses were performed by the students.

The only discordant note: the weather! As a good Italian, I had been prepared to find, in Belarus, freezing temperatures even at the beginning of May, but instead a pleasant sun forced me to "reinvent" my clothing on the spot

For info on the 'Paparats Kvetka' please visit http://www.chorum.bsu.by/eng/_index.html

Edited by Irene Auerbach, UK ●

choral music tradition.

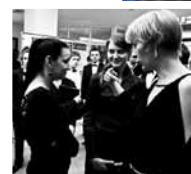
The competitive concert with secular repertoire was held in the courtyard of the magnificent, recently restored Nesvizh castle, a hundred miles southwest of



The youngest guest at the party?



Evening concert at the disco



Inessa Bodyako among her singers

to participate in prepared to taste the Belarusians famous 'Kristall'

choral art

American Choral Directors Association
2013 National Conference

advocate
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teach

AMERICAN
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Dallas, Texas | March 13-16, 2013

Choral Technique



Dolf Rabus © ModFestival

Europa Cantat 2012, opening concert ▲

CHORAL TECHNIQUE

Choral Courage
Approaching Contemporary Choral Music Development
Stephen Leek

Overtone Singing: Not Just for Monks and Shamans Anymore
Stuart Hinds

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

**Please contact Andrea Angelini,
ICB Managing Editor**

E-mail: aangelini@ifcm.net

Choral Courage

Approaching Contemporary Choral Music Development – With Open Ears and Alert Minds

We all know that a choral program needs to embrace many musical, non-musical and technical elements. The healthy technical aspects of voice production and choral singing must be taught. The well-being of the singers must be monitored. Building a choral community that is supportive of its members must be nurtured. The skills in the “Art” of Choral Singing must be shared.

However, one of the most important ingredients to building a healthy choir is often overlooked. That is, the development of a courageous approach to creativity and composition within the choir – processes that actively involve singers, conductors ... and composers.

Let's face it, without composers, choirs would not exist. Without composers whose music looks to the future, choral music seriously runs the risk of becoming just another product of antiquity. Some would even suggest that without preparing for the future by nurturing a creative approach at every level of choral activity, choral music might indeed be a dying *art form*. There will always be people who will want to sing in a communal way, so I doubt that will ever happen, but this is an issue that needs to be addressed by all of us, now.

A common feature of the most distinctive and - some would argue - most successful choirs around the world is that they have, as a regular part of their choral activities, a conscious pursuit of creative engagement in some form or other. It is common for a choir that works regularly with compositional concepts to create a unique sound and identity for itself based on this creative process. I believe it is critical that all healthy choral programs have some form of active creative component, not only to keep choral music alive, but also because it has numerous long-term benefits for the choristers, the conductor, and the community in which the choir sings.

Writing choral music has different compositional challenges to that of writing instrumental music - some composers do it very well and some other well known composers do not. What is common to most composers of innovative choral music is that at some time in their lives they have sung in a choir ... they know what it feels like to sing as part of the team ... they know what courage it takes to sing collectively in front of an audience ... they have a better understanding of what the voice can and can't do - and, most commonly, these composers sang in choirs when they were young.

Some would say that composers (like conductors) can't be taught, but can learn and grow through positive and inspirational experiences ... when they are young. Composers, like conductors, do indeed learn their Art and craft from experience, by doing it, by feeling it and by being inspired by it, most often when they are young.

So, if your choral program does not have a major creative component to it, then you, as conductor, are depriving your singers of the opportunity to evolve and develop in this way. How then do we start to present creative compositional ideas to young singers in a non-threatening, yet meaningful, way?

Simple. You play – you play with sounds, you play with ideas, you play with anything vocal that comes into your head. You have fun, you laugh, you can be silly ... I call it *Playtime*. Playtime can be part of your warm-ups, part of your rehearsal process and sometimes part of your performance practice. It can be part of the repertoire that you choose. Playtime encourages different ways of looking at the notions of choral singing. It stimulates the aural imagination. It can develop compositional concepts and ways of thinking and hearing without anyone even knowing that it is happening.

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Stephen Leek
IFCM Vice President and
composer

In warm-ups, make up simple patterns, encourage the singers to invent short phrases of sound rather than just singing stock scales and arpeggios. Sing short sequences in two parts at different intervals. Put two different sequences together – one after the other – on top of each other ... Mix it up, be creative, be spontaneous, be surprising, be inventive, be funny, be courageous! In warm-ups throw sounds to the choir, have them catch and throw different sounds back at you – connect the physicality of sound with movement. If you are initially afraid of this sort of activity, have the choir simply copy you, then share the leadership around. Move on to ‘calls and responses’. Then, engage the compositional brain in a different way by requesting that the response must include a musical element from the call. Share the leadership around – let the singers become accustomed to making contributions to the process. Ask for ideas, try them out ... very quickly you will discover that your choir is full of ideas. This process also encourages the all-important development of critical listening, and analytical skills – skills that are essential for the development of composers, and it encourages free-thinking in your singers outside of the standard musical boxes.

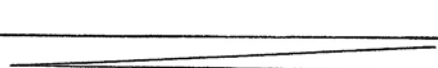
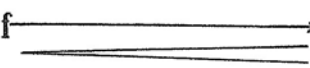
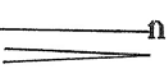
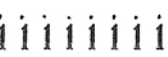

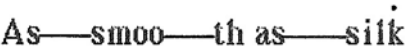





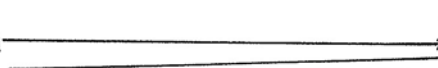
Remember, that if you are not prepared to do it yourself, your choir will not do it. Show your “Choral Courage” and throw yourself in.

In rehearsal, select a difficult passage out of one of your pieces and deconstruct it – isolate the elements of it, spontaneously make something new out of it, trust yourself. Create a texture, a musical gesture, or a sequence, or an ostinato, or a canon, or a sound cloud, or a fanning cluster ... the list of possibilities goes on! Join several of them together ... rehearse it, perform it. Above all, be brave and don't be upset if things don't work out as you expect ... It is actually even better if your ideas don't work because the singers learn from making mistakes, (indeed composers learn from making mistakes) and by doing so they will discover more about compositional processes, and not be so afraid of taking artistic and musical risks themselves.



When choosing repertoire try not to take the safe options, but rather select works that offer listening and compositional challenges to the singers, the conductor, and perhaps even to your audience. Take for example a very simple text and graphic notated set of pieces, *Telling Tails*

GOLDFISH

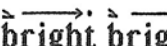


text after Sue Marsden

The goldfish  flicker
f  licker in the gree  n
à à à à à à à à à à and flash and gl  i i i i i i i i i i
leam with m  often light
As  smoo  th as  silk
with sil  ken sh  ee  n
The gold fish  flicker
in the green.

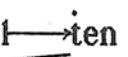

poke poke poke poke poke poke poke poke poke

small children poke poke poke the  wet the  wet

 wet  wet  wet and lea  n to watch as in the

 bright  bright arcs of fligh  t

the gold fish  flicker

in the gleam of mol  ten ligh  t.

Excerpts from ‘Telling Tails’

These sorts of graphic scores are great for any age (and there are many of them around) because they introduce to the singers the possibility that choral singing and choral music are not just about the notes, the rhythms and the dynamics, but also about inventing, about making things up, about taking risks, about trying things out, perhaps using some of the techniques that you have discovered - free singing, clusters, textures, dramatic contexts ... and a raft of other extraordinary possibilities.

To take the ideas further, why not introduce the concepts in a notated form. *Split Point* is a small piece for young singers about a well-known lighthouse in Australia (available www.stephenleek.com).

Here, I wrote a very simple melodic line that goes through the usual motions of unison, and canon with an accompaniment ... but then a boxed section appears where the singers perform the passage freely in their own time creating a textured cluster which resembles “a flock of seagulls hovering around the rotating light of the lighthouse”. Once this visual image is in place, the singers have no problem creating the required sound texture and overcome their fear of performing with such individual freedom and choice.

Later in the piece I use simple word painting techniques to suggest the running up and down of the spiral staircase which winds its way up the inside of the lighthouse. If you discuss the principles of word painting with your singers, they will very quickly begin to understand the important role of this technique in choral music, and the role it plays in connecting the music with the words.

Unlike instrumental music, the use of words in this way is a unique feature of choral and vocal music. The words and context of a piece are so important to choral music, and I find it frustrating hearing new works that negate this unique part of choral singing altogether by using no text, nonsense texts, or yet another generic Latin text - the sounds may be pretty but the context is almost meaningless.

To develop creativity further there are several different directions a choir director could take. The most obvious is for the singers to create, and then ultimately write, their own compositions. If you as a choral director don't feel you have the confidence to initiate this process – why not invite a local or student composer from your community to help? I guarantee that the composer will learn more about choral music than you can ever imagine ... and they most likely will enjoy it and want to do it again!

Another less confronting route would be to choose repertoire for your choir that is adventurous in its spirit and is more contemporary in its techniques. Too often, I think, conductors choose repertoire that is too safe and too easy. The result of this is that the choir never really develops the skills that enable them to move more freely through repertoire from around the world, or

to enjoy the choral developments that occur in new work. And, as I stated earlier, you are depriving your singers the opportunity

Excerpts from 'Riawanna - Circles'

of personally and artistically growing through composition and musicianship.

Within the framework of an indigenous Australian word, which means “the circle of life”, *Riawanna* is suited to any age of singer. It is a most useful piece in helping young singers identify the raw ingredients and essential materials of a work. The process of making their own music out of the materials provided assists singers in understanding the construction process of a composition. It also helps them to understand that you do not need lots of ideas or materials to build a successful piece. Apart from the rhythmic component, this piece of any duration (or complexity) also explores basic harmonic singing techniques (which encourages mouth shape experimentation) and the exploration of choral color (which aids a choir's development in every possible way – no matter what music they are singing).

How does all this creative playing translate into mature choral works for adult singers?

Adult singers can be introduced to contemporary music in

many ways. Repertoire selection is the most obvious way. There are many, many contemporary works around now that gently ease singers into newer techniques and sounds. One such work is *Kondalilla* – a movement of a much larger work *Great Southern Spirits* (available www.stephenleek.com).

Kondalilla is a work for mixed voices of unlimited duration, the female singers freely sing given materials in an improvisational manner, yet in a carefully constructed form that sits on top of the structured male voice parts. This work evocatively captures the context of the Australian rainforest and the traditional spirits that lurk in the waterfall and in the still water of the stagnant pools ... It is a favorite of many singers who will openly tell you that they don't like 'contemporary music'! I hate to tell them ... but this is actually 'contemporary music'.

Other movements of *Great Southern Spirits* offer different challenges to the singers and to the audiences, and the general response for this work is one of overwhelming excitement. These days contemporary music is as diverse as the composers who write it. With care, thought, and some preparation, any new music can be exciting, challenging, an adventure, and we should all be able to find something exciting and worthwhile in it, if we develop the tools to learn how.

Do we need to work with composers? Yes we do. As choral musicians we need to embrace composers in every aspect of our work. Choral music composers are the creators of the sounds, the narrators of our emotions, the tellers of our stories. Composers and adventurous, creative composition is our future and indeed, the future of choral music. Composers come in all shapes, sizes and genders, and from all cultures. There is most likely a composer living near where you live right now.

The easiest way to engage composers in your community is firstly by finding out who they are and simply inviting them to your concerts. Composers are real people too and enjoy being welcomed into a musical community. Over time they may become so excited about being part of your community that they might even offer to write you a complimentary work ... but be warned, you must be prepared to pay for good music: like everything in life, choral music composition is not free - composers have mortgages too! I really believe every choir should regularly budget for the commissioning of new work - just like you would budget for everything else to do with the choir – the rehearsal venue, the uniforms, the travel costs, the biscuits at tea-break etc. If you respect the livelihood and skills of a composer by paying them appropriately for their skill and talent, then they will, in turn, respect you and choral music.

Investing a portion of our annual budgets in the commissioning a new piece can be a risk – but it is a risk worth taking, and it is a risk we all need to do on a regular basis. “Be Brave, be Courageous!”

Here are a few basic steps we can all take to nurture composers and ultimately ensure a brighter future for choral music:

- Never use photocopied music without a license to do so from the composer or the publisher.
- Budget for the purchase of music.
- Always pay the appropriate fees for performing choral music to the performance collection agencies in your country.
- Seek out composers living in your area and befriend them.
- Budget for the commission of new work on a regular basis.
- Be courageous in your choice of composer – don't always go for the safe and well worn options.
- Perform at least one new piece of choral music in every concert.
- Always invite the composer to attend the last rehearsals and the premiere performance.
- Always acknowledge the presence of the composer of a work in a concert.

What is the future of choral composition? I wish I knew.

What I do know, however, is that we must take active steps now to prepare our singers, our choirs, our conductors, and our composers (when they are young) to be able to participate in whatever exciting music evolves in the future - and there are some very simple initial steps that can take choral directors down that road right now. And by opening our ears and keeping our minds alert to the wonderful creative possibilities of the Choral Art, we can ensure that there is indeed a bright future ahead.

Edited by Gillian Forlivesi Heywood ●

Freelance Australian Composer and Conductor, **Stephen Leek** has long associations with some of the finest and most innovative choirs around the world including Gondwana Voices (Australia), the Tapiola Children's Choir (Finland), Kamēr...Choir (Latvia), The Formosa Singers (Taiwan), and his own choirs, vOiCeArT and The Australian Voices, that he co-founded and conducted for 17 years until recently. As a conductor, Leek is in demand to work as guest conductor around the globe. As a composer Leek writes in his own distinctive contemporary style that is often imitated by others, and his works, which have broad appeal, are performed by a wide selection of choirs throughout the breadth of the world. He has been commissioned by some of the leading choral groups. Having written 13 operas, numerous orchestral and chamber works, music for education and dance, yet, Leek is often credited as the “founder of Australian choral music” through his composition of over 700 innovative choral works. A Churchill Fellow, Leek has received many national and international awards including the prestigious “Robert Edler International Choral Prize” for his contribution to global choral music. Leek is currently Vice President of the International Federation for Choral Music and also the Artistic Director of the Shanghai Youth Choir.



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The last decade has witnessed a dramatic increase in the popularity of overtone singing in its various forms, and choral music is no exception. More new works for chorus with overtone singing are being composed and more choirs are giving it a try. Overtone singing is being recognized now as a true musical genre that will continue to grow in acceptance as more people are introduced to it. Overtone singing may embrace a wide variety of musical styles and expressive possibilities, and it has a powerful potential for physical and intellectual benefit as well. Overtone singing sounds good, and it is good for you.

The purpose of this article is to de-mystify overtone singing and to offer compelling reasons for choir directors to try it with their choirs. Overtone singing is much more than a mere special effect. It is a powerful means of expression that choirs can take advantage of. It is also a useful tool for voice development and ear training. It is easier to sing overtones than some directors might think, and students enjoy it very much.

The references given at the end suggest resources for information on topics that cannot be included within the limitations of this article:

- the historical background of overtone singing and its current uses (Tongeren)
- a scientific explanation of what happens vocally in overtone singing (Levin/Edgerton)
- a method for teaching the technique to a choir (Hinds)

There is also a list of recommended compositions for choirs using overtone singing for the first time.

Before proceeding, a brief definition of overtones and their function in music is in order. Every musical note is actually a composite sound consisting of a fundamental tone, which is usually the pitch we perceive, combined with a number of additional pure tones above it called harmonics or overtones. These overtones are not normally heard individually, but they are important elements of the sound. The greater or lesser prominence (amplitude) of some of the overtones over the others determines the timbre, or tone color, of the note. It is the overtone structure, called the 'spectrum', which makes the sound of each voice or instrument unique and identifiable, and allows us to distinguish the sounds of the various musical instruments and also to recognize individual voices. The significance for singers is that overtones are the very basis of vowels, timbre, resonance, and intonation.

The term 'overtone singing' refers to techniques that allow a singer to isolate one of the natural harmonic partials in the overtone series of a sung fundamental pitch, thus making audible two discrete pitches simultaneously. This phenomenon is accomplished by altering the shape of the vocal tract in the same way one uses vowels in speech or singing. In the traditional overtone-singing styles, the singer typically creates a drone-based musical texture with a melody of overtones over an unchanging fundamental pitch.

However, the overtone singer is not necessarily limited to a static fundamental note. The author has developed a truly contrapuntal style of singing, vocally producing two musical lines simultaneously – the fundamental line and the overtone line. One can move both fundamental and overtone lines independently, as long as each note of the overtone line is a natural harmonic of the current fundamental pitch. More and more singers are beginning to sing polyphonically, and this ability can certainly be exploited in choral music.

Figure 1 provides a notated example of an overtone series on the fundamental pitch *G* in men's range. The interval pattern of the overtone series is always the same relative to the fundamental pitch. Remember that these are not exactly the same as equal-tempered pitches: the octaves and fifths are perfect (i.e. do not beat), the 5th partial is a big major third, and the 7th and 11th partials are much flatter. As one progresses beyond the 12th partial, the intervals become progressively smaller.

Stuart Hinds

composer, singer, choral
conductor, and teacher



Figure 1: notation of overtone series on fundamental G, partials 1-12

Audio files of the author singing an overtone series on G and a short excerpt of polyphonic overtone singing can be heard at www.stuarthinds.com on the Sound Clips page, along with recordings of several compositions that use the technique.

Overtone singing is perfectly natural and safe for the voice when done properly. Some singers who practice Tuvan/Mongolian 'throat singing' techniques may apply muscular pressure in an attempt to suppress the fundamental in favor of the overtones, but it is possible to produce overtones without any such stress, and teachers should monitor their students to make sure no vocal abuse is taking place. All the vocal tract manipulations in overtone singing occur in the resonating areas of the vocal tract, not the phonating area. The types of vocal tract shaping used in overtone singing are the same as those used in traditional singing when changing vowels, registers, or timbre. None of the adjustments of the vocal tract used in overtone singing is inconsistent with good 'open throat' singing.

There are several advantages in using overtone singing with a choir. First, there is the potential benefit of overtone singing relative to improvements in normal singing, particularly the effects on vocal resonance and increased understanding of the relationships between overtones, vowels, resonance, and timbre. Secondly, overtone singing contributes to better musicianship in general, as a result of training the ear in interval recognition and intonation. (For more detailed information about these topics, see 'Argument for the Investigation and Use of Overtone Singing,' in the *Journal Of Singing*, Fall 2005).

Consider also that overtone singing is a multicultural activity – an opportunity to learn about and celebrate the music of other cultures. Overtone singing also adds variety to concert programs and to rehearsal regimes. Singers will enjoy doing it and benefit from the experience.

The main reason for using overtone singing in music is of course the beauty of the sound. That distinctive sound is both effective and affective; it can be a powerful means of expression. When people hear overtone singing for the first time, the universal reaction is one of amazement. With its otherworldly quality, it is easy to see how the sound of overtone singing is often associated with sacred utterance.

It should be emphasized that anyone can learn to sing in this manner. The author firmly believes that any person who can breathe, phonate, and form vowels can perform overtone singing. Moreover, one does not have to be either a virtuoso singer or a specialist in overtone singing to enjoy overtone singing. In fact, most choral works with overtone singing do not call for a particularly high level of overtone singing technique. As the genre continues to develop, a repertoire will be generated, including works demanding a wide range of skill levels.

Of course, if a choir is to have success with an overtone-singing piece, the director must be fairly secure in the technique. Even if a clinician is hired to do a workshop session with the choir, the director must still do all the follow-up and should have some idea of what is going wrong if a student has difficulty. For those who work in an educational setting, this might be a good summer holiday or semester break project. You can learn the basic technique on your own using the video demonstration created by the author to accompany his article (see below). Then, it is not that difficult to find a few minutes here and there to get in a little practice: in the shower, driving, waiting for an appointment or for your kettle to boil. You will be amazed at how well you can do in a couple of weeks with just a few minutes of casual practice a day.

