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DOSSIER
SCORE ANALYSIS FOR VOCAL SKILL
DEVELOPMENT



IFCM News:
Qatar: Fertile Ground for New Choral
Traditions

INTERNATIONAL CHORAL BULLETIN

COVER

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MESSAGE FROM THE PRESIDENT



EMILY KUO VONG

President

Dear friends,

As we are approaching the 4th quarter of 2020, the COVID-19 pandemic is still threatening our health and we are recognizing that it is increasingly becoming the norm. The normalization of this global health crisis is forcing humans to coexist with coronavirus as we try to go back to normal life. I am thrilled that the Africa Cantat Festival was celebrated online in August 2020 to keep the spirit of the festival alive, to send light and hope to singers all over Africa and the world, and to increase the international excitement for the festival. Meanwhile, I really hope that the Africa Cantat Festival can take place next year in Kenya once the worldwide situation gets better. In addition, the 15th China International Chorus Festival (CICF) shall also move online from September to October 2020 due to the pandemic. During the 15th online CICF, an international live broadcasting opening ceremony was held and a specific website

was set up to present outstanding choirs from around the world to all the audiences.

For online events, the IFCM will offer ongoing support to create innovative ways of sharing and enjoying choral music together.

Recently, we have been busy with the preparation for the 2020 IFCM General Assembly and Election, which will be hosted in December, as it will be the first time we organize this kind of activity online due to the epidemic situation all over the world. It is challenging for us to organize an online election and the whole team is working hard to prepare documents and make the voting procedure clear and transparent.

During this special preparation, I suddenly realized that it has been three years since I was elected and appointed as the president of the IFCM during the WSCM and IFCM General Assembly in Barcelona. I would like to extend my sincerest gratitude to all the IFCM members for your valuable trust and support, and to the Board members and ExCom members for your solidarity and hard work. I am honored that, with our tremendous efforts, we contributed together in many projects and aspects of the IFCM over the last three years.

I am now looking forward to the new IFCM Board and ExCom. I believe that the new IFCM Board and ExCom will make constant efforts to help the federation grow and develop in the future. At the same time, I hope there will be more people joining our big IFCM family, involving more worldwide activities to promote choral music and education. Choral music always brings us infinite hope and power!

Best wishes.

Edited by Charlotte Sullivan, UK

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DOSSIER



Score Analysis for Vocal Skill Development
Brian J. Winnie

SCORE ANALYSIS FOR VOCAL SKILL DEVELOPMENT

BRIAN J. WINNIE

D.M.A., Director of Choral Activities at Western Illinois University

SCORE ANALYSIS IS AN INTEGRAL PROCESS THAT HELPS CONDUCTOR-TEACHERS THOROUGHLY EXAMINE REPERTOIRE AND COMPOSER INTENTION. THIS PROCESS TYPICALLY INCLUDES COMPLETING A HARMONIC ANALYSIS, HIGHLIGHTING VARIOUS MUSICAL ELEMENTS SUCH AS EXPRESSIVE MARKINGS, AND MAKING NOTE OF SECTIONS THAT WILL BE CHALLENGING FOR SINGERS. HOWEVER, THERE IS ONE COMPONENT MISSING FROM THE SCORE ITSELF: HOW THE COMPOSER INTENDED IT TO *SOUND*. ALTHOUGH SOME COMPOSERS WRITE DESCRIPTORS ABOVE SECTIONS OF MUSIC SUCH AS “HUSHED,” “ANGELIC,” OR “WITH DRIVING FORCE,” THESE CAN HAVE VARIED INTERPRETATIONS DEPENDING ON THE PERFORMER.

There are also many ways singers can interpret a *piano* dynamic. Therefore, it’s beneficial for conductor-teachers to know all the ways a singer can produce an expressive marking, sing a particular pitch, or balance a particular chord. In this regard, *sound* and vocal skill development are then linked to all components of score analysis. This can be accomplished by integrating knowledge of vocal anatomy, physiology, psychoacoustics, and gesture’s connection to learning into our score analysis process.