A complete lesson plan for teaching overtone singing to a choir can be found in the author's article, 'How to Teach Overtone Singing to a Choir' in the *Choral Journal* (USA), October 2010 issue. A video demonstration by the author that accompanies the article is posted at www.stuarthinds.com.

You are likely wondering how much can be expected from singers who have just learned the basic technique. Certainly their abilities will be limited, but the choral effect of many voices together makes it possible to get excellent results with beginners, especially experienced choral singers with good basic vocal technique at the outset. In general, singers should not be expected to have much control over the precise overtones produced, so there will be a certain amount of indeterminacy, and that fact should be taken into account in compositions to be performed by singers of limited overtone-singing skills. The best effects can be achieved in musical situations where some indeterminacy is actually a desirable quality.

A few examples follow, ones which demonstrate some of the ways overtone singing may be effectively used by choirs new to the technique. In all these compositions, an attempt was made to

incorporate and integrate overtone singing in musical and meaningful ways. They show how various overtone-singing techniques have been employed for purely musical effects such as timbre contrast, dramatic gesture, and the creation of texture. Additionally, some ways overtone singing can be evocative of the text (or better, evoked by the text) are presented.

Consider the composition *Autumn Moon* (SATB and piano, with some *divisi*). Most of the piece has no overtone singing at all. There are two brief spots where overtone singing is used as text painting (at 'or when it hides for a moment behind a passing cloud' and 'I hear the song of the wind in the branches'). In these passages, the singers are given only the fundamental pitch and allowed to improvise on the partials that work best for them, thus creating a subtle but complex and colorful texture. Overtone singing is prominently featured only in a passage where the melody and harmony are taken over by the piano while the choir creates a harp-like texture of overtone *glissandi*, with the women's voices alternating and overlapping with the men's [Figure 2]. The singers need not be precisely in unison on the partials of these *glissandi* as long as they create the desired shape, ascending or descending, at the proper time metrically. The small circle over the notehead indicating harmonics is a notational technique found in scoring for strings. The vowel /u:/ is specified to produce a lower partial as a starting point for the *glissando*, not to be sustained.

The image displays two staves of musical notation. The top staff is a SATB choir score, with parts for Soprano, Alto, Tenor, and Bass. The bottom staff is a piano accompaniment. The choir parts feature a melody line with a small circle above the notehead, indicating a harmonic or overtone. The piano part provides a harmonic accompaniment. The score is for the piece 'Autumn Moon' by Stuart Hinds, measures 51-60.

Figure 2: Hinds - *Autumn Moon*, mm. 51-60

It is common for the overtone singing in a choral piece to consist of no more than a given fundamental pitch and the direction to bring out overtones, *ad lib.*, but it is easy to do more without raising the difficulty level. Simple verbal instructions can be used to suggest more specific musical effects. In one passage from *Winter* (SATB unaccompanied), singers are asked to concentrate on the highest harmonic partials possible to illustrate the imagery of freezing cold in the lyrics. Further, the lyrics themselves are used to generate overtone-singing effects. In the bass part, measure 45, diphthongs in the words are elongated to produce *glissandi* of overtones, descending – ‘fierce’ and ‘fearful’ (/i3/) and ascending – ‘voices’ (/oi/).

Figure 3: Hinds – *Winter*, mm. 38-46

In this piece for two-part children's choir, the /n/ is used in alternation with overtone singing to create an on/off effect of the overtones. The use of the vowel /i/ means that high-pitched harmonic partials will be produced. Again, the descending glissando gestures are notated graphically.

Figure 4: Hinds – *An Imaginary Landscape*, mm. 14-19

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Figure 5 is a musical score for the piece *Meeres Stille* by Hinds, measures 24-28. It is written for SATB voices and Solo parts. The Solo parts are marked *mf* and *mp*. The vocal parts (Soprano, Alto, Tenor, Bass) are marked *p*, *mf*, and *p* with a dynamic gesture. The lyrics "Oh - ne" are written under the Soprano Solo part. The score includes a "Bass Solo" and "Soprano Solo" section. The vocal parts have a "staggered breathing" instruction. The lyrics "Oh - ne" are written under the Soprano Solo part. The score includes a "Bass Solo" and "Soprano Solo" section. The vocal parts have a "staggered breathing" instruction.

Figure 5: Hinds – *Meeres Stille*, mm. 24-28

Figure 6 is a musical score for the piece *The Wind* by Hinds, measures 55-59. It is written for Soprano 1, Soprano 2, Alto, S 1, S 2, and A. The score includes a "Bass Solo" and "Soprano Solo" section. The vocal parts have a "staggered breathing" instruction. The lyrics "Oh - ne" are written under the Soprano Solo part. The score includes a "Bass Solo" and "Soprano Solo" section. The vocal parts have a "staggered breathing" instruction.

Figure 6: Hinds – *The Wind*, mm. 55-59

Though the lower partials of any fundamental pitch are triadic, overtone singing is not limited to tonal or modal music. Any type of chord configuration can still be used in the fundamental part. In this passage from *Meeres Stille* (SATB unaccompanied), a whole-tone cluster is constructed without overtones and then overtones are added in a dynamic gesture. The /u/ vowel will produce low-pitched overtones.

The following excerpt from *The Wind* (SSA unaccompanied) uses overtone singing as a rhythmic feature and a celebration of the ethnic origins of overtone singing in central Asia. The idea comes from Tuvan throat singing, where the dotted rhythm is used to represent the sound of horses galloping. In this case, specific partials were notated, but they may be treated as indeterminate because it is the rhythmic neighbor-tone gesture that is of greatest importance here. Other passages in this work use overtone glissando shapes to represent the whistling wind.

One should not think that overtone singing in choral music is limited to these types of textures. There are more and more works being composed that call for a higher level of overtone-singing skill, requiring control of the partials being sung and even polyphonic singing. And greater skill allows a greater range of musical expression.

Directors of choirs of all ages and singing ability are strongly encouraged to consider trying overtone singing. It is easier to sing overtones than some directors might think. The basic technique can be taught in just a few minutes, and it does not require much rehearsal time to make good progress. Overtone singing can easily be incorporated into the warm-up regime, and is an outstanding platform for the teaching or improvement of vocal resonance and intonation. The time spent on overtone singing will pay dividends in improved awareness of the voice, increased musical cognition, and the enjoyment of singing.

To help you get started, a list of suggested compositions for chorus with overtone singing is given below. This information is primarily targeted at directors who have never used overtone singing with their choirs before. These works have been recommended because they offer a good chance of success and choir members have enjoyed singing them. The principal selection criterion for these pieces was that they be appropriate for choirs using overtone singing for the first time. This means that singers are not expected to bring out particular harmonics or change the fundamental while singing. The result of the overtone singing is therefore somewhat indeterminate, but that type of texture can be used to good effect in certain musical situations, as these works attest.

Ben Allaway – *Walking Songs* (2002, Thresholds)
 Vaclovas Augustinas – *Anoj pusėj Dunojėlio* (Hinshaw)
 Stuart Hinds – *Autumn Moon* (2004, Hofmeister)
 Stuart Hinds – *Winter* (2005, Hofmeister)
 Sarah Hopkins – *Past Life Melodies* (1991, Morton Music, several voicings available)
 Knut Nystedt – *Immortal Bach* (1988, Norsk Musikforlag)
 Peteris Vasks – *Piedzimšana* (2008, Schott)

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Stuart Hinds is active as composer, singer, choral conductor, and teacher. The majority of his compositions involve the use of overtone singing, including works for solo voice, for voice with instruments, and choral works. Hinds has presented concerts, lecture-demonstrations, and workshops throughout the US and Europe. He is a published author and composer, with articles in the *Journal of Singing* and *Choral Journal*, and choral compositions with Friedrich Hofmeister Musikverlag. Hinds earned a Doctor of Musical Arts degree in music composition from The University of Michigan. Email: stuarthinds@yahoo.com



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Behind the Pied Piper's Seven Hills
Paying a visit to Wolfram Buchenberg in the Bavarian Allgäu
Interview by **Arne Reul**

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When the new and the old become original
Andrea Angelini

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Behind the Pied Piper's Seven Hills

Paying a visit to Wolfram Buchenberg in the Bavarian Allgäu

The music of Wolfram Buchenberg is becoming more and more established in the repertoires of numerous choirs. The choral music label Spektral will soon release a CD of *a cappella* music, the first to be exclusively dedicated to the composer, sung by Cantabile Regensburg under Matthias Beckert. Ensembles searching for sophisticated contemporary literature will find what they are looking for in the works of Buchenberg. Works like *Ich bin das Brot des Lebens* (I am the bread of life), *Von 55 Engeln behütet* (Protected by 55 Angels), *Veni dilecte mi*, and *Vidi calumnias et lacrymas* have been enthusiastically received by the public. And some of his charming folksong arrangements, such as *Kein schöner Land* (No land more beautiful) have even been sung by choirs in America and Asia.

It is no coincidence that this native of the Allgäu region has enriched choral music in particular with respect to sonority: the beauty of a mountain panorama can, in a way, be transposed to the vertical plane of a musical composition – just like Buchenberg transforms the interaction of voices into sophisticated and appealing choral sounds. Recently, *Neue Chorzeit* met up with the composer in Marktoberdorf, where he spends many weeks each year composing.

Arne Reul: Herr Buchenberg, many of your compositions are commissioned works for choirs. How did you get started on that?

Wolfram Buchenberg: The first choir that I composed for was the Madrigal Choir of the Hochschule für Musik und Theater in Munich, in which I sang in for twelve years. I knew exactly what this choir was capable of musically, and I was able to use that knowledge to compose accordingly. I've continued writing at roughly that level of difficulty, i.e. for ambitious or semi-professional choirs.

AR Working directly with choirs can really give new motivation to a choir. Do the choirs or choirmasters come to you? How does it work?

WB Usually, a choir director comes to me asking for a composition for his or her choir – often for a concert. If I have the time and the project interests me, I'll first want to know what kind of a choir I'm dealing with and how much I can demand of it. I want to get to know the choirs that I work with because after all, I have to compose something that they are capable of singing. I have managed to compose something that is challenging, without being either too easy or too hard. In most cases, I aim for the upper limit of what a choir is capable of. If I really demand a lot from a choir, then they'll have to exert themselves, but they learn from it and afterwards they can also be a little proud.

AR Do you also attend rehearsals?

WB When I have the opportunity, I like to sit in on the rehearsals because that way I get feedback. I can also get a better idea of exactly which sections of the piece are giving the singers trouble. Getting feedback is helpful for when I compose other pieces in the future.

Interview by
Arne Reul

71



AR Many of your compositions are incredibly gratifying pieces for the choirs. Your music is very singable, and the singers can really wallow in the melodic element...

WB I think that there are always links in my music with older choral literature. I want to compose music that is always melodic and singable, I will never demand anything that is unpleasant and potentially even vocally damaging. While I am composing, I always try out everything myself. If I wouldn't inflict something on myself as a singer, then I won't inflict it on any choir either. But there also are techniques that you won't find in traditional choral music. The sounds alone are different now from what they were 100 years ago. Also, there's voice-leading with diverging sounds, where all the singers in the choir sing individually and independently from their neighbours.

AR And then there are very demanding rhythmic passages as well...

As far as complexity is concerned, I try to strike a balance. If the harmony is difficult, then I try to make the voice-leading easier within that harmony, so that it is still do-able for non-professionals. If I made everything (rhythm, harmony, melody) extremely complex all at the same time, then I would really need to get professional choirs who never do anything else but sing such music. What I strive for, in a way, is to strike a good balance between the difficulty of the music and the impact that it has on the listener. By all means, a piece may be difficult, but that difficulty should also add something to the music. What's the point of music that is just difficult, but that doesn't sound good?

AR You also compose for children's choirs. There are smashing pieces like '7 Zaubersprüche für Mädchenchor' (Seven Magic Spells for girls' choir), 'Silere et audire', and the syllabic 'Gulla, mille gullala bena'.

WB I have to admit I don't really like composing for children's choirs because it is very difficult. It's easiest to compose for professional choirs, since you can basically expect them to be able to handle just about anything. Then, putting it colloquially, I can just write as it comes. But the less experienced the choir, the more difficult it is. And the harder it is for me to remain true to myself, because I usually do have a specific sonority in mind. Composing music for a children's choir that is both exciting and do-able really is like trying to square the circle.

AR What's remarkable is that you often incorporate elements of movement for the children's choir – and at the same time, there are pieces that, rhythmically, are very tricky.

WB I think that kids generally sit around too much and so it's important to get them to move around. Children need to

unwind physically, and I think that it's important to give them the opportunity to do so. Some young people can hardly manage to stand on one leg, and others have trouble coordinating their own body movements! However, I think that we shouldn't underestimate kids. 'Silere et audire' is a piece with Latin lyrics written by Anselm of Canterbury. If you open up this world to the kids, you can also expect them to be able to handle more difficult texts. At least they'll be able to sense the atmosphere. I think that such meditative phases are just as important for kids as is the opportunity to express themselves rhythmically, like with 'Gulla, mille gullala bena', which is very strongly based on the rhythms of an [invented] language.

AR You mentioned Anselm of Canterbury. About half of your choral works are sacred music. What is your approach when it comes to sacred music?

WB There are great sacred texts out there that really speak to me, and so I find it completely natural to put them to music. Many of the texts that I treasure are not very well known, for instance those of Meister Eckhart or, as I say, Anselm of Canterbury. Through my music, they reach a wider audience. I usually find that sort of thing more interesting than setting yet another Magnificat to music.

AR You also arrange folksongs for choirs. Out of all the work you do, where do these arrangements fit in your output?

WB I don't focus on it that much any more. I do enjoy it because I like folklore and folksongs, but in the end it's more a craftsman's job tackled with significantly less doubt than when I compose my own works. Some of these arrangements were actually created for performance by schools or youth choirs, so you could say it's my practical service to humanity. (*laughs*) But I'm really delighted that 'Kein schöner Land' is being sung so much. There are probably even people out there who only know me because of that piece. Sometimes I think of how Carl Orff must have felt, knowing that most people were only familiar with his 'Carmina burana'. How awful! To leave behind such a vast body of work, and only one of them really sticks. I hope that that will not be the case for me with 'Kein schöner Land'. It doesn't matter to me whether it's sung by a Japanese, English, or Korean choir, the only thing that I really care about is that they sing it well. Even though, naturally, in terms of language it wouldn't be quite the same.

AR To all intents and purposes, folksong arrangements also offer choirs the opportunity to move indirectly towards contemporary choral music via a familiar piece.

WB Since the singers already at least know the tune, the initial anxiety is diminished. But, they always say that people are afraid

of contemporary music. In my experience, it's the complete opposite! Take a look at the programmes for the Marktoberdorf Chamber Choir Competition – many people expect to hear contemporary choral music, and they're disappointed if they don't. If the music is well performed, you can make a much greater impact with contemporary music than with older, more familiar pieces. I'm very certain that the quality of a choir improves when it tackles contemporary music.

AR Your latest choral piece, 'Tombeau de Josquin Desprez', is for 16 voices.

WB That is a piece that I initially began on my own initiative. I stumbled upon the text and wanted to make a 16-part piece out of it. But if you have no performance date scheduled, then such a work can end up just sitting there for ten years. So when Martin Steidler from the Heinrich Schütz Ensemble Vornbach came to me asking for a composition, I said that I would agree to do it as long as it could be that 16-part choral piece that I wanted to finish anyway. Premiering the piece with the Via-Nova-Chor München as well was an ideal collaboration.

AR How do you deal with sound when you compose for 16 parts?

WB First of all, when you compose for a 16-part choir, you need to write in a lot more rests! (*laughs again*) You can't just write out 16 continuous parts. I prefer picking out certain moments during the piece where everyone comes in and sings together at the same time, as a means of building up the intensity. Also, you can then distribute the musical events more evenly on several staves more easily. Thus, having more parts can actually make a piece easier for a choir, because one part won't need to struggle with a difficult leap – that'll go to another part..

AR This piece has fascinating soundscapes, and at the same time the music is very moving.

WB I sure hope so! The 100 singers of those two choirs were really very impressive. When you have such a large group of singers and you come to a point in a piece where everyone, all 16 parts, are singing at once, and the other way round, sounds gradually disentangle themselves, it produces a sound with incredible force. If that were now sung by a notably smaller choir, they have to be really good in order to achieve that fullness of sound.

AR Is this also where your fascination for composing for voices comes from?

WB My fascination for composing for voices lies in the voice in itself. Nothing else speaks to us like the voice, with all of its expressive possibilities. And the voice has an advantage over the instrument. Right now we are talking with one another – it goes

beyond the voice. Many things are being revealed unconsciously, for example states of stress. I rarely consciously decide how I talk and at what pitch, but I'm constantly influencing others by the way I talk, and *vice versa*. I even believe that just listening to the voice can have healing effects. It feels good to listen to some people, no matter what they're saying – it's just the way they talk. It often has a quite therapeutic quality.

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*Translated from the German by Holden Ferry, USA
Revised by Gillian Forlivesi Heywood, Italy and
Irene Auerbach, Germany
Edited by Graham Lack* ●

Born in 1962 in Oberallgäu, **Wolfram Buchenberg** is one of Germany's most distinguished choral music composers. Well over half of his works are composed for voice. Buchenberg gained his first major musical experiences in the choral and instrumental ensembles of Marktoberdorf Gymnasium. Afterwards, he trained as a teacher for music in secondary schools, music and and also studied composition at the Hochschule für Musik und Theater in Munich, where he now teaches. He celebrated his first real success as a composer with the Hochschule's renowned Madrigal Choir. In 1993 the choir won First Prize in the 'Contemporary Choral Music' category at the international choral competition, Let the Peoples Sing, organized by the BBC in London, with pieces that Buchenberg had composed especially for the choir, *Beschwörung* (Spell) and *Störung* (Disturbance). Since then, many choirs have taken an interest in the composer and commissioned works from him. Through close work with the ensembles, he composes expressive pieces that prove to be highly successful in performances by ambitious amateur choirs. Buchenberg's music is both modern and sophisticated, without ever drifting into the theoretical realm, and often produces strong emotional and physical sensations.

E-mail: wolfram.buchenberg@gmx.de



Veni, dilecte mi!

Musik: Wolfram Buchenberg (*1962)

Text: Canticum canticorum 7, 12-13

♩ = 60

p *mf*

Sopran 1
Ve - ni, di - lec - te mi, di - lec - te mi, e - gre - di - a - mur in ag -

Sopran 2
Ve - ni, di - lec - te mi, di - lec - te mi, e - gre - di - a - mur in ag -

Alt 1
Ve - ni, di - lec - te mi, di - lec - te mi, e - gre - di - a - mur in ag -

Alt 2
Ve - ni, di - lec - te mi, di - lec - te mi, e - gre - di - a - mur in ag -

Tenor
Ve - ni, di - lec - te mi, di - lec - te mi, e - gre - di - a - mur in ag -

Bariton
-

Bass
-

9

p *p* *p* *p* *mp* *p* *p*

- rum, ve - ni, di - lec - te mi, di - lec - te

- rum, ve - ni, di - lec - te mi, di - lec - te

- rum, ve - ni, di - lec - te mi, di - lec - te

- rum, ve - ni, di - lec - te mi, di - lec - te

- rum, ve - ni, di - lec - te mi, di - lec - te

- rum, ve - ni, di - lec - te mi, di - lec - te

ve - ni, di - lec - te mi, di - lec - te

ve - ni, di - lec - te mi, di - lec - te

14

mi, e - gre - di - a - mur in ag - rum, e - gre - di - a - mur in

mi, e - gre - di - a - mur in ag - rum, e - gre - di - a - mur in

mi, e - gre - di - a - mur in ag - rum, e - gre - di - a - mur in

mi, e - gre - di - a - mur in ag - rum, e - gre - di - a - mur in

8 mi, e - gre - di - a - mur, e - gre - di - a - mur,

mi, e - gre - di - a - mur in ag - rum, e - gre - di - a - mur in

mi, e - gre - di - a - mur in ag - rum, e - gre - di - a - mur in

18

ag - rum, com - mo - re - mur in vil - lis. Ve - ni,

ag - rum, com - mo - re - mur in vil - lis. Ve - ni,

ag - rum, com - mo - re - mur in vil - lis. Ve - ni,

ag - rum, com - mo - re - mur in vil - lis. Ve - ni,

8 com - mo - re - mur in vil - lis. A

ag - rum, in vil - lis. Ve - ni,

ag - rum, in vil - lis. Ve - ni,

di - lec - te mi, di - lec - te mi.

di - lec - te mi, di - lec - te mi.

di - lec - te mi, di - lec - te mi.

di - lec - te mi, di - lec - te mi.

8 a a

di - lec - te mi, di - lec - te mi.

di - lec - te mi, di - lec - te mi.

mf Ma - ne sur - ga - - - mus ad vi - ne - as.

mf Ma - ne sur - ga - - - mus ad vi - ne - as.

mf Ma - ne sur - ga - mus ad vi - ne - as.

mf Ma - ne sur - ga - - - mus ad vi - ne - as.

mf sur - ga - mus ad vi - ne - as.

mf Ma - ne sur - ga - - - mus ad vi - ne - as.

mf Ma - ne sur - ga - mus ad vi - ne - as, ad vi - ne - as. Vi-de-

31 *cresc.*

Vi - de - a - mus si flo - ru - it vi - ne - a, si flo - res fruc - tus par - tu - ri - unt, si

cresc.

Vi - de - a - mus si flo - ru - it vi - ne - a, si flo - res fruc - tus par - tu - ri - unt, si

cresc.

Vi - de - a - mus si flo - ru - it vi - ne - a, si flo - res fruc - tus par - tu - ri - unt, si

cresc.

Vi - de - a - mus si flo - res fruc - tus par - tu - ri - unt, si

cresc.

Vi - de - a - mus si flo - res, flo - res fruc - tus par - tu - ri - unt, si

cresc.

Vi - de - a - mus si flo - res fruc - tus par - tu - ri - unt, si

cresc.

- a - mus si flo - ru - it vi - ne - a, si flo - res fruc - tus par - tu - ri - unt, si

35 *ben f cresc.*

flo - ru - e - runt ma - la pu - ni - ca: i - bi da - bo ti - bi u - be - ra

ben f cresc.

flo - ru - e - runt ma - la pu - ni - ca: i - bi da - bo ti - bi u - be - ra

ben f cresc.

flo - ru - e - runt ma - la pu - ni - ca: i - bi da - bo ti - bi u - be - ra

ben f cresc.

flo - ru - e - runt ma - la pu - ni - ca: i - bi da - bo ti - bi u - be - ra

ben f cresc.

flo - ru - e - runt ma - la pu - ni - ca: i - bi da - bo ti - bi u - be - ra

ben f cresc.

flo - ru - e - runt ma - la pu - ni - ca: i - bi da - bo ti - bi u - be - ra

ben f cresc.

flo - ru - e - runt ma - la pu - ni - ca: i - bi da - bo ti - bi u - be - ra

39 *ff*

me - a, u - be-ra me - a, u - be-ra me - a, u - be-ra,

me - a, u - be-ra me - a, u - be-ra me - a, u - be-ra,

me - a, u - be-ra me - a, u - be-ra me - a, u - be-ra,

me - a, u - be-ra me - a, u - be-ra me - a, u - be-ra,

8 me - a, u - be-ra me - a, u - be-ra me - a, u - be-ra,

me - a, *mf* u -

me - a, *mf* u -

45 *mf*

u - be-ra me - a, u - be-ra me - a, u -

mf u - be-ra me - a, u - be-ra me - a, u -

mf u - be-ra me - a, u - be-ra me - a, u -

mf u - be-ra me - a, u - be-ra me - a, u -

mf me - a, u - be-ra me - a, u - be-ra me -

8 u - be-ra me - a, u - be-ra me - a, u -

- be-ra me - a, u - be-ra me - a, u - be-ra me -

- be-ra me - a, u - be-ra me - a, u - be-ra me -

50

- be - ra me - a, u - be - ra me - a, u - be - ra.

- be - ra me - a, u - be - ra me - a, u - be - ra.

- be - ra me - a, u - be - ra me - a, u - be - ra.

- a, u - be - ra me - a, u - be - ra.

8 - be - ra me - a, a.

- a, u - be - ra me - a, u - be - ra.

- a, u - be - ra me - a, u - be - ra.

56

Ve - ni, di - lec - te mi, e - gre - di - a - mur in ag - rum.

Ve - ni, di - lec - te mi, e - gre - di - a - mur in ag - rum.

Ve - ni, di - lec - te mi, e - gre - di - a - mur in ag - rum.

pp *p* Ve - ni, di - lec - te mi, e - gre - di - a - mur in ag - rum.

8 Ve - ni, di - lec - te mi, e - gre - di - a - mur in ag - rum.

in ag - rum.

in ag - rum.

70

W.B. 30. 11. 2009



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Andrea Angelini
ICB Managing Editor

Andrea Angelini: How would you describe your compositional style?

Romuald Twardowski: The features of my music are a moderately modern but communicative musical language, domination of melodic line, limited ornamental elements, clear instrumentation and perfect correlation of music and text. According to various music encyclopaedias, my music represents a separate style in Polish contemporary music. My musical sensibility was formed by different factors and circumstances: traditional church singing (pre-war Polish Vilnius was famous for that), the sound of the church organ, folk melodies, orthodox church music, and the music of Beethoven, Tchaikovsky, and later on, Bartok, Stravinsky, Ravel and Szymanowski. My soul was always closer to European Mediterranean culture than to the Northern European one. All my experiences blended together, and after many years I think I have created a couple of compositional solutions which distinguish my music.

AA How was it possible to continue composing sacred music during the communist period?

RT In the 1940s and 1950s under Stalin there were major repressions which cost the lives of thousands of patriots. Poland, compared to other communist countries, was in many aspects in a slightly better situation, as most of the agriculture remained in private hands and the Catholic church was active. After 1956, artists received a little more freedom, and composers especially could work almost without limitations. It became possible to found a festival of contemporary music 'Warsaw Autumn', which presented the latest trends in international contemporary music. But sacred music was not present at all and there was a lack of interest in this field by composers of the time. No limitations were imposed by the authorities. It was against such a tendency that I composed sacred music, including a setting of Psalm 149 in 1962 and in 1976 my *Laudate Dominum*. In 1968 the *Small Orthodox Liturgy* was performed and a little later Penderecki presented his large work inspired also by Orthodox church music - *Utrenja*. I think the '60s and '70s were the best times for Polish music.

AA Do you think that the avant-garde, so popular after the war until the 1980s, is today definitely dead?

RT Well, the, good times for the avant-garde and its apostles have passed away. Today it proposes nothing new as it is busy with eating its own tail. But 'Warsaw Autumn' still presents a wide range of music but, like many festivals and competitions, does not cause so much emotion as in the past. The demise of the avant-garde is best seen against a composer like Pierre Boulez. The founder of Domaine Musicale, promoter of pointillism, total serialism and other related techniques is now the eager promoter of romantic composers!

AA How has your own style has changed over the years?

RT Towards the end of 1960s I composed several operas, this genre making me modify my style. I needed greater expression, dramatic effects and strong contrasts. The operas *Lord Jim* [1973] and *Maria Stuart* [1980] demanded a different musical language and new compositional techniques. This new style I was to call my expressive style – full of emotions and fierce feelings. Later on my music became calmer and more simple. The *Concerto breve*, *Serenade* and the Violin Concerto, as well as several choral compositions are examples of the new simplicity.

AA What are your inspirational sources? What allows you to vent your emotions?

RT Art develops by way of evolution not revolution. In the '60s, during the reign of terror by the avant-garde, the new was promoted as being superior to the old. I dared to say the new is not always better than the old, as what is new today will be old tomorrow. I proposed the criterion of the original, distinguished from the new. This allows the composer to use traditional musical elements like the triad, but in a new and original manner. I could realize my vision at last – a synthesis of the new and the



old, where the past connected with the present. The result was a style I dubbed neo-archaism, quite close to the music of my teacher Nadia Boulanger. In my Paris period I also travelled to Italy. In some works like *Antiphons*, *Three studies of Giotto*, *Petrarca Sonnets*, and the *Florence Impressions*, I implemented my ideas and paid tribute to a country that would be the home of my dreams. The land of great artists and great art. The dominating emotion in my music at the time was a sense of delight coupled with joyous surprise, and I hope this is clear to the listener.

AA When you sit at the desk, and put those little dots on paper, are you controlling the pencil, or does it have a melodic life of its own?

RT The avant-garde composer has no time for melody. But in my music it plays an important role. And if the pencil is leading me or I am controlling it depends on the mood I am in or, as one says, my inspiration.

AA You were born in Lithuania, the country of the ancient *sutartinės*.¹ Has your style been affected by this particular style of folk music?

RT During the 1950s I came into contact with Lithuanian folk music, and with a lecturer called Jadwiga Čiurlionis, the sister of the famous Lithuanian composer and painter Konstantinas Čiurlionis. She wrote several major books on the genre, offering quite detailed analysis of the sometimes cacophonous multi-voiced expression that allocates *sutartinės* a separate place in the musical development of Lithuania. This archaic form of group singing – akin to a style found in the Balkans – is the source of the aleatoric technique that I often employ in my instrumental music. I used it, too, in my choral works *Hosanna II*, *Lithuania Variations* for brass quintet and *Lithuania*, the latter an orchestra work composed for the 100th anniversary of the birth of Polish Nobel Prize winner Czesław Miłosz, who was also born in Lithuania. It seems I am the only Polish composer to have used authentic Lithuanian folklore, and even the *Lithuanian Rhapsody* by Karłowicz was based on Belarusian folklore. Generally speaking, since 19th century many Polish artists have been inspired by the country, Stanisław Moniuszko, who wrote the cantata *Milda*, or writers like Krąszewski and Mickiewicz. But there always was a big difference between the brisk rhythms of Polish folk melodies and overtly calm and in some ways monotonous folk music of Lithuania.

AA Technology dominates our own age. And young people seem obsessed with technical developments. Do we still need composers who write for choirs?

RT Just because young people are so immersed in things technological does not mean they have lost interest in music, or literature, or even art in general. But without art they are often unable to understand the world. The choral movement is the easiest and the most democratic way of meeting young people's artistic aspirations. And it offers a great opportunity for social life, travel and meeting new people. As a jury member of many choral festivals in Poland I can safely say that the proportion of

young people in choirs has grown surprisingly year by year. Many composers, especially those connected with the so-called avant-garde, did not concern themselves with choral music. But as it becomes increasingly difficult to get performances of instrumental compositions, they have started to turn towards choirs as a form of musical expression.

AA What is still missing from your catalogue? What work you would like very much to compose?

RT A string quartet perhaps, maybe I would write like to compose one.

AA If you were able to meet Palestrina, what would you tell him?

RT My dear Giovanni, how about a bit less counterpoint and a bit more emotion?

AA Tell me in just three words how choral music is best described.

RT A good choir is merely the 'best vocal orchestra'. My compositional career began with choral music and it will probably end that way. It enables me to present both the Western music tradition and Eastern orthodox music. For a choir to sound well, the music must be the sum of well-written parts!

Translated from Polish by Maciej Przerwa, Poland ●

Romuald Twardowski was born in Vilnius in 1930. During years of occupation he studied the violin, after the war piano and organ. Between 1946-1950 he was an organist in various Vilnius churches. Between 1952-1957 he studied composition in the conservatory of Vilnius. He then moved to Warsaw and continued studies at the Warsaw Academy of Music, between 1957-60 in the class of Bolesław Woytowicz. In 1963 and in 1966 he studied Gregorian chant and medieval polyphony in the class of Nadia Boulanger in Paris. Since 1971 Professor of Composition at the Warsaw Academy of Music. The 1960s and 1970s were a fruitful period, seeing the composition of the operas: *Cyrano de Bergerac* (1962), *Tragedy or the Story of John and Herod* (1965), and *Lord Jim* (1973), and the ballets *Naked Prince* (1960), *Wizard's Sculptures* (1963). The operas *Maria Stuart* and *History of St. Catherine* were completed in the 1980s. The catalogue includes around 200 choral works, and compositions for piano and orchestra. Many works have been performed in the USA, the *Trio* for violin being very successful. Recipient of many prizes and distinctions, including First Prize 'Polish Young Composers Competition', two Grand Prix in Monaco, First Prize 'Prague Spring', Second Place 'UNESCO International Composers' Tribune in Paris, two awards in Tours for choral works, and an AGECE prize (1994). In 2006 he received the 'Paderewski Award' (USA). Jury member of many choir competitions.



Alleluja

Misterioso ♩ = ca 60

Romuald Twardowski

84

T I *p* Al - le - lu - ja al - le - lu - ja
 T II *p* Al - le - lu - ja al - le - lu - ja
 B I *p* Al - le - lu - ja al - le - lu - ja
 B II *p* Al - le - lu - ja al - le - lu - ja

T I *p* al - le - lu - ja, al - le - lu - ja al - le - lu - ja al - le - lu - ja
 T II *p* al - le - lu - ja, al - le - lu - ja al - le - lu - ja al - le - lu - ja
 B I *p* al - le - lu - ja, al - le - lu - ja al - le - lu - ja al - le - lu - ja
 B II *p* al - le - lu - ja, al - le - lu - ja al - le - lu - ja al - le - lu - ja

T I *mf* lu - ja *mf* al - le - lu - ja, *p* al - le - lu - ja
 T II *mf* lu - ja *mf* al - le - lu - ja, *p* al - le - lu - ja
 B I *mf* lu - ja *mf* al - le - lu - ja, *p* al - le - lu - ja
 B II *mf* lu - ja *mf* al - le - lu - ja, *p* al - le - lu - ja

con nuovo respiro ♩ = 72

85

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

rall. pochiss. più mosso ♩ = 80

lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

a tempo

30

ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

33

al - le - lu - ja lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

36

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

40 *p* *f*

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

42 *p* *f*

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

meno mosso

45 *p* *mf* *f*

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le -

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le -

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le -

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le -

♩ = 80

50

mp

lu - ja

al - le - lu - ja al - le - lu - ja al - le - lu - ja

lu - ja

lu - ja

lu - ja

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le al - le - lu - ja

53

f *mp* *f*

al - le - lu - ja al - le - lu - ja, al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja, al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja al - le - lu - ja, al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja al - le - lu - ja, al - le - lu - ja al - le - lu - ja

mp *p* *p* *p*

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

58 *f* *p*

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja al - le - lu - ja al - le - lu - ja

60 *f*

al - le - lu - ja al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja al - le - lu - ja

63 *rall.* *meno mosso* $\text{♩} = 72$ (8)

al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja

al - le - lu - ja al - le - lu - ja



Repertoire

Choral *Tapas*: Scores by 21st Century Spanish Composers – Part 2
Marian Dolan and Nuria Fernández Herranz

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

Please contact Andrea Angelini, ICB Editor
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▲ VokalArs (Spain) conducted by Nuria Fernández Herranz

A visit to Spain opens the door on the ancient and the modern, inviting us to explore an array of cultural influences and customs, a variety of languages and festivals, and, of course, music. We invite you to join us for another *tapas*, a ‘tasting’ of the enormous variety of Spanish choral music ‘flavors.’ Published earlier this year, Part 1 contained information about composers and scores from the Basque Region (<http://scr.bi/ICBSpainPt1>). Here, in Part 2, we journey musically from Catalonia, Valencia, Torrevieja and Murcia along Spain’s east coast to Andalusia in the south; from the Canary Islands and Melilla on the African coasts to Madrid in central Spain; from Burgos and Asturia in the north, to Galicia in the northwest. Our process for selecting music for these two articles ranged from gathering information and recommendations from dozens of Spanish choral colleagues and composers, to collecting scores in a variety of voicings and levels of difficulty, working with six different text languages, finding internet links to scores and videos, and doing it all online across thousands of kilometers. Under each score title, may be found voicing, date, timing, text language and poet. Whenever possible, we again include score and audio links, so readers can ‘taste’ the music themselves. See also the resource information at the end of this article, including playlists and publishers. Here then, is Choral *Tapas* – Part 2. *¡Que aproveche! ¡Gaudir! Enjoy!*

Marian Dolan
conductor, editor, teacher
and
Nuria Fernández Herranz
conductor and teacher

Albert Alcaraz (b.1978; Valencia)

The Valencian region on the east coast of Spain – famous for its *huertas* of vegetables, fruit-trees and flowers, its Moorish history, its *fiestas*, and of course its *paella* – is also the home of conductor/composer Albert Alcaraz. He studied at the conservatories of Alicante, Murcia and Valencia, as well as in Switzerland. Founder of Cor Xivarri, he has performed many world premieres with them. Alcaraz has also served on juries of competitions and taught workshops in Spain and elsewhere in Europe. His choral works, including commissions, have been sung at major choral festivals in Europe (Arezzo, Riva del Garda, Cork, Marktoberdorf, Minsk, Varna, Tolosa, Torreveja) as well as in Belarus, Mexico, Cuba, Turkey, and Argentina. His scores are published by CM.



Ecce quomodo moritur justus

(SSAATTBarB; 2001; 5'; Latin/Tenebrae;

CM - <http://bit.ly/KWj3qO>; video - <http://bit.ly/QIJJU>)

Written in 2001 and dedicated to the memory of a young singer who died suddenly at school among friends and teachers, *Ecce* embodies a heartfelt lament via the tenebrae responsory text for "his memory to rest in peace" (Isaiah 57:1, 53:8; <http://bit.ly/QILj2x>). Set in a quasi-renaissance style and 8-part voicing, *Ecce quomodo* invites meditation and reflection. It was the obligatory score for the 2003 Tolosa competition.

Tres tonás flamencas (Three Flamenco Songs)

(SATB acap, or SSAA + pf; 2007; 6'15"; Spanish/folk;

CM - <http://bit.ly/Ng2HHt>; video - <http://bit.ly/QJjDdQ>)

This score is a set of three pieces based on Andalusian folklore. Song #1, 'Jaeneras,' from the province of Jaén, contains a brief solo *cante jondo* ('deep song'), a flamenco vocal style, which breaks into an exuberant celebration of claps, cries and whistles! It segues into song #2 'Granaina' from Granada, based on a *zambra*, a flamenco Gypsy dance. The title of #3, 'Zapateado,' refers to the percussive footwork in a *flamenco* dance, embodied here by percussive melodic rhythms, a steadily increasing tempo, and a euphoric ending.

Prière: La procession des bougies (Prayer: The Procession of Candles)

(SSSSAAAA; 2004; 4'30"; French/Grandmaison;

CM - <http://bit.ly/yFM6fx>; video - <http://bit.ly/N2DnYs>)

Prière, a challenging sacred score for 8-part women's choir, is based on a fervent prayer to Mary by the 20th century French Jesuit theologian Léonce de Grandmaison. Alcaraz's impassioned musical prayer contains exceptionally wide tessituras yet beautifully expressive melodies. The closing section starts on *e'*, gradually splitting the voices, ascending and descending, to build a shimmering, sustained 13-part chord, which closes into in a gentle cadence.