GETTING STARTED

There are many workshops and professional development seminars that can help conductor-teachers grow in their knowledge of voice science principles prior to incorporating vocal skill development ideals into score analysis. Some of these include: Acoustic Vocal Pedagogy, Complete Vocal Technique, Estill Voice Training, The New CCM Vocal Pedagogy Institute, Somatic Voicework™, and VoiceScienceWorks. In particular, the Estill Voice Training (EVT) model is based on the physiological, acoustic, and perceptual aspects of voice production. EVT includes 13 anatomical structures, and their conditions, that singers can maneuver to produce changes in vocal quality (see Fig. 1). These changes can be felt kinesthetically, heard aurally, and seen visually via spectrogram software. The 13 structures are explored through Figures for Voice™, which are physical exercises that explore the range of movement for each anatomical structure.¹

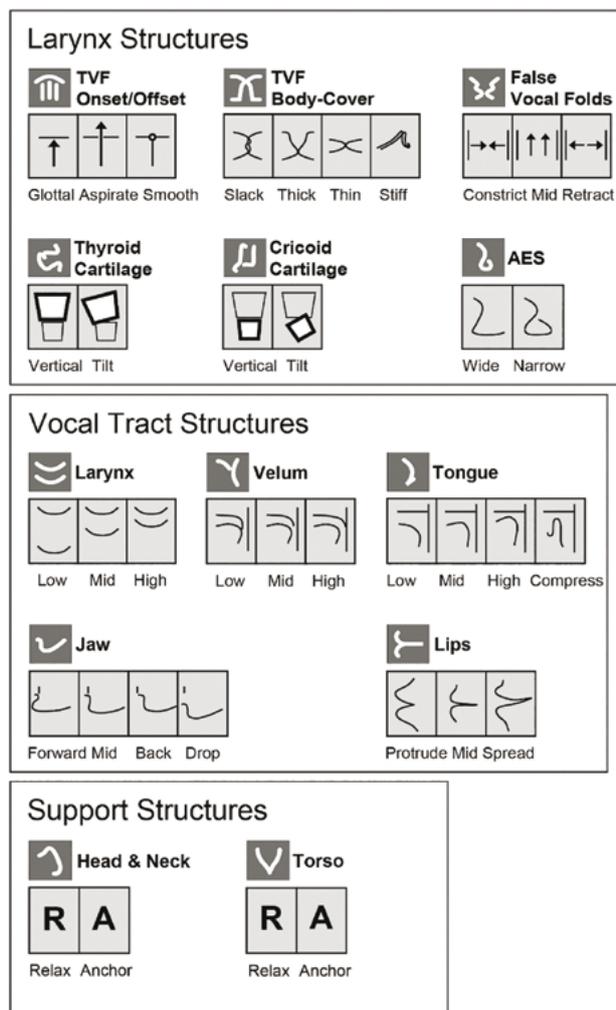


Fig. 1: Used with permission from Estill Voice International. TVF = True Vocal Folds; TVF Body/Cover = Configurations that modify the vibratory mode of the true vocal folds, commonly referred to as registers but are not pitch dependent in EVT; FVF = False Vocal Folds; AES = Aryepiglottic Sphincter, aka epilarynx or space above the vocal folds and between the epiglottis and arytenoids; Velum = Soft palate; Support Structures = muscles of the Head & Neck and Torso.

1 Kim Steinhauer, Mary McDonald Klimek, and Jo Estill, *The Estill Voice Model: Theory and Translation* (Pittsburgh, PA: Estill Voice International, 2017), 7-29.

Knowledge of this vocal anatomy and physiology can greatly influence our goal setting and score analysis. For example, on the pitch E4 some tenors might constrict the False Vocal Folds, or some might “flip” into falsetto, or a stiff vocal fold production. When choosing repertoire, it would then be helpful to choose pieces that incorporate this pitch area in order to create exercises that address these tenor concerns and provide more vocal options for singers.