Sancta Maria, succurre miseris

(SSAA, S; 2007; 2'45"; Latin/Magnificat antiphon;

CM - <http://bit.ly/N61DsF>; video - <http://bit.ly/N61w06>)

Written for the 10th anniversary of the XOLO Voces Blancas women's ensemble and their conductor Bernadet Kühne, this score captures the tender spirit of this ancient prayer for strength and comfort. A simple setting for 4-part treble voices plus soprano solo, *Sancta* is sung by XOLO and conducted by Alcaraz in the video link above.

Dante Andreo (b.1949; Madrid; <http://danteandreo.com/>)

Born in Córdoba, Argentina, Dante Andreo has lived and worked in Spain for the past 30 years, where he is recognized as a leading figure in choral music. As a conductor, he has led choirs in Spain, France, Argentina, Peru, Colombia, Brazil, Venezuela, Ecuador, Cuba and Mexico. He has also taught in Europe, Mexico, the USA, and Argentina. A specialist in the interpretation of early Spanish music via his ensemble Grupo Vocal Gregor, and an artistic advisor to the Confederación Coral Española, Andreo is often a juror at major international choral competitions. Commissions and premieres accrue both from Spanish choirs as well as international ensembles, and many works have won awards. His scores are published by CM (ESP), GCC (ARG), Santa Barbara (USA) and Carus (DEU).



Cantos del Agua (The Songs of the Water)

(SATB; 1998; 5'; Spanish/Lorca;

SBMP-261 <http://bit.ly/Na5ShX>; video - <http://bit.ly/Na5kIQ>)

These three *a cappella* songs on the theme of water, set to texts by the great Spanish poet Federico García Lorca, describe the landscape and culture of Andalusia, the southernmost region of Spain, bordering the Mediterranean Sea and the Atlantic Ocean. *Agua* is a three-part work of great lyricism with expressive melodic lines imaging 'agua (water)' in each piece: water near the bird-covered poplar trees, the barren water near trees cut down at dawn, and the rippling river water scented by the Andalusian orange and olive trees.

Córtame una rosa blanca (Cut Me a White Rose)

(SATB; 2004; 3'; Spanish/Cabrera; GCC - <http://bit.ly/NipItk>;

video - <http://bit.ly/RPoTdw>)

Many of our Spanish choral friends recommended this simple, homophonic yet lyrical setting of Canary Islands poet Pedro García Cabrera's alluring and romantic text which tenderly depicts "... *son las rosas blancas del corazón de la luna* (... the white roses from the heart of the moon)."

Dulcissima Maria

(SATB; 2008; 3'15"; Latin; CM - <http://bit.ly/y8iFWa>;
video - <http://bit.ly/NajlpX>)

From its shimmering opening which unfolds into transparent and enveloping harmonies, this motet reflects a clear and profound understanding of the text's delicate and languid intercessory prayer to Mary. As one Spanish singer said, "This score is timeless and universal." Written in 2008 for the renowned Spanish choir El León de Oro, the score's harmonic richness is accessible for many ensembles.

O magnum mysterium

(SATB div; 2005; 3'50"; Latin; CM - <http://bit.ly/Nai5Dh>;
video - <http://bit.ly/QdG58o>)

Andreo's setting of this traditional Christmas text was written for the Canary Islands choir Camerata Lacunensis in 2005. This score embodies a beautiful contrast between soft lyrical parts in imitative contrapuntal melodies with an exultant, joyful, and very rhythmic "Aleluia" [sic] finale.

Ave Maria gratia plena

(SSA, pf; 2003; 2'30"; Latin; CM - <http://bit.ly/NahdOV>;
video - <http://bit.ly/y2zfmI>)

Written for treble voices and piano, this *Ave* is a simple and beautiful melody treated in canonical form: a sop/alto 2-voice opening section moving to 3-voice texture, which is then repeated for the second half of the text. The score closes in a sweet cadence of sound and light.

Julio Dominguez (b.1965; Galicia)

The northwest corner of Spain is Galicia with its Celtic and Viking roots, its unique Galician dialect, its role as the endpoint of the famed Santiago de Compostela pilgrimage, and the musical home of composer/conductor Julio Dominguez. A choral singer since age four, then a pianist, composer and choirmaster, Dominguez began his musical studies at the conservatories of Santiago de Compostela and Vigo. His interest in jazz and electro-acoustics is complemented by study with choral masters such as Eric Ericson and Javier Busto. He is the founding director of the award-winning Camerata ad Libitum choir in Galicia, was director of COACE (Spanish Confederation of Choirs) and the Youth Choir of Andalusia (CJA), and he frequently leads national and international workshops. Scores are published by CM or via Dominguez (julio@camerata.es), and his YouTube playlist of pieces is here (<http://bit.ly/N607EU>).



Deus, qui illuminas

(SATB div; 2002; 5'; Latin; CM - <http://bit.ly/wKGGI5>;
video - <http://bit.ly/AeHFsZ>)

With text from the Lenten liturgy, *Deus* is a reflective and emotive choral prayer for insight and light. The opening chant-like section, moving from SA to T to B then back to SA, utilizes some partial improvisation of the initial text (<http://bit.ly/NroV7y>). The piece then opens into luminous *divisi* harmonies in homophonic voicing, ending in a shimmering "amen."

Trébole – 1. Nueche, 2. Cántiga, 3. Folixa

(Clover – 1. Night, 2. Song, 3. Party)

(SATB div; 2011; 6'30"; Spanish/folk; score via composer;
video - <http://bit.ly/RBfFyB>)

Trébole was commissioned by the El León de Oro choir to premiere in the folklore section of the 2011 Tolosa International Choral Competition. *Trébole*'s three scenes represent Asturian folklore very well. #1 uses improvisation to create an opening/closing *fantasia* 'night' atmosphere, changing to folk vocalizations when the Asturian melody appears. #2 opens with a brief soprano melody, the full choir joining to sing the pastoral love *cántiga*. The festive mixed-meter dance of #3 also includes foot percussion.

'Compañeira' from 4 Cantos Populares de Galicia

('Companion' from 4 Popular Songs from Galicia)

(SATB div, or 2pt SA, or female/male; 2000/2004; 2'30";
Galician/folk; score via composer; video - <http://bit.ly/PYCoJR>)

This haunting Galician folk melody is given multiple settings by Dominguez: a *divisi* mixed-voice setting and a starkly simple 2-voice setting for treble voices or female/male. The text speaks of finding light in the darkness, hope in the night, and freedom from the storm. Many Spanish choral friends recommend this score – understandable after hearing its poignant melody.

Pater noster

(SSAA div; 3'; 2004; Latin; CM - <http://bit.ly/AoUwIR>;
video - <http://bit.ly/wTftlv>)

A gently compassionate setting of the Lord's Prayer for a *cappella* women's voices, this score's quietly expressive opening shimmers with tightly-voiced chords, which then relax into a cascade and cadence. Like chant, the meter of the ensuing homophonic section flexes with the stresses of the text. Dominguez has a wonderful sense of moving fluidly from unisons into full 5- and 6-part closely harmonized chords that glisten and seem to surround the listener with prayerful, transcendent sound.

Fantasia de alalá

(SSAA div or TTBB div; 2008; 5'30"; score via composer;
video - <http://bit.ly/zQFOcH> and <http://bit.ly/Qdx5Ae>)

Based on the traditional Galician melody 'Froles d'ouro,' *Fantasia* has no text. Instead, it uses vocalizations, improvisation and various timbral effects including overtones, harmonics, a nasal-bagpipe sound, and simple humming to recreate both an ethnic and an ancient ambiance. The composer conducts in the first video link above.

Bernadet Kühne (b.1971; Murcia; <http://www.berkuber.com/>) Born in Molina de Segura, in the southeast Mediterranean coastal region of Murcia, Bernadet Kühne studied music at the Academy Z. Kodály, where she currently teaches. Her university degrees are in both music pedagogy and computer engineering, including a national award from the Ministry of Education. For ten years she directed the Amigos de la Música choir in Cieza (Murcia, Spain), and is currently the conductor of XOLO Voces Blancas women's ensemble. She has received composition awards from Sestao and Totana, as well as from the 2012 Amadeus Composition Competition. Kühne's scores are viewable on her website and available for free from her (berkuber@gmail.com).



Verde Mar (The Green Sea)

(SATB or SSAA or TTBB; 2006; 3'; Spanish/Delmar; score - <http://bit.ly/QNIm0F>; video - <http://bit.ly/QNHI33>) Influenced by both classical Spanish poetry and family roots in the Middle East, Colombian poet Meira Delmar's verse has often been called 'musical' for its clarity and capacity for evocation. One can sense this in *Verde Mar*, literally a love poem to the sea: "*Cantar del agua que danza una zarabanda de cristal...* (The song of the water dances a crystalline sarabande ...)." Kühne captures the breeze, waves, shells, salt and heartbeat of the text's water images in the ebb/flow of musical phrases, the sudden colorful harmonic changes, and the gentle rhythmic waves. This score won the composition prize for the Totana Habanera Competition.

'Poema de Invierno: III. Pregón' from *Cuatro Poemas* ('Poems of Winter: III. Proclamation,' from *Four Poems*) (SSAA; 2000-2005; 1'30"/16' total; Spanish/Gomariz; score - <http://bit.ly/NM8Bgs>; video - <http://bit.ly/NM8LV1>) Kühne lightheartedly explains that *Cuatro* was inspired by her favorite poet: her husband, Antonio Gomariz. The texts embody his childhood experience of the four seasons. The set of 'Invierno (Winter)' verses describes cold, sunny winter mornings. The brief final text, 'Pregón' is exactly that: a 'proclamation' by the rising morning sun, inviting dreams, new doors opening, and the laughter of the day. The score opens with a simple declarative 'fanfare,' which then cascades its musical light onto the scurrying "*prisas y risas* (rushing and laughing)" energies of the day. Any sections of *Cuatro* can be sung separately or as a full set.

Josep Vila i Casañas (b.1966; Sabadell, Catalonia)

Known as one of Spain's leading conductors, Josep Vila trained at the Conservatory of Sabadell, then in Badalona and Barcelona, as well as in Sweden with Eric Ericson. Director of the prestigious Orfeó Català symphonic choir and the Cor de Cambra del Palau de la Música Catalana, Vila is also founder of the Lieder Càmera chamber choir. From 2007-2010, he guest conducted the Coro de RTVE (Spanish National Radio Choir) and led the 2010 World Youth Choir. Currently professor of choral conducting at the Music School of Catalonia (ESMuC), his choral scores are popular with choirs throughout Spain. Lieder Càmera recorded *Cançó a cau d'orella*, Vila's settings of texts by Catalan writer Miquel Desclot (<http://bit.ly/OP0J3d>). His choral scores are published by La Ma de Guido (<http://www.lamadeguido.com>).



Sanctus-Benedictus

(SSAATTBB div; 1994; 3'30"; Latin/mass; Guido - <http://bit.ly/QOsFU8>; video - <http://bit.ly/OGI4Ds>) Written for the ensemble Agrupació Coral Cardedeuena, Vila's *Sanctus-Benedictus* was one of the scores most often recommended for inclusion in this article, and was the required score for the 2011 Tolosa Competition. A mysterious, majestic opening leads into a jubilant 6/8 'osanna' refrain, which appears again after the hushed 'Benedictus' with its chant-like melody and modal harmonic flavor.

Salve, Regina

(SATB div; 2002; 5'40"; Latin; Guido - <http://bit.ly/QOsFU8>; video - <http://bit.ly/Mot2G5>)

This powerfully dramatic *Salve, Regina* evening prayer score is set for *divisi* voices throughout. Opening with SATB-SATB voicing, the first words are quietly and fervently intoned by SATB-2 under the impassioned sounding of the full text by SATB-1. The voices merge to SSAATTBB *divisi*, continuing the cry for mercy. The textures, tempi and bold harmonies flex with the turmoil of the prayer, until the ethereal final 'salve,' which cadences both the musical and the spiritual intensity of this extraordinary score.

Cançoners (Songs) 1 - 5

Within Vila's five collections of Catalan-texted songs are works for young voices as well as scores for adult women. Texts are by award-winning Catalan poet, writer and translator Miquel Desclot (<http://bit.ly/PPfNJp>), an inspired author of works for both adults and children. Two lovely scores for women's voices are 'Cançó de finestra (Window Song)' (SSAA; 4'15"; Catalan; score - <http://bit.ly/TD5tZy>; video - <http://bit.ly/PP7CwT>) and 'Cançó del pescador de llunes (Moon-Fisher's Song)' (SSA, pf; Catalan; score - <http://bit.ly/PPac5O>; video - <http://bit.ly/PP7L3h>).

Bernat Vivancos (b.1973; Barcelona; www.bernatvivancos.com)

To say that Bernat Vivancos's scores have rich sonority, texture and color is an understatement. He continually explores ways to wrap the listener *in* the sound, thus creating an atmosphere of sonic brilliance and inspired transcendence. This young Catalan composer studied composition at the Paris Conservatoire and then in Oslo, returning to Barcelona to compose and direct the famed Escolania de Montserrat (Montserrat Boys Choir), one of the oldest in Europe. Vivancos' scores, available as free PDFs on his website, contain excellent contextual information from the composer, including instructions for how to place the musicians to achieve the desired spatial sound effect. In 2011, the Latvian Radio Choir recorded a superb CD of his works, entitled *Blanc* (<http://bit.ly/LXvT7q>).



Nigra sum

(SSAA *div* also TTBB *div*; 2001; 8'40"; Latin;

composer - <http://bit.ly/PeaZg2>; audio - <http://bit.ly/N6EiFd>)

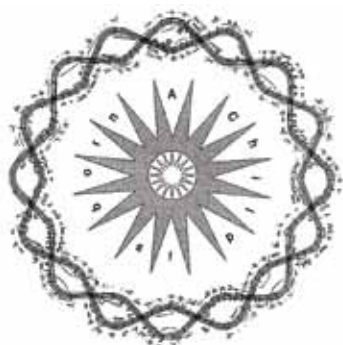
In the heart of Catalonia, stands the iconic Abadia de Montserrat, located on the beautiful mountain of Montserrat. The abbey is home to the beloved *La Moreneta*, the 'Dark One,' a 12c statue of the Black Madonna (<http://bit.ly/MepjuT>), the inspiration for Pau Casals' and Bernat Vivancos' *Nigra sum* settings, both of whom wrote their scores while living away from this icon of Catalan culture. Vivancos' setting, written during his study in Oslo, embodies the calm, clear light of this Nordic landscape, while also capturing the transcendent beauty of the Dark Virgin: "It is a love song, where I tried to describe the sensuality and beauty of the love dialog of the biblical text." Experienced female ensembles will relish the challenge of this score's close *divisi* voicing and fluid homophonic rhythms. The resultant shimmering sonority that often gently evaporates into unisons is both breathtaking and transcendent.

'A Child is Born' from *Welcome*

(SATB; 2001; 8'; English/MacGill;

score - <http://bit.ly/PeaZg2>; audio - <http://bit.ly/N6Eepa>)

From the Christmas oratorio *Welcome*, comes 'A Child is Born' with its unique sound-structure. Vivancos imagines MacGill's text calligraphically, i.e. as a 'visual poem': as sound encircling the 'star' over the Child's birthplace in Bethlehem. This image, printed in the score's introduction, informs the structure of the score: a simple, multiple



polyphonic canon with two-part S/A echoing T/B a beat apart, and a repeating "Alleluia" intonation between verses. As the text unfolds, a musical aura gently encircles the listeners like starlight.

Messe aux Sons des Cloches (Mass to the Sound of Bells)

(SATB *div* or SSAA *div*, percussion; 2002; 14'; Latin;

score - <http://bit.ly/PeaZg2>; audio - <http://bit.ly/N6Edl0>)

This score was initially commissioned by Radio France for its 'Alla Breve' programme: composers must write a ten-minute piece having five two-minute sections which could be successively broadcast Monday through Friday. Vivancos chose to set the mass text, sans Credo, and scored it for mixed choir (*divisi* SA), two tam-tams, and 12 *cloches* or tubular bells positioned around the listeners to create an atmosphere of literally being inside the bell. As explained in the score's introduction, each movement is based on a simple motivic seed: five notes in the Kyrie, four in the Gloria; the Sanctus uses the appropriate chant from the Gregorian requiem mass, and the Agnus Dei includes a hint of a motive by the beloved Catalan composer Xavier Montsalvatge, who had recently died.

Alejandro Yagüe (b.1947; Burgos;

<http://www.alejandroyague.blogspot.com>)

In northern Spain, along the famed Camino de Santiago, lies the medieval city of Burgos, with its great Gothic cathedral, a UNESCO World Heritage site. Burgos is also home to composer Alejandro Yagüe, who believes that choral music has a double thrill: "... the thrill of a good text plus the emotion of the music. People are transformed when they sing with their entire being." After completing his musical studies at the Conservatory of Madrid, he then studied at the Accademia Santa Cecilia in Rome, Italy and the Musikhochschule in Cologne, Germany. Since 1988, Yagüe has been the Professor of Composition at the Conservatory of Salamanca, where he trains generations of new composers. Recipient of major awards, including the Prix de Rome, his choral commissions include the Spanish Radio Choir, the Spanish Ministry of Culture, the Coro y Orquesta de la Comunidad de Madrid, Orfeo Català and the Tolosa International Choral Competition.



'Horizonte' and 'Pescadores' from *Seis Canciones de Anocheecer*

('The Horizon' and 'The Fishermen' from *Six Songs of Dusk*)

(SATB *div*; 2003; 2' each; Spanish/Lorca; score via composer's

web; video - <http://bit.ly/LqzINu>)

These two movements from the set of six poems about evening's dusk (<http://bit.ly/Muql10>) by famed Spanish poet García Lorca were premiered in 2010 by the World Youth Choir, directed by Josep Vila. Yagüe explains that the rich colors of Lorca's evocative poetry inspired him to create equally rich musical harmonies,

best produced by a large choir in *divisi* voicing. In 'Horizonte,' the freely shifting harmonies and rhythmic subtleties embody the hazy fading light of both the setting sun and old memories, and in 'Pescadores,' they capture dusk's metaphorical 'fishermen': the trees, the nightingales, and a lonely heart.

Pulchra es, et decora

(SATB x 3; 1989; 6'15"; Latin; score via composer's web; audio/premiere - <http://bit.ly/Om27XE>)

Pulchra, a polychoral sacred work for three large choruses, was commissioned by the Federación de Coros de Castilla-León in 1990, and was premiered in Burgos' historic Gothic cathedral by 1200 singers from 30 local choirs! The text is from an inscription, purportedly by the architect, on the western facade of the cathedral: '*Pulchra es, et decora* (You are beautiful and graceful).' As was the style of Willaert and the Gabriellis in Venice, Yagüe explores the idea of space via the placement of the choirs for maximum stereophonic effect: Chorus A is in front of the audience, Chorus B to one side, Chorus C behind the audience.



Spanish Folksongs 2

(SATB; 1998; 4'; Spanish/folk; CM - <http://bit.ly/QH45WO>; video - <http://bit.ly/QPS4tC>)

Yagüe created eight collections of folksong arrangements based on *El Cancionero de Olmeda*, the 1903 book of melodies from the Castile region of Spain. The three melodies in vol. 2 are simple, tuneful, unaccompanied 4-voice scores that are very popular with Spanish choirs (full texts = <http://bit.ly/MgnSft>).

Dibujo en el agua (Sketching on the Water)

(SATB div; 2008; 3'; Spanish/Yagüe; CM - <http://bit.ly/NGHfYI>; video - <http://bit.ly/NDgrxP>)

Composed in 2008 as the required score for the 50th Ejea Choral Competition, *Dibujo* is also dedicated to the six villages of the municipality of Ejea de los Caballeros, located in the Aragon region of Spain. To pay tribute to the significance of water in these six villages, Yagüe's poem is memory, an imagining of the poet sitting by the water, drawing senary shapes on its surface: six

strings, six lines, six candles, a hexachord. He also makes special reference to a six-stringed guitar, the sound of which is depicted through the rhythmically shifting 6/8 meter of the choir: chords in lower voices – a harmonic 'play' on the hexachord text – with hemiola-like cross-rhythms in the soprano line.

Two multicultural 'tastings'

Nawba Isbahan / Cantos de Boda (Wedding Songs)

(SATB, perc; 1997; 3'40"; Arabic;

score - <http://juanpablodejuan.com>;

video - <http://bit.ly/OW2An6>)

Currently the director of the men's ensemble Coro de Voces Graves de Madrid GGC, as well as the Coro de Jóvenes de la Comunidad de Madrid (Youth Choir of Madrid), Juan Pablo de Juan was born in Melilla, one of the two Spanish territories located on the northwestern coast of Africa. As he explains, "it is a place of coexistence of peoples, cultures and religions – Jewish, Muslim, Christian and Hindu – which was a part of my everyday life growing up." In 1997, to celebrate the 500th anniversary of the founding of his hometown of Melilla in 1497, Juan organized a choral 'Concert of Four Cultures' and also wrote the score *Nawba Isbahan / Cantos de Boda*. This piece was subsequently performed by many choirs, including the 2010 World Youth Choir. As Juan explains: "This score reflects the religious and festive union between two people who marry according to the Berber tradition. The first part of the score, based on a medieval-sounding Arabic melody, invites a blessing for the newlyweds. Then the music shifts as the guests sing their songs of joyous celebration, first to the bride and then to the groom."



International Contest of Habanera and Polyphony of Torre Vieja

The *habanera*, literally the 'song of return,' is a musical genre the lineage of which includes the late nineteenth and early twentieth century commercial maritime crossings between Spain and Cuba. As Torre Vieja festival administrator Aurelio

➤ Orfeo Català symphonic choir, dir. Josep Vila

➤ Grupo Vocal KEA, dir. Enrique Azurza

➤ XOLO Voces Blancas women's ensemble, dir. Bernadet Kühne

Martínez explains, “Derived from various sources, the *habanera* is romantic, nostalgic, sweet, evocative, and sensual, with a strong influence on other styles of music. The *habanera* was very influential in main Spanish coastal ports, but most especially in Torrevieja, where the *habanera* becomes folklore itself, interpreted as a lullaby, a round, a serenade, a song of celebration, etc.” Since 1955, the city has hosted the International Contest of Habanera and Polyphony of Torrevieja (www.habaneras.org), where choirs from around the world compete for prizes by performing both *habaneras* and traditional polyphony. As this event proves yearly, the *habanera* is a globally beloved style. The 2012 contest included choirs from Spain, Serbia, China, Colombia, Latvia, Venezuela, with the choir of Yonsei University, South Korea, winning the grand prize. A new score is commissioned every year. This library of new *habanera* scores is made available for free to ICB readers via this link (<http://www.habaneras.org/partituras.htm>). If readers download and perform a score, please credit the Torrevieja Contest.

The authors extend an enormous “thank you! *¡gracias!*” to all of the choral conductors, composers, and singers who graciously shared their ideas and information with us for these articles. A special thank you is owed to Paloma Mantilla at Coralea (<http://>

coralea.com) for her assistance with photos, to Aurelio Martínez at the Torrevieja Contest office, and especially to Elena González Correcher, our Spanish translator and Part-1 co-author.

‘Choral *Tapas*’ YouTube Video Playlists:

Tapas-1 (<http://bit.ly/ICBSpain1>) and

Tapas-2 (<http://bit.ly/ICBSpain2>)

Publishers

Alliance (USA): www.alliancemusic.com

CM-Ediciones (ES): www.cm-ediciones.com

Editorial EMEC de Madrid (ES): www.elargonauta.com

GCC (ARG): www.gcc.org.ar

Gehrmans Musikförlag (SW): www.gehrmans.se

La Mâ de Guido (ES): www.lamadeguido.com

Walton (USA): www.waltonmusic.com

See also the international choral score site Musica (www.musicanet.org). ●

Marian E. Dolan is founding Artistic Director of The Choir Project based in Naples, Florida (USA), has edited international choral scores for four publishers, and was IFCM’s chairperson for Voices Conferences in South Africa and the Baltics. She holds MM, MMA and DMA degrees in choral conducting from Yale University and was on the faculty of Emory University (Atlanta). She also leads honor choirs, workshops, and repertoire sessions both in the U.S. and abroad, and has commissioned over 35 new choral scores. Email: mdolan@aya.yale.edu



Nuria Fernández Herranz, Founding Artistic Director of the acclaimed women’s ensemble VokalArs and former Professor of Choral Conducting at the Conservatory of Aragon, also directs the Choir of the University Carlos III in Madrid. A native of Madrid and graduate of the Royal Conservatory, her ensembles have won numerous national and international awards, and she has presented many choral workshops throughout Spain. She is currently researching her doctoral thesis: the influence of choral ensembles on the social fabric of contemporary Spain. Email: nuriafernandezherranz@gmail.com





Dolf Rabus © ModFestival

Jennifer Tham and her choir at Europa Cantat 2012 ▲

Choral Music Recordings and Book Review

Critic's Pick...1

A Spotless Rose (FOOTPRINT Records FRCD-060)

Sofia Vokalensemble, Bengt Ollén conductor

Jonathan Slawson

Critic's Pick...2

España: A Choral Postcard from Spain (Signum)

Debra Shearer-Dirié

Review of Choral Scores

Programme Ideas by Debra Shearer-Dirié

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

Please contact Jonathan Slawson

Email: jonathan.ryan.slawson@gmail.com

Critic's Pick ... 1

A Spotless Rose (FOOTPRINT Records FRCD-060)
Sofia Vokalensemble, Bengt Ollén conductor



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Many of you, I hope, share my enthusiasm for this year's Olympic Games. I was particularly struck this year by the men and women's gymnastics, where the competitors are evaluated not only on the difficulty of their individual routines, but also on the elegance with which they execute their routine. One of the things I most admire about these performances is the level of gracefulness that the judges expect of their final landing. Gymnasts, after performing their myriad jumps, leaps, and flips, are then required to land without faltering! The descents between moves, and particularly the final landing, are critical to a successful performance.

This same gracefulness is expected of choral groups, but instead of *landings*, we call them *cadences*. The Sofia Vokalensemble masters such acrobatic routines, and performs with a level of sophistication, elegance, and nuance that make things sound easy to the listener. Furthermore, they have a superior understanding of phrasing and pitch-perfect cadences.

The recording 'A Spotless Rose', features mainly *a cappella* works for the Advent season, featuring soprano Jeanette Kohn, violinist Bartosz Cajler, and organist Henrik Ariestrød. Founder and conductor Bengt Ollén leads the internally acclaimed ensemble, recipient of the 2012 European Grand Prix for Choral Singing, the 2009 Grand Prix at the International Choral Festival in Norway, and the 2008 Grand Prix in Italian Gorizia, among many others.

In simple terms, I offer my highest praise for this recording. The opening piece, *Bereden vag for Herren*, arranged by Anders Bond, begins with a crystal clear unison in the upper voices and demonstrates the ensemble's rich European sound: unified vowels, near pitch-perfection, and most importantly, a heightened sense of cadential direction through careful sensitivity to each phrase's penultimate note. This flows nicely into Gunnar Hahn's, *Nu vantar bela jorden*, where the group displays a tremendous dynamic range in an arrangement that is haunting and dissonant.

Although this repertoire is challenging, their music-making is not challenging to listen to. Also of note are the beauty and balance of the solo line in Ingvar Lindholm's, *Madonnans vaggisa*, demonstrating again the superior quality of this recording. The CD is brilliantly engineered, yet, unlike many others in our technology driven society, not overproduced.

Reviewed by
Jonathan Slawson
Journalist

Also enjoyable is Fredrik Sixten's, *Marias vaggisa*, an artful riff on 'Silent Night', and the stunning *Corpus Christi*, by Trond Kverno. In this lullaby, the singers navigate difficult modulations in a masterful way, with each musical repetition offering a deepening sense of complexity. Composers repeat phrases or versus for a reason; Sofia Vokalensemble refreshes each verse in such a way that it sounds new every time. With the next track, the men achieve a sense of buoyancy in Otto Olsson's arrangement of *Guds son ar fodd*. The bass pedal tone, above which the melody soars is rock solid.

The cornerstone is Fredrik Sixten's, *There is no rose of such vertu*. The beginning especially paints a vivid picture of a blossoming flower; despite the testing voice leading, the singers perform the work with tremendous ease.

For more information on Sofia Vokalensemble, visit their website at: <http://www.sofiavokalensemble.com/?lang=en>

And listen to music samples here: <http://goo.gl/IpG9X> ●

Jonathan Slawson holds a Bachelor of Music degree from Westminster Choir College and is currently pursuing a Master's in Non-profit Management at the New School University. His professional interests cross arts education, policy, and management. He is the Development Assistant for the Bravo Lincoln Center Campaign, the capital campaign to raise the necessary funds for Lincoln Center's redevelopment. He served as Lincoln Center's Government and Community Relations Intern and has written for Disney's, *In Tune Monthly* Magazine, where he was editor of the Teacher Guide. He also worked at New World Stages (Stage Entertainment) and the McCarter Theatre Center. He has taught music at Maureen M. Welch Elementary School, the New Jersey Performing Arts Center, and Stagestruck Performing Arts Center. He serves on Blair Academy's Board of Governors, and was the recipient of the Westminster Choir College President's Award in 2009, the university's top honor.

Do you have a CD that you would like reviewed in the journal? Please contact me at jonathan.ryan.slawson@gmail.com



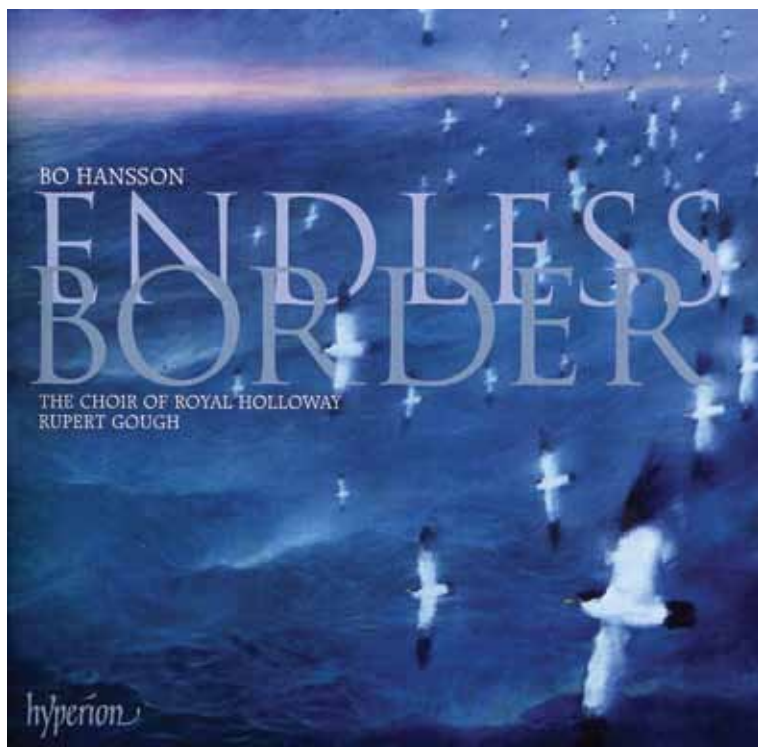
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Critic's Pick ...2

Endless Borders, Bo Hansson (Hyperion CDA67881)
The Choir of Royal Holloway, Rupert Gough, conductor



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This recording, devoted to the choral works of Bo Hansson (b. 1950), not only pays tribute to the Swedish composer's melodic choral writing but also to the elegant delivery given by the Choir of Royal Holloway and their director, Rupert Gough. At the centre of this recording is Hansson's *Missa brevis* (2008). Around this work, Gough creates a selection of choral musical delights of the *a cappella* works of Hansson, each with exquisite treatment of text and perfect performance of sensitive musical nuances.

Bo Hansson does not just limit his musical talents to composing for the voice. He actually began composing classical choral music relatively late in his life. His earlier career centred round music in the folk and jazz style. The wide variety of influences in Hansson's life create a fresh musical language which is led by a love for melody, an understanding of the instruments he is writing for, and a sensitivity to each text used.

The *Missa brevis* (tracks 6-9) is for six-part chorus and organ, with the addition of a female-voice descant choir in two to three parts. The 'Kyrie' is built on small motifs. Hansson creates a continuous, gently evolving line through the rise and fall of each motif, occasionally modifying the shape of the motifs to reach a little farther from its original, but very rarely moving too far. The voices come together as one at the *Christe eleison* in perfectly balanced octaves which preludes a hypnotic gentle cascading of the upper voices, at which point the voices converge on each other to bring the *Christe eleison* section to an end. It is only at this point that one is actually conscious of an organ part. Hansson carefully crafts it to complement and enhance the vocal parts, with the organ part being fully intertwined with the vocal parts. William Baldry's understanding of how this organ part fits together to create the piece is exceptional, with several sensitive moments making the recording complete.

Reviewed by
Debra Shearer-Dirié
choral conductor and
educator

The text of the Gloria from the Ordinary of the Mass lends itself to a mixture of meters in order to preserve the natural ebb and flow of the text. Hansson reaches back to a Gregorian chant-like style in this movement and the interpretation of Gough and his singers takes great care to give the perfect light and shade to each syllable.

The glorious build up at the beginning of the Sanctus movement is created through a type of chant building as the voices emerge one after the other beginning with the basses. Gough and his singers hone the creation of the first climax carefully. The pure vocal timbre of the female voices and clear precise intonation enhance Hansson's writing in this movement. This is followed by the 'Agnus Dei' which is the only movement to begin with the sound of the organ. This movement is rather atonal in comparison with the other three movements of the *Missa brevis*, but once again, the sensitivity of the interpretation by the singers allows the beauty of the Agnus Dei to prevail.

Although Hansson's *Missa brevis* has several beautiful moments, it is his *a cappella* pieces on this recording that are the most stunning. The first is *Som när handen* (As when day dawns), Hansson's first choral composition which was awarded First Prize in a national Swedish composition competition in 1993. Written to a text by Annika Hultman Löfvendahl (b 1956), we begin at daybreak in unison. From here this piece combines a mixture of compositional devices from the static shimmer of the sun, to parallel harmonic movements, to the cascading melodic lines highlighted in the upper voices. Gough and his singers create effective sound-scapes to enhance the meaning of the text at every moment. Always perfectly balanced even to the final unison note, the work takes us on a complete journey, even though this final unison, which has a very different connotation after such a musical journey.

From the outset of *Then I Heard the Singing* (track 3), the singers of the Choir of Royal Holloway hold the listener in their hand every step of the way as the text describes St Bridget of Sweden's description, just prior to her death, of the birth of Jesus. Once again, Hansson's writing is perfectly suited to every syllable of the text; however, credit must go to Gough's performance with its shape, at each stage of this piece, crafted flawlessly.

The final two pieces of this recording, *Lighten Mine Eyes* (track 10) and *Endless Border* (track 11), act as the darkness and light and finish off this fine selection of works by Hansson. In particular, the antiphonal interplay between the different groups of voices at the end of *Lighten Mine Eyes* is rather effective in this recording. The final piece, *Endless Border*, opens with shimmering descending clusters of sound in the upper voices. The performers are well positioned in this piece in order to make clearly audible the semi-chorus of six soloists surrounded by the rich ten-part chorus.

To add to this stunning recording, Gough provides CD notes that are enjoyable for any reader, with the perfect balance of facts to compositional narrative.

Edited by Gillian Forlivesi Heywood, Italy ●

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



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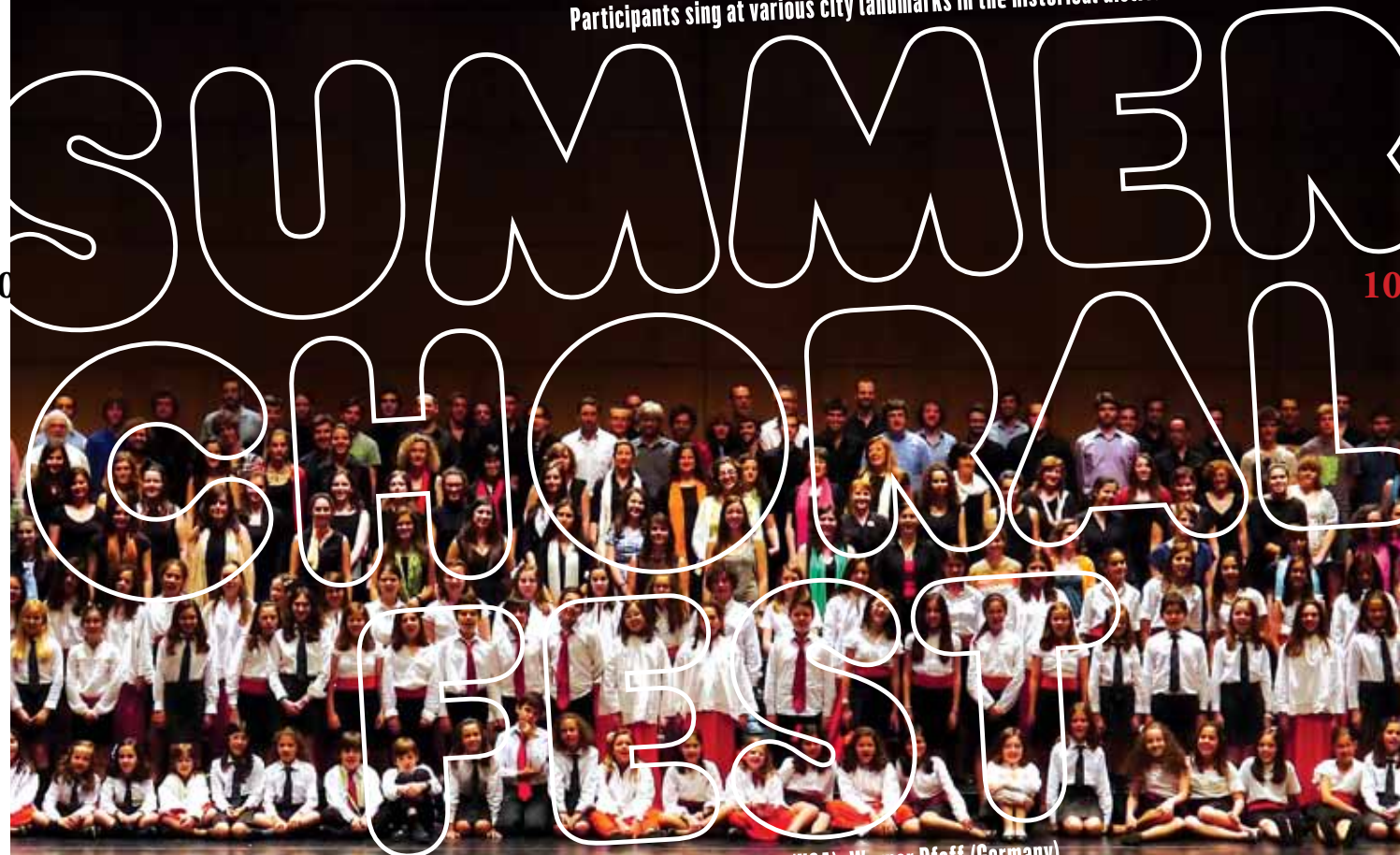
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Review of Choral Scores

Roderick Williams: *O Adonai, et Dux domus Israel*

SATB (with *divisi*) a cappella

Oxford New Horizons (NH102) – ISBN: 9780193388390

Roderick Williams' *O Adonai, et Dux domus Israel* is an interesting piece in that it operates like a puzzle in three parts. The text he chooses is one of the *O Antiphons* used at Vespers during the last seven days of Advent in the Western Christian tradition. The title of each antiphon is a name given to the Messiah, and each one refers to the prophecy of Isaiah concerning the coming of the Messiah. Only the first and last lines of this short passage of text are allocated to the choir, whereas all four lines of text are delivered by the 'Celebrant' (tenor or baritone solo).