SCORE ANALYSIS FOR VOCAL SKILL DEVELOPMENT

This is a five-step process which begins with the foundational elements of score analysis. Although these steps are listed in a particular order, conductor-teachers should feel free to skip ahead or revisit previous steps throughout the analysis process. It is the hope that this in-depth score analysis can eventually be completed with your singers as an assessment and guided learning activity after they are able to identify these elements.

a. Research short biographical information of the composer and poet/librettist. Research the composer and poet/librettist to understand their context and intention. Make educated guesses, based on research, about what they might have heard from singers of their time period. Contact them if they are still alive. Research what type of vocal qualities and stylistic choices they may have audiated while composing.

b. Complete a musical analysis. The musical analysis serves as our guide to “unlock” the composer’s intention and overall teaching plan. Our goal in musical analysis should be to find as many entry points into the piece as we can, and then use the previous assessment data to find the best possible entry point to help singers transfer previous learning and grow toward new learning. This includes, but is not limited to, an analysis of rhythm, melody, harmony, texture, dynamics, articulation, form, style, and performance practice.

c. Textual analysis. This portion of analysis can help conductor-teachers examine textual elements and their interaction with musical and vocal technique elements. For example, a particular vowel or unvoiced consonant may be the cause of inconsistency in vocal quality. If a singer sings the word “thought” and is asked to make the initial “th” louder, they might inadvertently use the same breath energy or airflow rate on the subsequent vowel. This may cause constriction in the vocal tract, over-adduction of the vocal folds, or it may push the vocal folds open creating a breathier quality. Instead, the conductor-teacher may want to consider which type of onset to utilize after the unvoiced consonant. Detailed analysis can help conductor-teachers plan exercises or modifications to help singers maneuver these textual interactions. The analysis should include IPA transliterations of foreign text, dialect alterations, and uncommon words in a singer’s native language. It should also include syllabic and agogic word stress analysis, personal interpretations, and poetic/literal translations of texts. Syllabic stress can be another difficult concept to teach in a group setting. In order to perform this task, singers must understand how to vocally unstress a particular syllable and must know our desired choice. For example, the conductor-teacher could state, “Singers, *decrescendo* here by thinning out the vocal folds” rather than saying “Everyone needs to get softer here.” The first statement provides a specific physiological vocal instruction for achieving an expressive result. The second statement leaves it up to the singers to make their own choice. Some singers may get softer by becoming breathy. Others might lower their tongue, soft palate (velum), larynx, etc. These options can easily be seen via spectrogram software. Figure 2 depicts a waveform and spectrogram image of two sung examples

of the word “singing” on the pitch Eb3. The first example demonstrates the unstressed syllable /-ing/ performed with a thin True Vocal Fold Body/Cover. This resulted in a softer perceived dynamic as seen in the smaller amplitude waveform and lower frequency harmonic energy, both circled in red. The second example demonstrates the unstressed syllable /-ing/ performed with a breathy, stiff True Vocal Fold Body/Cover, which produced interharmonic breath noise, also circled in red. It behooves conductor-teachers to know the vocal possibilities of this expressive task as we analyze the score and create exercises for singers to achieve our desired outcomes. It also benefits us to recognize and teach all the other possibilities along the way because they might be useful in other contexts. There is no one “right” way to *decrescendo* only the one we chose based on informed decisions. Conductor-teachers should plan to incorporate individual singer modeling opportunities in the group rehearsal so that singers can learn from one another. This also provides opportunities to assess individual skill development.

d. Vocal analysis. This can be the hardest area of score analysis because we have to acknowledge our own singing tendencies and biases. A conductor-teacher’s vocal abilities are continually demonstrated when vocal modeling for singers. Therefore, we are always delivering information to singers both intentionally and unintentionally. Through vocal analysis, choose the vocal quality needed for a particular section of a piece and then determine how to help singers achieve it. Ask yourself guiding questions: Can you model those sounds? Do you know what needs to occur