The three parts to the puzzle are a solo Angel, which is accompanied by a chorus of Angels; the People; and the Celebrant. Each group is allotted its own section in the score. Each section has its own musical characteristics: it is evident that the musical shape sung by the Angels and People is triadic. The solo Angel opens the whole piece with an A major triad. This initial motif is then transposed to D flat major, with a descending melodic line completing this opening section. Next to enter is the Chorus of Angels, with identical and musically independent material. Once the Chorus of Angels has established this framework, the People enter with a chant-like section, again centred around A major. The notation is closer to chant notation with an absence of bar lines and note values left up to the conductor. The music given to the People moves homophonically in a progression of triads, with the first and last lines of the *O Adonai* text being recited.

Now that the Chorus of Angels, and the People are well established, the Celebrant enters

with a meandering melody that hovers over these layers of sound. Williams has created a line that manages to satisfy the harmonies present in the music of both the Chorus of Angels and the People. Although the Celebrant's line looks quite angular, if paced well against the other voices, the harmonic inflections resulting from these superimposed parts will be quite stunning.

Williams provides suggestions for positioning the singers, with the solo Angel beginning the piece from a high vantage point, the Chorus of Angels placed in different locations in the performance space, the People behind the audience, and the Celebrant entering just prior to starting his section. This is a piece which will prove challenging to some choirs, but one which would have a lasting effect on any audience.

Roderick Williams (b 1965) studied music and composition at Oxford University. He has written operas, as well as much instrumental, vocal, and choral music. Commissions include works for The Sixteen, The BBC Singers, and the Orchestra of the Age of Enlightenment.

6

Commissioned by Jeffrey Skidmore for Ex Cathedra
for performance at St Paul's Church, Birmingham

O Adonai, et Dux domus Israel

Advent antiphon

RODERICK WILLIAMS

The People

ALTO
O, O A - do - nai, A - do - nai,

TENOR
O, O A - do - nai, A - do - nai,

BASS
O, O A - do - nai, A - do - nai,

for rehearsal only

Offprinted from *Cantica Nova: 18 new motets for choirs* (ISBN 978-0-19-335536-1)

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Printed in Great Britain

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Bob Chilcott: *The shepherds sing*

SATB (with soprano solo), trumpet, & piano or harp
Oxford (BC144) – ISBN: 9780193387201

The choral music of Bob Chilcott is well known for its beauty and his *The shepherds sing* is no exception. Chilcott chooses a text by George Herbert (1593-1633) the simplicity of which is reflected well in the composer's sensitive setting. The first line of the poem 'The shepherds sing: and shall I silent be?' is delivered by the soprano solo. Underneath this line are the rippling arpeggio lines realised either on the harp or the piano, whereby the writing is perfectly suitable for the harp. The repetition in the accompaniment imbues the music with security and perhaps reflects the bucolic life of a shepherd.

When the sopranos and altos enter, continuing the words of Herbert, they achieve a soothing transition from solo soprano to full chorus. The chorus then joins in with gentle harmonies which build to a slight climax just before the soprano solo re-enters, at which point the chorus recedes and remains in the background in order to accompany the solo line.

One might expect an *obbligato* instrument to add the finishing touches to this delicate piece. Chilcott surprises us slightly by creating a line for the B flat trumpet (or soprano saxophone or clarinet in B flat). This voice is never intrusive and adds yet another timbre to the mix of what is a most tranquil setting of a Christmas text.

for Libby Buchanan

The shepherds sing

George Herbert (1593–1633) BOB CHILCOTT

Still $\text{♩} = c. 52$

*TRUMPET IN B.

SOPRANO SOLO

SOPRANO ALTO

TENOR BASS

PIANO OR HARP

Still $\text{♩} = c. 52$

p dolce

con Ped.

S. SOLO

SOPRANO SOLO *p semplice*

The shep-herds

*Alternatively, this part can be played on soprano saxophone or clarinet in B.
The harp part is available separately in PDF form as a download from the publisher's website.

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Alan Bullard: *A baby so small, a message so great*

SATB piano

Oxford University Press (X536) – ISBN: 9780193386327

Alan Bullard has written an enormous variety instrumental and choral works. His Christmas selection must be singled out here. In the recently published *A baby so small, a message so great*, Bullard sets one of his own poems. The musical setting is clever, with unison soprano and tenor sections, as well as alto and bass ones, making the piece accessible to choirs of different abilities. A climax is reached at the words "a heavenly choir of angels did sing: God is come to earth; Joyful tidings we bring". Here, each part moves to its own line, creating some textural complexity as the soprano lines soars to an "a".

The parts move mainly stepwise and the piano part remains rhythmically sparse with some rich and dramatic chords. Bullard's music generally enhances the music, evident at the opening line 'The landscape was bare,' where a melody doubled at the octave does not stray outside the range of a perfect 4th. There are many examples of word painting in this piece, which illustrates Bullard's sensitive writing for voices. This is indeed a lovely setting and one that anticipates the coming of Jesus.

Contact information: <http://www.edition-peters.com/>

A baby so small, a message so great

Words and music by
ALAN BULLARD

Calm and gentle $\text{♩} = c. 60$

unis. *p*

SOPRANO ALTO

TENOR BASS

Calm and gentle $\text{♩} = c. 60$

p smooth and sustained

con Ped.

5

S. come: Glint - ing a-cross the white-ness, A glim-mer of

A. come: Glint - ing a-cross the white-ness, A glim-mer of

T. come: Glint - ing a-cross the white-ness, A glim-mer of

B. come: Glint - ing a-cross the white-ness, A glim-mer of

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See biography of Mrs. Shearer-Dirlé on page 102.

Edited by Graham Lack, Germany and Gillian Forlivesi Heywood, Italy

Events



Europa Cantat 2012 ▲

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
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Conferences, Workshops & Masterclasses

Corsham Winter School, United Kingdom, 27 Dec-1 Jan 2012. Week of choral singing between Christmas and New Year in the small Wiltshire town of Corsham, near Lacock, directed by Paul Spicer. Contact: Lacock Courses, Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

ACDA National Conference, Dallas, USA, 13-16 Mar 2013. ACDA will hold its biennial conference for choral conductors. Included in the event will be choral performances, interest sessions, reading sessions, networking and other special events. Contact: American Choral Directors Association, Tel: +1-405-2328161, Fax: +1-405-2328162, Email: acda@acda.org - Website: http://acda.org

7th America Cantat Festival "America Cantat a la Vida", Bogotá, Colombia, 22-30 Mar 2013. Renowned choirs of local and international prestige. Workshops on Latin American repertoire for children and youth choirs, advanced choral conducting, universal repertoire for children and youth choirs, music theory for chorists, Colombian a cappella repertoire for mixed choirs, new Cuban music, negro spirituals & gospels, tango, cueca and candombe, choral symphonic music, Brazilian popular music, contemporary sound a new approach, Europe in 12 madrigals, common singing). Contact: Corporación Coral y Orquestral de Colombia, Email: info@america-cantat.org - Website: www.america-cantat.org

Festival Attacca, Maribor, Slovenia, 3-6 June 2013. The aim of this festival is to include the basic elements of the concept called "Choregie studio – vocal theatre or theatre of voices" into the general idea of all activities held under the project Attacca. With innovative interventions in vocal music the Choregie concept is opening up wider spaces for complex multi-form artistic events. Contact: Carmina Slovenia, Tel: +386-2-2512215, Fax: +386-2-2525224, Email: carmina.slovenica@guest.arnes.si - Website: www.zbor-carmina-slovenica.si

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, Tel: +39-0434-876724, Fax: +39-0434-877554, Email: info@feniarco.it - Website: www.feniarco.it

Masterclass for Choir Conductors, Vaison-la-Romaine, France, 23-28 July 2013. With Brady Allred (USA) and Harmonia Choir (Japan). Contact: A Coeur Joie France, Tel: +33-4-72198340, Fax: +33-4-78434398, Email: activites@choralies.org - Website: www.choralies.org

5th IFCM Multicultural & Ethnic Choral Conference Voices of Mediterranea, 29 July-2 Aug 2013, Girona, Spain. Musicians, musicologists, conductors and choral singers from different countries in the northern and southern Mediterranean area will offer an overview of the various vocal and choral traditions of the Mare Nostrum. Contact: Moviment Coral Catalá, Email: mcc@mcc.cat - Website: www.mcc.cat

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, Tel: +39-347-2573878, Email: info@musicaficta.org - Website: www.choralworkshop.org or www.musicaficta.org

5th International Music Council World Forum, Brisbane, Australia, 21-24 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, Tel: +33-1-45684850, Fax: +33-1-43068798, Email: forum.imc@unesco.org - Website: www.unesco.org/imc

10th World Symposium on Choral Music, Seoul, Rep. Korea, 7-14 Aug 2014. Email: secretariat@ifcm.net - Website: www.ifcm.com

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10th Anniversary



A VOYAGE OF SONGS

International Choral Festival • 6th – 9th December 2013 • Bangkok, Thailand

Victoria Choral Academy invites you and your choir to celebrate the 10th Anniversary of A Voyage of Songs, International Choral Festival with us in the exciting city of Bangkok, Thailand. Attracting choirs from all over the world, past winners include top choirs like the Estonian TV Children's Choir (Estonia), Novo Concertante (Philippines), Cantemus Girls Choir (UK) and many more. Come visit one of the world's top tourist hotspots, the city that is full of magnificence and experience the premier choral festival in Asia.

ARTISIC DIRECTOR: PROF. NELSON KWEI

FESTIVAL PROGRAMMES

- Opening Ceremony
- Friendship Concerts
- Conductors' Forum
- Award Presentation Ceremony of the Winners
- Grand Prize Concert
- Closing Ceremony

COMPETITION CATEGORIES

- Mixed Choir
- Equal Voices Choir
- Chamber Choir
- Children Choir
- Youth Choir
- Senior Choir
- Folklore

DEADLINE OF APPLICATION: 31st August 2013

Registration fee is waived for the first choir that registers from each country. For more information on registration, logistics, and tour packages, kindly contact:

Victoria Choral Academy
 Fax : +65 6246 4721
 Email : info@vca.com.sg
 Website : www.vca.com.sg





Miramar Canta 2012, Miramar, Buenos Aires province, Argentina, 3-4 Nov 2012.

Non-competitive choral meeting for all kind of choirs. Contact: Miramar Canta, Fabio Valente, Artistic Director, Tel: +54-11-47323983, Email: miramarcanta2006@yahoo.com.ar - Website: www.miramarcanta.com.ar

24th Cantapueblo - La Fiesta Coral de América, Mendoza, Argentina, 6-11 Nov 2012. 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, Tel: +54-261-4295000, Fax: +54-261-4295000, Email: cantapueblo@cantapueblo.com.ar - Website: www.cantapueblo.com.ar or www.mendoza.gov.ar

1st Xinghai Prize International Choir Championships, Guangzhou, China, 8-14 Nov 2012. Open to any kind of amateur choirs regardless of their present artistic level of achievement. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

5th International Festival Interfolk in Russia, St. Petersburg, Russia, 9-14 Nov 2012. 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, Tel: +7-812-3283921, Fax: +7-812-3283921, Email: interfolk@mail.ru - Website: www.interfestplus.ru

5th International Istanbul Choir Days, Istanbul, Turkey, 14-19 Nov 2012. Concert venues in Istanbul historical locations and natural resorts for all kind of choirs from around the world. Contact: Fortuna Organization, Tel: +90-212-343 5223, Fax: +90-212-343 5228, Email: info@istanbulchoirdays.com or info@fortunafest.com - Website: www.istanbulchoirdays.com

Cantio Lodziensis, Lodz, Poland, 16-18 Nov 2012. For all kind of choirs. Apply before 30 June 2011. Contact: Cantio Lodziensis, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: info@poloniacantat.pl - Website: www.poloniacantat.pl

International Choir Festival Barcelona 2012, Spain, 17 Nov 2012. For all kind of choirs around the world. Contact: EventTTours, Tel: +31-46-4106565, Email: info@eventtours.nl - Website: www.eventtours.nl/choirfestivals.html

1st Early Music Festival, Larissa, Greece, 18-25 Nov 2012. Open to all choral and orchestral ensembles that perform early music up to 1750. Contact: Nikos Efthimiadis, Email: nikefthis@yahoo.gr

Vienna Advent Sing, Austria, 22 Nov-17 Dec 2012. Concerts and friendships. Contact: Music Contact International, Fax: +1-802-8622251, Email: vienna@music-contact.com - Website: www.music-contact.com

International Choir Festival Larisa, Greece, 23-25 Nov 2012. Non competitive festival for all kinds of choirs and vocal ensembles. Contact: Diavlos Culture Groups & Festivals, Tel: +30-2310-631185, Fax: +30-2310-631185, Email: diavlosc@yahoo.gr - Website: www.diavloslink.gr

Jubilé des Vétérans du Mouvement Choral au Congo - Festival des Compositeurs Congolais, Kinshasa, RD Congo, 1-8 Dec 2012. Spectacles, Concerts, Conférences, Ateliers, Séminaires, Sessions chorales, Projections, Parc musical, Expositions, Forum des compositeurs, Mémorial, Marché de chant choral. Thème: "Chant choral et Diversité". Contact: Choeur La Grâce, Tel: +243-999958469, Email: kuanzambi@yahoo.fr

Tlaxcala Canta! 1st. International Festival of Chamber Choirs, Tlaxcala, Mexico, 1-8 Dec 2012. 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, Tel: +52-246-4622724, Email: culturatlaxcala@prodigy.net.mx - Website: www.culturatlaxcala.com.mx

World Choral Festival of Adults and Seniors, Vienna, Austria, 3-5 Dec 2012. Intercultural exchange between choir members of advanced age. Contact: World Peace Choral Festival, Tel: +43-1-2698 699-0, Fax: +43-1-2698 699-21, Email: seniorfestival@hotmail.com - Website: www.allchoir.com

1st International Christmas Choir Festival Natale Festa Corale, Olomouc, Czech Republic, 5-9 Dec 2012. For choirs in all categories from all around the world. Contact: Festa Musicale, Tel: +420-585-237373, Fax: +420-585-237373, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 6-9 Dec 2012. Competition, workshop, concerts in churches and on the Christmas markets stage. Your songs and performances will contribute to a truly heartwarming atmosphere for Christmas. Apply before 01/10/12. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

3rd Krakow Advent & Christmas Choir Festival, Krakow, Poland, 7-9 Dec 2012. For all kinds of choirs. Choirs can compete for statuettes of Golden Angeles. Non-competitive participation possible. Contact: Polonia Cantat & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: krakow@christmasfestival.pl - Website: www.christmasfestival.pl

World Choral Day 2012, All around the World, 9 Dec 2012. Choirs from all over the world joining in the celebration of World Choral Day on or around the 2nd Sunday in December. Thousands of singers across the globe involved in the World Choral Day concerts, festivals, sing-alongs, choral seminars, Days of Friendship and other events. Theme 2012: Solidarity. Contact: International Federation for Choral Music, Francesco Leonardi, , Fax: +1-512-551 0105, Email: project.manager@worldchoralday.org - Website: www.ifcm.net

2nd Vietnam International Choir Festival & Competition, Hu, Vietnam, 12 Dec 2012. For all kinds of choirs from all around the world. Competition taking place at the beautiful "Diamond Hall" of Hu . Contact: Interkultur Foundation e.V., Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

20th International Sacred, Advent & Christmas Music Festival and Choir Competition Cantate Domino Kaunas, Kaunas, Lithuania, 13-16 Dec 2012. Concerts in city halls, churches, choir competition in many categories, workshops. Contact: Kaunas club "Cantate Domino", Tel: +370-631-43428 or +370-656-84641, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

4th International Festival of Advent and Christmas Music The Winter Sonata Prize 2012, Prague, Czech Republic, 14-18 Dec 2012. For all kind of choirs from all over the world. Apply before 1 Nov 2012. Contact: International Youth Forum ENDOWMENT FUND, J&S Group, Tel: +420-267911785, Fax: +420-267911783, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

Winter Fairy-tale!, Vienna, Austria, Teplice & Prague, Czech Republic, Dresden & Berlin, Germany, 4-9 Jan 2013. International Festival competition for participants aged 8 to 26. Categories: musical, solo and choir singing, folk groups, etc... Apply before 18 Nov 2012. Contact: International Youth Forum ENDOWMENT FUND, J&S Group, Tel: +420-267911785, Fax: +420-267911783, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

11th International Festival of Sacred Music Silver Bells, Daugavpils, Latvia, 11-13 Jan 2013. For children's, male, female, mixed choirs, vocal ensembles and pop-music soloists. Contact: Silver Bells, Tel: +371-5476798, Fax: +371-5423601, Email: kultura@daugavpils.lv or sb2@inbox.lv - Website: www.silverbells.narod.ru

For more information and updates
www.hkltreblechoir.com/hkiyccf

CHOIR
HONG KONG INT'L YOUTH &
CHILDREN'S CHOIR FESTIVAL
2013 香港國際青少年合唱節

14 – 19 July 2013

4TH HONG KONG INT'L YOUTH AND CHILDREN'S CHOIR FESTIVAL

ARTISTIC DIRECTOR: PROF. LEON SHIU-WAI TONG

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BEFORE 30 NOVEMBER 2012 CAN ENJOY 5% DISCOUNT

APPLICATION DEADLINE IS ON 31 JANUARY 2013

13 competition categories
4 international standard venues
International choral judging system
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11 concerts* performed by:

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- ✦ Club for Five (Finland)
- ✦ Hong Kong Treble Choir (China Hong Kong)
- ✦ Mongolian Children Choir (China)
- ✦ Moran Girls' Choir (Israel)

CONTACT

Hong Kong Treble Choirs' Association
704 Kornhill Plaza Office Tower,
1 Kornhill Road, Quarry Bay, Hong Kong

Tel: +852 2381 9262
Fax: +852 2380 7302
Email: info@hkltreblechoir.com

Presenter



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* The Phoenix Concert will be broadcasted by Phoenix TV to countries around the world.

Choir Festival Paris, France, 24-27 Jan 2013.