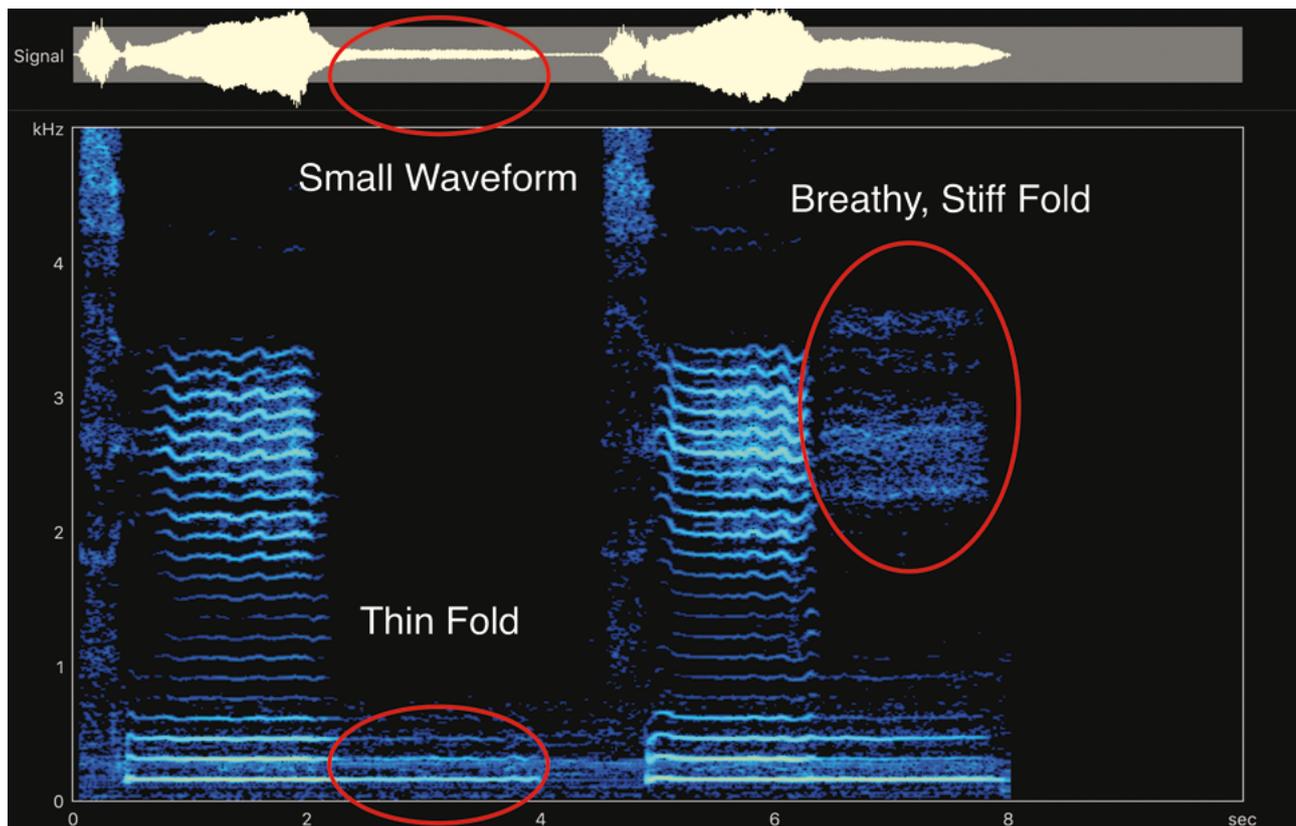


Fig. 2: Voiceprint showcasing waveform and spectrogram images of the word “singing,” performed twice on the pitch Eb3.