For local and foreign choirs. Final concert at the UNESCO. Choirs with a good performance standard will also have the possibility of singing in Notre-Dame de Paris or the church of La Madeleine upon agreement. Contact: Music&Friends, Tel: +33-1-49277009, Fax: +352-241616, Email: musicandfriends@tri.lu - Website: www.choirfestivalparis.com

2nd International Gdansk Choir Festival, Poland, 8-10 Feb 2013. Competition part, additional concerts, Non-competitive participation possible, meeting of choirs in the city of Solidarity. Contact: Polonia Cantat & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: mail@gdanskfestival.pl - Website: www.gdanskfestival.pl

Happy Birthday Händel, Halle (Saale), Germany, 21-25 Feb 2013. International choir festival in honour of Georg Friedrich Händel in his home town Halle. Central to the choir programme is a joint performance of Messiah with up to 500 singers. Contact: Happy Birthday Händel, Email: hbb@t-online.de - Website: www.happy-birthday-handel.de

3rd International Choral Music Festival Kaunas Musica Religioza, Kaunas, Lithuania, 21-24 Feb 2013. Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club "Cantate Domino", Tel: +370-631-43428 or +370-656-84641, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

Cantate Amsterdam, Netherlands, 1-3 Mar 2013. For all kind of choirs from all over the world. Contact: Music&Friends, Tel: +33-1-49277009, Fax: +352-241616, Email: musicandfriends@tri.lu - Website: www.choirfestivalparis.com

Cantate Bavaria, Germany, 7-10 Mar 2013. For all kind of choirs from all over the world. Contact: Music&Friends, Tel: +33-1-49277009, Fax: +352-241616, Email: musicandfriends@tri.lu - Website: www.choirfestivalparis.com

Festival of Peace and Brotherhood, Rome, Italy, 7-11 Mar 2013. Concerts and friendships. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

ACDA National Conference, Dallas, USA, 13-16 Mar 2013. ACDA will hold its biennial conference for choral conductors. Included in the event will be choral performances, interest sessions, reading sessions, networking and other special events. Contact: American Choral Directors Association, Tel: +1-405-2328161, Fax: +1-405-2328162, Email: acda@acda.org - Website: http://acda.org

African Choral Festival, Accra, Ghana, 14-19 Mar 2013. Perform in villages and local churches before vibrant audiences. Experience Ghanaian hospitality first-hand and have the opportunity to meet and perform with choirs and performing arts ensembles from around the world. Contact: Music Contact International, Fax: +1-800-6240166, Email: travel@music-contact.com - Website: www.music-contact.com

Cantus Salisburgensis Spring Festival, Salzburg, Austria, 14-18 Mar 2013. Concerts and friendships. Massed sing with János Czifra, the Salzburg Cathedral's Music Director. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

Discover Puerto Rico and its Choral Music, Ponce, Puerto Rico, 15-18 Mar 2013. Performances, Friendship Concert and Workshops. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

9th Palm Sunday International Choir Cycle Concerts, Cascais, Portugal, 16-24 Mar 2013. Guest Conductor: Christopher Borela, Philippines. Join this International sacred choir for a week and perform 5 concerts. Contact: Vox Laci, Myguel Santos e Castro, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.com

Young Prague Festival, Prague, Czech Republic, 20-24 Mar 2013. Concerts and friendships. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

6th Fukushima Vocal Ensemble Competition, Fukushima, Japan, 21-24 Mar 2013. Competition for ensembles with number of singers limited to 2-16. Three categories: ages: 12-15, 15-18 and others. In 2012 this competition was held just one year after the earthquake, welcomed more than 100 choirs and received hundreds of encouraging messages. Contact: Fukushima Vocal Ensemble Competition, Email: bunka@pref.fukushima.jp - Website: www.pref.fukushima.jp/bunka/seigaku/en/index.html

7th America Cantat Festival "America Cantat a la Vida", Bogotá, Colombia, 22-30 Mar 2013. Renowned choirs of local and international prestige engaged in artistic and academic activities. Workshops on Latin American repertoire for children and youth choirs, advanced choral conducting, universal repertoire for children and youth choirs, music theory for chorists, Colombian a cappella repertoire for mixed choirs, new Cuban music, negro spirituals & gospels, tango, cueca and candombe, choral symphonic music, Brazilian popular music, contemporary sound a new approach, Europe in 12 madrigals, common singing). Contact: Corporación Coral y Orquestral de Colombia, Email: info@america-cantat.org - Website: www.america-cantat.org

International Festival CHOREGIE, Maribor, Slovenia, 22-31 Mar 2013. As part of European capital of culture 2012, festival of innovative programming which explores work of different genres in the field of new and early music. Festival of experimental productions, multi genre art events, theatre of voices, voice exploratorium – music and theatre hand in hand. Contact: Carmina Slovenica, Tel: +386-31-652662, Email: info@choregie.si - Website: www.choregie.si

14th International Choir Competition and Festival Budapest, Hungary, 24-28 Mar 2013. For all kinds of choirs from all around the world. Contact: Interkultur e.V., Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

14th International Choir Competition, Budapest, Hungary, 24-28 Mar 2013. Competition for all types of choirs in different categories and difficulties with a focus on chamber choirs. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Children Festival Vox Pueri 7, Cascais, Portugal, 25-28 Mar 2013. Non-competitive festival for all kinds of children's choirs with many concerts and common singing. Guest conductors: Kjetil Nobu (Norway) and Myguel Santos e Castro (Portugal). Contact: Vox Laci, Myguel Santos e Castro, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.com

Holiday of Spring!, Vienna, Austria, Teplice & Prague, Czech Republic, Dresden & Berlin, Germany, 27 Mar-1 Apr 2013. International Festival competition for participants aged 8 to 26. Categories: musical, solo and choir singing, folk groups, etc... Apply before 21 Jan 2013. Contact: International Youth Forum ENDOWMENT FUND, J&S Group, Tel: +420-267911785, Fax: +420-267911783, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

America Sings! Festival, Washington DC, USA, April 2013. 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!, Tel: +1-407-9135910, Email: sarah@americasings.org - Website: americasings.org/

5th Antalya International Choir Festival, Antalya, Turkey, 3-7 Apr 2013. For amateur choirs. Concert performance of "Carmina Burana" with the mixed choirs selected from festival attendants and Antalya State Symphony Orchestra together. Contact: Antalya International Choir Festival, Tel: +90-242-316 4660, Email: festivalantalya@festivalantalya.com - Website: www.festivalantalya.com

3rd Krakow Advent & Christmas Choir Festival

7-9 December 2012 in Krakow

For all kinds of choirs. Competition in 5 categories for the statuettes of "Golden Angels" or non-competitive participation. The biggest Advent Festival in Poland.

Deadline for applications 15.09.2012

www.christmasfestival.pl krakow@christmasfestival.pl



2nd International Gdansk Choir Festival

8-10 February 2013 in Gdansk

For all kinds of choirs. Competition part, additional concerts, non-competitive participation possible, meeting of choirs in the famous city of Solidarity.

Deadline for applications 15.10.2012

www.gdanskfestival.pl mail@gdanskfestival.pl



4th CRACOVIA CANTANS

International Krakow Choir Festival

13-16 June 2013 in Krakow

The biggest international choir festival in Poland. For all kinds of choirs, 8 categories, Gala Concert in Krakow Philharmonic. Festival is a member of International Federation for Choral Music.

Deadline for applications 15.11.2012

www.krakowchoirfestival.pl mail@krakowchoirfestival.pl

3rd VRATISLAVIA SACRA

International Wroclaw Choir Festival

5-7 April 2013 in Wroclaw

Festival focusing on sacred music of different styles and different Christian churches. Choirs can compete in one of the 6 categories for St Cecilia statuettes.

Deadline for applications 15.12.2012

www.vratislaviasacra.pl info@vratislaviasacra.pl



KRAKOW SINGING WEEK

3rd KRAKOW SINGING WEEK, 29 June-7 July 2013 in Krakow

Non-competitive festival. Concerts in Krakow, choir meetings, sightseeing program.

Deadline for applications 15.02.2013

www.krakowsingingweek.pl info@poloniacantat.pl



9th VARSOVIA CANTAT

International Warsaw Choir Festival

25-27 October 2013 in Warsaw

Festival 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 in churches in Warsaw.

Deadline for applications 15.04.2013

www.varsoviacantat.pl info@varsoviacantat.pl



53rd Sacred Music Festival Virgo Lauretana, Loreto, Italy, 3-7 Apr 2013. The purpose of the Festival is to contribute to the diffusion of Sacred Music culture and to promote the knowledge and the artistic and cultural friendship between nations, through a closer examination of Sacred Music's spiritual meanings. Participation is open to all Italian and foreign choirs. Contact: Rassegna Internazionale di Musica Sacra "Virgo Lauretana" Loreto, Tel: +39-071-7501596, Fax: +39-071-7501596, Email: info@rassegnalauretana.it - Website: www.rassegnalauretana.it

Days of International Choir Music, Verona, Italy, 3-7 Apr 2013. Concerts and friendships. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

Choir Meeting Cantate Budweis, Czech Republic, 4-7 Apr 2013. For all kind of choirs from all over the world. Contact: Music&Friends, Tel: +33-1-49277009, Fax: +352-241616, Email: musicandfriends@tri.lu - Website: www.choirfestivalparis.com

3rd Vratslavia Sacra - International Wroclaw Choir Festival, Poland, 5-7 Apr 2013. Festival focusing on sacred music of different styles and churches. Contact: Cantilena & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: info@vratslaviasacra.pl - Website: www.vratslaviasacra.pl

First International Festival of Children and Youth Choirs "Vivat, Odessa", Ukraine, 10-15 Apr 2013. Let's break the borders and language barriers with our songs is the theme of this festival for children and youth choirs from all over the world. Apply before 10 January. Contact: Festival "Vivat, Odessa", Larysa Garbuz, Tel: + 38-67-974 3329, Fax: +38-63-4251400, Email: vivat-odessa@keysolution.ru or chorus@keysolution.ru - Website: www.vivat-odessa.keysolution.ru

30th International Youth Choir Festival, Celje, Slovenia, 10-14 Apr 2013. For up to 16 selected children, girls and youth choirs. Competition, concerts, Open Singing, workshops. Compulsory pieces, international jury. Apply before 31 January 2013. Contact: Nenad Fir t, 30. mednarodni mladinski pevski festival, Tel: +3863-4287930 or +3863-4287936, Fax: +3863-4287931, Email: Nenad.First@celje.si or tic@celje.si - Website: www.celeia.info/mmpf2013

3rd Messiah Festival, Salzburg, Austria, 11-14 Apr 2013. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Tel: +43-662-874537, Fax: +43-662-874537-30, Email: messiah-salzburg@cc-a.at - Website: www.chorus2000.com

Charleston International Choral Festival, South Carolina, USA, 11-14 April 2013. Contact: Music Contact International, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

3rd World Choir Festival on Musical, Thessaloniki, Greece, 12-14 Apr 2013. For all kind of choirs from around the world. Contact: Choir Korais, Tel: +30-6942-487804, Fax: +30-2310-309900, Email: choir_korais@hotmail.com - Website: http://xorodiakoraiseng.weebly.com/announcements.html

19th Torrevieja Habaneras Contest for Children's and Youth Choirs, Torrevieja (Alicante), Spain, 19-21 Apr 2013. Competition developing new generations of singers. Apply before: 2 Jan 2013. Contact: Manuel Martinez, Tel: +34-965-710702, Fax: +34-965-712570, Email: habaneras@habaneras.org - Website: www.habaneras.org

12th International Choral Competition Maribor 2013, Slovenia, 19-21 Apr 2013. For up to 12 selected choirs: female, male and mixed, with 16-48 singers. Non-competitive and three competing programs (compulsory, free and Grand Prix). Free accommodation and meals. The winner of the Grand Prize will be invited to the finale for European Grand Prix Award for Choral Singing 2013 – together with the winners of the 2012 Concorso Polifonico Guido d'Arezzo/Italy, Certamen Coral de Tolosa/Basque Country, Spain, Florilège Vocal de Tours/France and International May Choir Competition Varna/Bulgaria (members of The European Grand Prix for Choral Singing Association). Apply before 19 Nov 2012. Contact: Mihela Jagodic, JSKD, Tel: +386-1-2410525, Fax: +386-1-2410536, Email: choral.competition@jskd.si - Website: www.jskd.si

Slovakia Cantat 2013, Bratislava, Slovak Republic, 25-28 Apr 2013. 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 15/12/12. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

11th Venezia in Musica, Choir Competition and Festival, Venice, Italy, 28 Apr-2 May 2013. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

59th Cork International Choral Festival, Ireland, 1-5 May 2013. 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, Tel: +353-21-4215125, Fax: +353-21-4215192, Email: info@corkchoral.ie - Website: www.corkchoral.ie

Blossoming Bohemia!, Vienna, Austria, Teplice & Prague, Czech Republic, Dresden & Berlin, Germany, 1-6 May 2013. International Festival competition for participants aged 8 to 26. Categories: musical, solo and choir singing, folk groups, etc... Apply before 15 Feb 2013. Contact: International Youth Forum ENDOWMENT FUND, J&S Group, Tel: +420-267911785, Fax: +420-267911783, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

2nd International Gospel Choir Festival Berlin 2013, Germany, 9-10 May 2013. For all amateur Gospel Choirs. Non competitive except for best conductor, best repertoire, best presentation and best solo singer. Contact: EvenTTours, Tel: +31-46-7111794, Fax: +31-6-39440628, Email: info@eventtours.nl - Website: www.eventtours.nl/choirfestivals.html

The Ascending Voice III, Malibu, CA, USA, 9-11 May 2013. International symposium of sacred cappella music intended to university and church choir directors, musicologists, ethnomusicologists, theologians, church historians, singers, and anyone who cherishes sacred a cappella music. Submissions for new psalmody, workshops, choral performances, and papers are welcome. Contact: Pepperdine University - Malibu Campus, Tel: +1-310-5067644, Fax: +1-310-5064077 - Website: http://www.pepperdine.edu/ascendingvoice/

Canto a Roma Festival, Rome, Italy, 14-17 May 2013. Participating choirs join a festival chorus that will be in residence in Rome, Italy performing Gabriel Fauré's Requiem with orchestra and professional soloists, under the direction of Maestro Nigel Short. Contact: Nigel Short, artistic director and conductor, Tel: +1-646-3706689, Email: sechristtravel@gmail.com

3rd Kaunas Cantat International Choir Festival and Competition, Kaunas, Lithuania, 16-19 May 2013. Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club "Cantate Domino", Tel: +370-631-43428 or +370-656-84641, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt



EVENTS 2012 – 2013

8 – 14 November 2012 · **Guangzhou, China**



1st Xinghai Prize International Choir Championships

12 – 16 December 2012 · **Huế, Vietnam**



2nd Vietnam International Choir Competition

24 – 28 March 2013 · **Budapest, Hungary**



14th International Choir Competition and Festival Budapest

28 April – 2 May 2013 · **Venice, Italy**



11th Venezia in Musica, Choir Competition and Festival

29 May – 2 June 2013 · **Linz, Austria**



4th Int. Anton Bruckner Choir Competition and Festival

19 – 23 June 2013 · **Hoi An, Vietnam**



3rd Vietnam International Choir Competition

3 – 7 July 2013 · **Rome, Italy**



5th Musica Sacra a Roma

14 – 21 July 2013 · **Graz, Austria**



1st European Choir Games

17 – 21 July 2013 · **Wernigerode, Germany**



8th Int. Johannes Brahms Choir Festival and Competition

11 – 15 September 2013 · **Toruń, Poland**



1st International Copernicus Choir Festival & Competition

2 – 12 October 2013 · **North Sulawesi, Indonesia**



3rd Asian Choir Games

10 – 14 October 2013 · **Riva del Garda, Italy**



10th "In..Canto sul Garda"

23 – 27 October 2013 · **Calella/Barcelona, Spain**



Canta al mar 2013 – Festival Coral Internacional

31 October – 4 November 2013 · **Malta**



5th International Choir Competition and Festival Malta

11 – 15 December 2013 · **Manila, Philippines**



Sing'n'Joy Manila 2013 – Philippine Int. Choir Competition

HIGHLIGHT 2014

9 – 19 July 2014 · **Riga, Latvia**



8th World Choir Games

09/2012



Ruhberg 1 · 35463 Fernwald-Steinbach (Frankfurt / Main) Germany
phone: +49 (0) 6404 69749-25 · fax: +49 (0) 6404 69749-29 · e-mail: mail@interkultur.com · www.interkultur.com

13th International Chamber Choir Competition, Marktoberdorf, Germany, 17-22 May 2013.

Two categories: mixed choir and mixed youth choirs (singers aged 14 to 21). Compulsory work for each category. Apply before October 13, 2012. Contact: Modfestivals, International Chamber Choir Competition, Tel: +49-8342-8964033, Fax: +49-8342-40370, Email: office@modfestivals.org - Website: www.modfestivals.org

Mayo International Choral Festival, Ireland, 23-27 May 2013. Involvement with choirs from the Mayo County, local performances, concert tour in different cities of the county, competition and a Gala Concert at the Royal Theatre in Castlebar, Competition categories: mixed, female and male choirs, Sacred Music and Gospel Choirs, Gaelic or Celtic Language pieces. Contact: Mayo International Choral Festival, Tel: +353-94-9026214, Fax: +353-94-9026421, Email: info@mayochoral.com - Website: www.mayochoral.com

Festival Filadelfia 2013: The Musical City of Europe Featuring the Paolo Serrao Special Award Competitions, Filadelfia, Italy, 23-27 May 2013. For equal voices, mixed, children and youth, folk, Gospel/Spiritual choirs. Contact: Associazione Musicale Melody, Tel: +39-968-725804, Fax: +39-968-725804, Email: associazionemelody@libero.it - Website: www.associazione-melody.com

3rd Šiauliai Cantat International Choir Festival and Competition, Šiauliai, Lithuania, 23-26 May 2013. Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club "Cantate Domino", Tel: +370-631-43428 or +370-656-84641, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

42nd International Competition "Florilège Vocal de Tours", France, 24-26 May 2013. New rules: three categories: mixed choirs, mixed vocal ensembles, equal voices (male or female). Two rounds and Grand Prix. Special Competition in Homage to Francis Poulenc (optional). National competition: three categories and two rounds. Contact: Florilège Vocal de Tours, Tel: +33-2-47058276, Fax: +33-2-47216771, Email: contact@florilegevocal.com - Website: www.florilegevocal.com

Competition Festa Choralis, Bratislava, Slovak Republic, 29 May-2 June 2013. Competition in all categories for choirs from all around the world. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

4th International Anton Bruckner Choir Competition and Festival, Linz, Austria, 29 May-2 June 2013. For all kinds of choirs from all around the world. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Cantate Adriatica, Republic of San Marino, 30 May-3 June 2013. Concerts and friendships. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

36th International Choir Festival of Songs, Olomouc, Czech Republic, 5-9 June 2013. 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, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

International Choir Festival and Contest Berlin 2013, Germany, 12-16 June 2013. For all kind of choirs from around the world. Contact: EventTours, Tel: +31-46-7111794, Fax: +31-6-39440628, Email: info@eventtours.nl - Website: www.eventtours.nl/Choirfestivals_Berlin_2013.htm

The Rhythms of One World 2013 Festival, New York City, USA, 12-20 June 2013. 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, Tel: +1-800-526 2908, Fax: +1-203-542 0661, Email: TheRhythmsofOneWorld2012@faf.org - Website: www.faf.org

Treble Choirs Festival ¡Canta! Costa Rica, San José, Costa Rica, 12-16 June 2013. Contact: Witte Travel & Tours, Tel: +1-800-4694883, Fax: +1-616-9579716, Email: groups@wittetravel.com - Website: cantacostarica.com

4th International Krakow Choir Festival Cracovia Cantans, Poland, 13-16 June 2013. 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, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl/

Cantate Smaland, Sweden, 14-16 June 2013. For all kind of choirs from all over the world. Contact: Music&Friends, Tel: +33-1-49277009, Fax: +352-241616, Email: musicandfriends@tri.lu - Website: www.choirfestivalparis.com

16th Alta Pusteria International Choir Festival, Alto Adige-Südtirol, Italy, 19-23 June 2013. Non-competitive festival in the heart of the Dolomites: concerts, open-air reviews, day-meetings. Contact: Alta Pusteria Festival Office, Tel: +39-06-33652422, Fax: +39-06-33652422, Email: info@festivalpusteria.org - Website: www.festivalpusteria.org

3rd Vietnam International Choir Festival & Competition, Hoi An, Vietnam, 19-23 June 2013. For all kinds of choirs from all around the world. Contact: Interkultur Foundation e.V., Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Musica Sacra Bratislava, Slovak Republic, 20-23 June 2013. International Sacred Music Festival. Competition, workshop, concerts in churches, sightseeing. Bratislava is widely recognized as a city of music, which increases its fame as a city of rich cultural and artistic heritage. Apply before 31/01/13. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