physiologically to produce those sounds? Do you know the “recipe”² for the desired vocal quality? For example, perhaps you can model a particular classical sound ideal but are not yet able to model a pop sound, or vice-versa. Knowledge of how to produce those sounds is needed in order to know what scaffolded exercises can help teach singers the sound production. An example recipe for a pop style might be Estill Speech Quality with the main ingredients including a thick True Vocal Fold Body/Cover, mid False Vocal Folds, mid Larynx, and a vertical thyroid cartilage. When planning the overall vocal quality of a particular piece, variations are necessary between sections of the ensemble due to pitch range and balance. For example, you may need more tenor presence on low pitches in a piece that requires an operatic vocal recipe. They could then sing with more chest voice or thicker vocal folds. However, the sopranos might simultaneously be singing a higher pitch and may need to be softer by using more head voice or thinner folds. Tenors and sopranos can sing with these slight variations and still be in the same overall quality. Conductor-teachers can begin this vocal analysis by audiating, subvocalizing, and singing each vocal line on a vowel and then neutral syllable to add various voiced and unvoiced consonants. Subvocalizing is a process of moving components of the vocal mechanism without sound

production during silent reading, imagining, or singing.³ If you find something challenging, can you pinpoint the cause? Is it musical, textual, or vocal? Each struggle is an opportunity for learning if we guide singers to solutions. Circle the challenge and create short exercises or “vocal solutions” and mark them in your music. Likewise, circle sections that might provide easy access to a particular learning outcome. Mark intonation and tuning spots where singers may struggle. Why is the octave out of tune? How can we assist a singer’s perception of tuning and what mechanistic elements may help? For example,

The idea of vocal “recipes” was created by researcher Jo Estill. A recipe combines all 13 anatomical structures in specific chosen positions. For more information see: Kim Steinhauer, Mary McDonald Klimek, and Jo Estill, *The Estill Voice Model: Theory and Translation* (Pittsburgh, PA: Estill Voice International, 2017).

³ Bruder, Camila, and Clemens Wöllner. “Subvocalization in Singers: Laryngoscopy and Surface EMG Effects When Imagining and Listening to Song and Text.” *Psychology of Music*, (November 2019).

an overly low larynx may cause the perception of pitch flattening or the inability to reach higher pitches. Therefore, what seemed like a perceptual issue of pitch flattening was linked to a mechanistic element of laryngeal position. Laryngeal lowering can also cause a boost of lower frequency harmonics versus higher frequency harmonics. This can be seen on a spectrogram using VoceVista or Voiceprint software. The previous harmonic score analysis can help determine tuning ideals and then acoustic principles of harmonics can be integrated to encourage intonation understanding.⁴ Every individual need will be different. However, if we take the time to analyze all vocal possibilities and incorporate individual student demonstrations in the rehearsal process, we can create a common language leading to a more efficient learning experience. Of course, a safe learning environment is paramount for this to be successful.

e. Gestural analysis. Using the previous steps in analysis, identify gestural choices that can help connect sound to sensation. James Jordan states, "The most meaningful way to adjust conducting technique is by achieving a heightened awareness of sound that enables us to stay connected with sound."⁵ Even further, Geoffrey Boers suggests, "By pairing specific gestures with specific sensations of singing, gestures become a metaphor of the singing mechanism, be it functions of resonance or *appoggio*."⁶ Research also suggests that gesturing, along with speech, can reduce cognitive load of working memory during learning of a new task.⁷ As research continues to find connections between gesture and voicing, or singing, it may be beneficial to help singers gain a gestural vocabulary to aid in vocal skill development. This can be accomplished through a more detailed score analysis related to gesture and may be different than thinking of typical conducting gesture. Gesture can be planned according to: Position, Placement, Direction, Speed, Distance/Size, and Effort. Start by planning the breath gestures that will help achieve the intended sound outcomes. If the desired sound begins with a smooth onset, that takes effort and slower speed for the body to produce. The breath gesture can match the sensation of speed and effort in the arms and hands that is needed to coordinate the onset. The gesture would then be replicated on the smooth onset as well. Throughout the score conductor-teachers should choose gestural movements, mark gestural shifts (e.g., tempo, subdivision, ritardando, etc.), and then explore options of gestures that correspond to elements in the previous vocal analysis. Ask yourself guiding questions: What did it feel like to sing that higher pitch without vibrato? Where was the work felt in the body? What was the sensation of that work or effort? For example, if there is a difficult leap in the repertoire, try singing it while exploring various gestural placements and positions. A lower circular gesture may

enable better intonation when performing the leap.⁸ When will you use a mirrored gesture with both hands performing the same action and when will you use hand independence or co-dependence? For example, we typically use the left hand for dynamic changes, but singers might connect with mirrored gestures that change in size and effort for dynamic shifts as well. It can also be advantageous to become aware of Laban Movement Analysis to help label gestures using the four categories of Weight, Time, Space, and Flow.⁹

WHAT'S NEXT?

After a detailed score analysis is complete, the lesson plans, teaching activities, and entry points will most likely already be created. The various vocal skill objectives and exercises can then be integrated into the choral warm-up. This is a pivotal component of each rehearsal that builds foundational vocal skills and knowledge connected to specific learning objectives and the chosen repertoire. It can also aid in fatigue resistance¹⁰ and lead to decreased

4 For more in depth acoustic ideas visit: <https://www.voicescienceworks.org/filtered-listening-and-vocal-regions.html>

5 James Jordan, *Inside the Choral Rehearsal* (Chicago: GIA Publications, 2017), 310.

6 Geoffrey Boers, "No Utensils Allowed: Using Your Hands to Discover *Appoggio*," in *The Voice Teacher's Cookbook: Creative Recipes for Teachers of Singing*, ed. by Brian J. Winnie (Delray Beach, FL: Meredith Music Publications, 2018), 7-10.

7 Raedy M. Ping and Susan Goldin-Meadow, "Gesturing Saves Cognitive Resources When Talking About Non-present Objects," *Cognitive Science* 34, (2010): 602-619.

8 Melissa C. Brunkan, "The Effects of Three Singer Gestures on Acoustic and Perceptual Measures of Singing in Solo and Choral Contexts" (PhD diss., University of Kansas, Lawrence, 2012), ProQuest Dissertations & Theses Global.

9 Lisa A. Billingham, *The Complete Conductor's Guide to Laban Movement Theory* (Chicago: GIA Publications, 2009).

10 Matthew Hoch and March J. Sandage, "Exercise Science Principle and the Vocal Warm-up: Implications for Singing Voice Pedagogy," *Journal of Voice* 32, no. 1 (2018): 79-84.

perceived vocal efforts.¹¹

I have developed these ideals into what I refer to as a choral tech-up, which focuses on targeted vocal exercises connected to specific anatomic movement and coordination needed for phonation, aural awareness, and the development of musicianship skills. The tech-up includes, 1) Listening Awareness, 2) Audiation Development, 3) Physical Warm-Up, 4) Semi-occluded Vocal Tract Exercises (SOVTEs), 5) Target-specific Exercises for Breath/Onset Coordination, 6) Target-specific Exercises for Resonance, 7) Vocal Quality Building, 8) Harmonic Exercises, 9) Sight-Singing with Vocal Quality.¹²

The entire tech-up can relate to one particular vocal skill objective. For example, if the goal is to have singers maintain a consistent vocal quality in head voice or with thinner vocal folds, they can: 1) develop a listening awareness to the desired structural component or vocal quality, 2) engage in audiation and subvocalization of that structure or quality, 3) perform a physical warm-up to get their body ready for singing, 4) perform an SOVTE such as a lip trill or straw phonation with a thin vocal fold body/cover, 5) develop the ability to perform smooth onset on all vowels, 6) perform a smooth onset with a thin vocal fold body/cover over a series of pitches, 7) develop an awareness to the overall vocal quality recipe and subtle changes needed while extending the range, 8) build the harmonic structure of a particular chord in the music with this vocal quality in mind paying attention to acoustic ideals, and 9) sight-sing while maintaining this quality. The tech-up can also be interwoven throughout the rehearsal with other musical or aesthetic objectives.

PRACTICE WHAT WE PREACH

An integral part to this score analysis is practicing during and after the process. Research suggests that preparing to teach a concept can increase learning efficiency.¹³ We of course are always preparing to teach, but this idea should run through all aspects of planning and analysis. Are we truly prepared to teach the vocal challenges our singers may meet in pursuit of our desired goals? No matter how prepared we find ourselves for a given lesson/rehearsal, practice can always help.