Tuscany International Choral Festival, Montecatini Terme, Italy, 20-24 June 2013. Concerts and friendships. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

2nd Summer Choral Fest 2013, Lisbon, Portugal, 21-24 June 2013. Opening and closing concerts with Lisbon summer fest choir and chamber choir, conducted by Dr. Eugene Rogers, featuring members of the University of Michigan Choirs, alumni of the World Youth Choir and members of the ESML choirs (Lisbon Superior School of Music). Artistic director: Paulo Vassalo Lourenço. Email: sourcewerkz@gmail.com - Website: pscf.sourcewerkz.com or facebook/sourcewerkz

Universitas Cantat 2013, Poznań, Poland, 26-29 June 2013. Meetings of university choirs from all around the world in order to stimulate co-operation and cultural exchange. Non-competitive festival. Contact: International Festival of University Choirs, Tel: +48-608-307030, Fax: +48-61-8294412, Email: festiwal@amu.edu.pl - Website: www.cantat.amu.edu.pl

Serenade! Washington, DC Choral Festival, USA, 27 June-1 July 2013. For youth and adult choirs, concerts in prestigious venues, workshops with notable choral conductors, musical exchanges and sightseeing. Contact: Yarina Connors, Classical Movements, Tel: +1-800-8820025, Fax: +1-703-6836045, Email: Yarina@ClassicalMovements.com - Website: http://classicalmovements.org/dc.htm

Sing A Mile High Children's Choral Festival, Denver, CO, USA, 27 June-1 July 2013. 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, Tel: +1-303-7977464, Fax: +1-303-7940784, Email: chrys@youngvoices.org - Website: www.singamilehigh.org

Choral Festival Verona Garda Estate, Lake of Garda, Italy, 27 June-22 July 2013. Six to eight choirs will be invited at each part of the festival. Each choir should present two 30-40 minutes programs, one sacred and one profane. Contact: Associazione Pro Musica Cantate Domino, Tel: +39-337-572343, Fax: +39-1782725707, Email: hanna.valkonen@phnet.fi - Website: <http://gardaestate.altervista.org>

3rd Krakow Singing Week, Poland, 29 June-7 July 2013. Non-competitive concerts in Krakow, sightseeing program. Contact: Polonia Cantat & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: info@poloniacantat.pl - Website: www.krakowsingingweek.pl

Silver Voice!, Vienna & Salzburg, Austria, Ceske Budejovice & Prague, Czech Republic, Venice, San Marino, Rimini, Verona, Italy, 30 June-10 July 2013. Will bring singers together in some fine concert venues. Contact: International Youth Forum ENDOWMENT FUND, J&S Group, Tel: +420-267911785, Fax: +420-267911783, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

5th Musica Sacra a Roma, Italy, 3-7 July 2013. Competition in different categories and difficulties. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Festival 500 Sharing the Voices, St. John's, Newfoundland & Labrador, Canada, 3-10 July 2013. International non-competitive choral festival featuring multiple performance opportunities and workshops for choirs as well as individual "Come Solo" participants. Featuring a variety of guest clinicians, small vocal ensembles, conductors and choirs from around the world, the 2013 Festival and overlapping International academic Symposium highlights the Power of Song. Contact: Festival 500 Sharing the Voices, Tel: +1-709-7386013, Fax: +1-709-7386014, Email: information@festival500.com - Website: www.festival500.com

38th International Congress of Pueri Cantores, Washington D.C., USA, 3-7 July 2013. For youth choirs from all around the world. Contact: Pueri Cantores USA, Tel: +1-626-9183994, Fax: +1-626-9183994, Email: info@puericantores.com - Website: <http://pccongress13.org/>

International Choir Festival of Preveza, International Competition of Sacred Music, Preveza, Greece, 4-7 July 2013. For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Repertory must include a compulsory piece, a piece composed before 1800, a piece composed during 1800 - 1950, a piece composed after 1950 & a folk song from the choir's country of origin. Contact: Choral Society "Armonia" of Preveza, Tel: +30-2682-024915, Fax: +30-2682-029852, Email: armonia4@otenet.gr - Website: www.choralpreveza.gr

Cantus Salisburgensis Summer Festival, Salzburg, Austria, 4-8 July 2013. Concerts and friendships. Massed sing with János Czifra, the Salzburg Cathedral's Music Director. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

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59th INTERNATIONAL CHORAL CONTEST HABANERAS AND POLIPHONY 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.



More information about rules in our website:
<http://www.habaneras.org> / E-mail: miguel@habaneras.org
Telephone: +34 96 670 77 15 / Fax: +34 96 571 25 70

15th International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 4-7 July 2013. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Tel: +43-662-874537, Fax: +43-662-874537-30, Email: cantusmm@cc-a.at - Website: www.chorus2000.com

Cantus Salisburgensis Kaleidoscope of Nations, Salzburg, Austria, 4-8 July 2013. Kaleidoscope of Nations. For choirs and orchestras. Contact: Cultours Carl Pfliegler, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.cultours-europe.com or www.cantussalisburgensis.at

Summa Cum Laude International Youth Music Festival, held in the Musikverein in Vienna, Austria, 6-10 July 2013. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Contact: Summa Cum Laude Youth Music Festival, Tel: +43-650-619 2152, Fax: +43-1-968 5750, Email: office@scfestival.org - Website: www.scfestival.org

Crossroads Children's Chorus Festival, Nashville, TN, USA, 6-12 July 2013. 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, Tel: +1-800-2276777, Email: info@crossroadsschildrengchorusfestival.com - Website: www.crossroadsschildrengchorusfestival.com

48th International Days of Choral Singing, Barcelona, Spain, 8-14 July 2013. Concerts and workshops with Poire Vallvé (Catalan folk music), Panda Proosdij (stage movement in musicals), Jaume Miranda (Wagner opera choruses). Apply before 15 Jan 2013. Contact: Federació Catalana d'Entitats Corals, Tel: +34-93-2680668, Fax: +34-93-3197436, Email: fcec@fcec.cat - Website: www.fcec.cat

Coastal Song Children's Choir Festival, Savannah and Charleston, USA, 8-13 July 2013. For children's choir, with Josh Pedde and Robyn Lana. Contact: Coastal Song Children's Choir Festival, Email: jdbiasio@gogmt.com - Website: www.coastalsong.com

Llangollen International Musical Eisteddfod, United Kingdom, 9-14 July 2013. Choirs, musicians, folk singers and dancers from all corners of the world compete in the world's leading festival of music and dance. Contact: Llangollen International Musical Eisteddfod, Tel: +44-1978-862000, Fax: +44-1978-862002, Email: info@international-eisteddfod.co.uk - Website: http://international-eisteddfod.co.uk/

International Youth Music Festival, Bratislava, Slovak Republic, 11-14 July 2013. 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 15/04/2013. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 11-21 July 2013. 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., Tel: +1-800-8820025, Fax: +1-703-6836045, Email: jayci@ClassicalMovements.com - Website: http://classicalmovements.org/s_af.htm

Rhapsody! Children's Music Festival, Prague, Czech Republic and Vienna & Salzburg, Austria, 11-21 July 2013. 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., Tel: +1-800-8820025, Fax: +1-703-6836045, Email: Christopher@ClassicalMovements.com - Website: http://classicalmovements.org/rhap.htm

4th Hong Kong International Youth and Children's Choir Festival, Hong Kong, China, 14-19 July 2013. 13 competition categories, 4 international standard venues, international choral judging system, more than 10 masterclasses and workshops, conducting master course by Dénes Szabó. Contact: Hong Kong Treble Choirs' Association, Tel: +852-2381 9262, Fax: +852-2380 7302, Email: info@hktreblechoir.com - Website: www.hktreblechoir.com

1st European Choir Games, Graz, Austria, 14-21 July 2013. Competition for all types of choirs in different categories and difficulties with a focus on chamber choirs. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Melodia! South American Music Festival, Rio de Janeiro, Brazil, 14-24 July 2013 and Buenos Aires, Argentina, 18-26 July 2013. Open to all choirs with their own conductors. Combined choirs performance in top venues. Can be combined with Melodia Argentina, same dates. Contact: Laura Smith, Classical Movements, Inc., Tel: +1-800-8820025, Fax: +1-703-6836045, Email: Laura@ClassicalMovements.com - Website: http://classicalmovements.org/s_am.htm

2nd Florence International Choir Festival, Florence, Italy, 17-19 July 2013. For choirs of all categories from all around the world. Other date in 2013: 1-3 Nov. Contact: Florence International Choir Festival, Tel: +39-3276608423, Fax: +39-055-741527, Email: director@florencechoirfestival.com - Website: www.florencechoirfestival.com

International Choral Festival of Missoula, Montana, USA, 17-21 July 2013. Non-competitive showcase Festival for children's, youth, men's, women's and mixed choirs. Social events, home stays (international choirs) and cultural exchange. Contact: International Choral Festival, Carol Stovall, Executive Director, Tel: +1-406-7217985, Fax: +1-406-7217985, Email: info@choralfestival.org - Website: www.choralfestival.org

8th International Johannes Brahms Choir Festival & Competition, Wernigerode, Germany, 17-21 July 2013. Competition in different categories and difficulties. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

International Folklore Festival, Bratislava, Slovak Republic, 18-21 July 2013. Festival of folklore music and dance ensembles. Apply before 15/04/13. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

31st International Music Festival, Cantonigròs, Barcelona, Spain, 18-21 July 2013. Competition and exhibition of music for mixed choir, female voices, children's choir and popular dances. Contact: Joana Gonzalo & Irina Isern - FIMC 2013, Tel: +34-93-2326444, Fax: +34-93-2463603, Email: fimc@fimc.es - Website: www.fimc.es

1st Amakwaya Cape Town International Choir Festival, Cape Town, South Africa, 21-27 July 2013. Competition in 7 categories, non competitive festival, African workshops including singing, Gumboot dancing and drumming, friendship concerts, township visits and more. Contact: Amakwaya, Tel: +27-2191-48898, Fax: +27-2191-49182, Email: bennie@amakwaya.com - Website: www.amakwaya.com

Nordklang Festival 2013, Hamar, Norway, 22-27 July 2013. Festival for choirs, singers and conductors in the Nordic countries. Summer school courses, workshops, masterclasses, Nordic choir conductors conference, participating choirs concerts. Contact: Nordklang Festival, Email: post@nordklang.no - Website: www.nordklang.no or www.facebook.com/korfestival

5th International Choral Contest of Habaneras and Polyphony, Torrevieja (Alicante), Spain, 22-28 July 2013. Outdoors habaneras, polyphony in the auditorium "Eras de la Sal" on the Mediterranean Sea coast. Apply before: 30 Jan 2013. Contact: Certamen Int'l de Habaneras de Torrevieja, Tel: +34-965-710702, Fax: +34-965-712570, Email: habaneras@habaneras.org - Website: www.habaneras.org

Belgian Summer Sing, Ghent, Belgium, 25-29 July 2013. Open air festival for all kind of choirs in the historic Belgian city of Ghent. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

5th IFCM Multicultural & Ethnic Choral Conference Voices of Meditteranea, 29 July-2 Aug 2013, Girona, Spain. Musicians, musicologists, conductors and choral singers from different countries in the northern and southern Mediterranean area will offer an overview of the various vocal and choral traditions of the Mare Nostrum. Contact: Moviment Coral Catalá, Email: mcc@mcc.cat - Website: www.mcc.cat

21st Choralies, Vaison-la-Romaine, France, 1-9 Aug 2013. Large non-competitive choir meeting in the beautiful Roman town of Vaison. 40 workshops for singers, 2 workshops for conductors, 100 concerts and all kinds of activities for participants and conductors. Contact: A Coeur Joie France, Tel: +33-4-72198340, Fax: +33-4-78434398, Email: acj.choralies.inscriptions@orange.fr - Website: www.choralies.fr

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, Tel: +7-812-3283921, Fax: +7-812-3283921, Email: Singingworld@mail.ru - Website: www.singingworld.spb.ru

23rd Zimriya World Assembly of Choirs, Old Acre, Israel, 5-15 Aug 2013. Open singing, choir to choir sessions, concerts. Workshops: Anton Armstrong (USA): Robert Ray: Gospel Mass; Frieder Bernius (Germany): J. Hayden: Nelson Mass; Timothy C. Brown (UK): The Great Choruses of J.S. Bach; Gabor Hollerung (Hungary): Oratorio Music; Joshua Jacobson (USA): Jewish Music; Sarah E. A. MacDonald (UK): Women Voice; Theodora Pavlovich (Bulgaria): Choral Music from the Balkan; Werner Pfaff (Germany) Romantic Music; Aarne Saluveer (Slovenia): Choral Music from Baltic & Scandinavia; Robert Sund (Sweden): Songs of all Nations; Sanna Valvanne (Finland): Common Singing; David Zaba (Israel): Israeli Music; Nestor Zadoff (Argentina): Choral Music from South America. Contact: ZIMRIYA, Fax: +972-3-6041688, Email: harzimco@netvision.net.il - Website: www.zimriya.org.il

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, Tel: +632-8321125 ext 1605, Email: choralfestmnl2013@yahoo.com.ph - Website: www.culturalcenter.gov.ph

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, Tel: +54-264-4234284, Fax: +54-264-4234284, 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, Tel: +54-221-4258326, Fax: +54-221-4258326, Email: aamcantlp@ciudad.com.ar - Website: www.aamcant.org.ar

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Mosbach 2014

2. International Competition for Chamber Choirs

May 2nd – May 5th, 2014

Mosbach (Baden), Germany

Jury:
Frieder Bernius
Marcus Creed

www.choral-competition-mosbach.de



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, Tel: +39-0434-876724, Fax: +39-0434-877554, Email: info@feniarco.it - Website: www.feniarco.it

EUROTREFF 2013, Wolfenbüttel, Germany, 4-8 Sep 2013. Concerts and 6 Ateliers for children's, boys', 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, Tel: +49-5331-9009598, Fax: +49-5331-9009599, Email: info@amj-musik.de - Website: www.amj-musik.de

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, Tel: +54-2965-491353, Fax: +54-2965-491353, Email: cictrelew@yahoo.com.ar - Website: www.fundacioncic.org

6th Animato Choir Competition, Pretoria, South Africa, 26-29 Sep 2013. In collaboration with the ATKV (Afrikaanse Taal and 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, Tel: +27-12-8032213, Fax: +27-86-5028922, Email: animato@cultourafrica.co.za - Website: www.cultourafrica.co.za

3rd Asian Choir Games, Manado, 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, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Rimini International Choral Competition, Rimini, Italy, 3-6 Oct 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, Tel: +39-347-2573878, Email: competition@riminichoral.it - Website: www.riminichoral.it

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, Tel: +32-89-769668, Fax: +32-89-721815, 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, Tel: +421-908-693395, Fax: +421-265-957054, 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., Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Cantate Barcelona, Spain, 18-22 Oct 2013. Performances, friendship concerts and workshops. Contact: Music Contact International, Tel: +34-972-358871, 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, Tel: +31-46-4106565, Email: info@eventttours.nl - Website: www.eventttours.nl/choirfestivals.html

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, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

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, Tel: +420-267911785, Fax: +420-267911783, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz



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5th International Choir Competition and Festival Malta, Malta, 31 Oct-4 Nov 2013. Open to all categories. Contact: Födrverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

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, Tel: +54-261-4295000, Fax: +54-261-4295000, Email: cantapueblo@cantapueblo.com.ar - Website: www.cantapueblo.com.ar

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, Tel: +7-812-3283921, Fax: +7-812-3283921, Email: interfolk@mail.ru - Website: www.interfestplus.ru

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, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

Vienna Advent Sing, Austria, 28 Nov-23 Dec 2013. Concerts and friendships. Contact: Music Contact International, Fax: +1-800-6240166, Email: vienna@music-contact.com - Website: www.music-contact.com

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), Tel: +358 10 8200238, Fax: +358 10 8200222, 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, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: krakow@christmasfestival.pl - Website: www.christmasfestival.pl

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, Tel: +65-6338-3733, Fax: +65-6246-4721, 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, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: vermont@music-contact.com - Website: www.music-contact.com

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: Födrverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

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, Tel: +420-267911785, Fax: +420-267911783, 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", Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

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, Tel: +420-267911785, Fax: +420-267911783, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

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", Tel: +370-631-43428 or +370-656-84641, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

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3rd International Gdansk Choir Festival, Poland, 21-23 Feb 2014. Competition, additional concerts, possible non-competitive participation, meeting of choirs in the city of Solidarity. Contact: Polonia Cantat & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: mail@gdanskfestival.pl - Website: www.gdanskfestival.pl

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, Tel: +420-267911785, Fax: +420-267911783, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

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, Tel: +48-22-641 6157, Fax: +48-22-641 6157, 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, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.com

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, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.com

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, Tel: +43-662-874537, Fax: +43-662-874537-30, Email: messiah-salzburg@cc-a.at - Website: www.chorus2000.com

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, Tel: +353-21-4215125, Fax: +353-21-4215192, Email: info@corkchoral.ie - Website: www.corkchoral.ie

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, Tel: +420-267911785, Fax: +420-267911783, 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. Website: www.choral-competition-mosbach.de

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", Tel: +370-631-43428 or +370-656-84641, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

4th Šiauliai Cantat International Choir Festival and Competition, Šiauliai, Lithuania, 22-25 May 2014. Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club "Cantate Domino", Tel: +370-631-43428 or +370-656-84641, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

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, Tel: +41-61-4012100, Fax: +41-61-4012104, Email: k.renggli@ejcf.ch - Website: www.ejcf.ch

Competition Festa Choralis, Bratislava, Slovak Republic, 28 May-1 June 2014. Competition in all categories for choirs from all around the world. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

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, Tel: +33-2-47216526, Fax: +33-2-47216771, Email: contact@florilegevocal.com - Website: www.florilegevocal.com

36th International Choir 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, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

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, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl/

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, Tel: +1-800-8820025, Fax: +1-703-6836045, Email: Yarina@ClassicalMovements.com - Website: http://classicalmovements.org/dc.htm

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, Tel: +420-267911785, Fax: +420-267911783, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

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, Tel: +43-662-874537, Fax: +43-662-874537-30, 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, Tel: +43-662-821310, Fax: +43-662-82131040, 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., Tel: +1-800-8820025, Fax: +1-703-6836045, 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, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: info@poloniacantat.pl - Website: www.krakowsingingweek.pl

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, Tel: +1-800-2276777, 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, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Melodia! South American Music Festival, Buenos Aires, Argentina, 17-25 July 2014 and Rio de Janeiro, Brazil, 24 July-1 Aug 2014. Open to all choirs with their own conductors. Combined choirs performance in top venues. Contact: Laura Smith, Classical Movements, Inc., Tel: +1-800-8820025, Fax: +1-703-6836045, 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, Tel: +34-93-2326444, Fax: +34-93-2463603, 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. Open to all choirs, each conducted by their own music director. Contact: Jayci Thomas, Classical Movements, Inc., Fax: +1-703-6836045, Email: jayci@ClassicalMovements.com - Website: http://classicalmovements.org/s_af.htm

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A regularly up-dated list of all events may be found on our website: www.ifcm.net

10th World Symposium on Choral Music, Seoul, Rep. Korea, 7-14 Aug 2014. Email: secretariat@ifcm.net - Website: www.ifcm.com

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, Tel: +420-267911785, Fax: +420-267911783, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

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", Tel: +370-631-43428 or +370-656-84641, 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, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.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, Tel: +353-21-4215125, Fax: +353-21-4215192, Email: info@corkchoral.ie - Website: www.corkchoral.ie

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La Nación



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