11 Monica McHenry, Jim Johnson, and Brianne Foshea, "The Effect of Specific Versus Combined Warm-up Strategies on the Voice," *Journal of Voice* 23, no. 5 (2009): 572-576.

12 For more detailed information see Brian J. Winnie, "The Horse Before the Cart: Redefining the Choral Warm-Up," *The Choral Journal* 60, no. 9 (April 2020): 28-39.

13 John F. Nestojko et al., "Expecting to Teach Enhances Learning and Organization of Knowledge in Free Recall of Text Passages," *Memory & Cognition* 42, (2014), 1038-1048.

Choral teaching is a skill. Like any skill, our abilities can degrade over time without practice and conditioning. Leborgne and Rosenberg discuss exercise physiology principles in training "vocal athletes." They suggest students maintain a regular practice regime of at least three days a week "to achieve vocal growth, muscle memory, and vocal fitness."¹⁴ It may be beneficial for conductor-teachers to follow the same advice to stay vocally and gesturally "fit."

When practicing, it can be helpful to slightly modify a task on each repetition to strengthen motor skills for both conductors and singers. This is a process called reconsolidation, in which existing memories are recalled and modified with new knowledge.¹⁵ This can be very useful in determining scaffolded instruction activities and exercises toward skill acquisition. Try altering the task slightly on each repeat or focus on something new while completing the exercise.

Be sure to record yourself to be aware of what singers are going to see and hear. Practice teaching all possible vocal challenges noted within your score analysis and provide sample feedback. Most of us can find it difficult to watch and listen to ourselves. However, we can better attend to potential student barriers in our instruction if we know how we look and sound while teaching.

CONCLUDING THOUGHTS

Conductor-teachers have a wonderful and sometimes frightening responsibility as the only voice teacher some singers will ever have. Although assuring individual vocal development is a monumental task, the planning process can be a great start. We also have to acknowledge that voice science is not just for applied voice teachers. As conductor-teachers, we can better serve the millions of singers we impact worldwide by understanding and integrating the ever-evolving research in voice science. This integration of voice science principles into score analysis has the potential to help us guide singers to be more versatile in their singing ability and more knowledgeable of their instrument. It can also help create a common language between teachers and singers and allow conductor-teachers to facilitate quick adjustments within the rehearsal process. However, it means we are making an investment in our own lifelong learning to educate ourselves in these areas.

We began this journey of teaching to help others grow, learn, and explore understanding and knowledge. And

14 Frauke Haasemann and James M. Jordan, *Group Vocal Technique* (Chapel Hill, NC: Hinshaw Music, 1991), 155.

15 Nicholas F. Wymbs, Amy J. Bastian, and Pablo A. Celnik. "Motor Skills are Strengthened through Reconsolidation." *Current Biology* 26, no. 3 (2016): 338-343.

these ideas can help foster that growth for all individuals within our ensembles, no matter the context. For a more detailed Score Analysis Checklist that is associated with Choral Pedagogical Planning visit: <https://www.brianwinnie.com/professional-resources>

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BRIAN J. WINNIE, D.M.A., is the Director of Choral Activities at Western Illinois University in Macomb, IL, USA, where he teaches undergraduate and graduate choral conducting and literature courses and conducts the University Singers. He has worked with festival choirs throughout the United States and in Russia and has presented at state and regional NAFME, ACDA, and International Conferences. He has published numerous articles and is the editor and contributing author of *The Choral Conductor's Companion* and *The Voice Teacher's Cookbook*. Dr. Winnie received his Bachelor of Science in Music Education from the Pennsylvania State University, Master of Music Education from the University of Illinois Urbana-Champaign, and Doctor of Musical Arts in Choral Conducting from the University of Washington. He is also an Estill Mentor & Course Instructor of Estill Voice Training. Contact: bj-winnie@wiu.edu - Website: <https://www.brianwinnie.com/>

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Candidates of the IFCM Elections
IFCM Press Release

Qatar: Fertile Ground for New Choral Traditions
Jennifer Taynen

CANDIDATES OF THE IFCM ELECTIONS

IFCM PRESS RELEASE

Thus far, 2020 has certainly been challenging for everyone and saddening for many. We have witnessed the cancellation of many festivals, concerts, and events worldwide. However, we also saw the development and use of new technology, helping us in our daily life. As you know, due to the pandemic, IFCM will organize its General Assembly and elections online this year. This will also give us an opportunity to test this new and modern approach.

Elections will be held from November 1st until November 15th, via a specialized platform which will allow us to have completely anonymous and regular elections. To ensure that the election procedure adheres to the Bylaw and Internal Membership Policy documents, an Election Committee will be formed with a Governance Advisor, staff members, a representative of the Membership, and a current board member, who is not a candidate for the new board. The Election Committee is made up of:

- Sonja Greiner, Governance Advisor
- Nadine Robin, Office Manager
- Iva Radulovic, Operations Manager
- Cristian Grases, Board member (not a candidate for the new Board)
- Jutta Tagger, Honorary Member (representative of Membership).

The Election Committee will oversee the elections, results, and ensure that everything is transparent and in accordance with the Bylaws.

Since the candidates will not be able to present live at the GA as the elections will be held before, they will have an opportunity to present online (on the IFCM website).

The total number of candidates is:

- Board of Directors: 20 for 10 positions available
- President: 1

LIST OF CANDIDATES FOR PRESIDENT

1. Emily Kuo Vong



LIST OF CANDIDATES FOR THE BOARD OF DIRECTORS

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17. Victoria Liedbergius, Norway
18. Wolfgang Ziegler, Austria
19. Yoshihiro Egawa, Japan
20. Yveline Damas, Gabon

The results of Elections will be published on December 3rd, online on the General Assembly.

Edited by Selina Marsoni, UK

[Artículo en español](#) — [Article en français](#)

QATAR: FERTILE GROUND FOR NEW CHORAL TRADITIONS

JENNIFER TAYNEN

Co-Director, Qatar National Choral Association, General Manager, Qatar 2023 WSCM

FEW NATIONAL CHORAL INSTITUTIONS CAN CLAIM BOTH STRONG STATE SUPPORT AND A BLANK SLATE UPON WHICH TO BUILD. YET IT IS IN PRECISELY THESE IDEAL CIRCUMSTANCES THAT QATAR'S CHORAL ORGANIZERS HAVE FOUND THEMSELVES. THE IFCM'S SELECTION OF DOHA, QATAR AS HOST FOR THE 2023 WORLD SYMPOSIUM ON CHORAL MUSIC HAS CATALYZED THE FORMATION OF LONG-OVERDUE CHORAL ORGANIZATIONS, NOT ONLY IN QATAR, BUT IN THE WIDER ARAB REGION.

Giovanni Pasini, WSCM 2023 Committee Chair, and Conductor and Artistic Director of the Qatar Concert Choir, is in the thick of it all.

"There's a sense we're laying the foundation for choral institutions that will long outlast our individual careers. That will endure for generations into the future."

Pasini is not exaggerating when he talks about "laying the foundation." Fifteen years ago, there were no visible choirs in Qatar. Today this tiny country has over a dozen active community-based choirs and more than fifty choirs attached to schools, institutions, or congregations. So, where have all these singers suddenly come from? The answer to this question is very different for youth and adult choristers.

The growth in youth choral participation is largely due to state support. The Ministry of Culture has created performance opportunities and venues for children and youth choirs across the country. Events and competitions have propelled participation, and significant financial investment in music and choral programmes in schools have ensured sustainability. There will soon be mandated choral programmes in every primary school in the country, though Covid-19 has temporarily delayed the launch of this initiative. Another significant government institution is the Qatar Foundation, a state-funded charity devoted to the promotion of education, health, scientific research, and the arts. Among its portfolio of projects are the Qatar Philharmonic Orchestra and the Qatar Music Academy. The Qatar Philharmonic Orchestra is the only



Open to participants of all levels from across the community, Doha Singers, conducted by Stephanie Gomaa, is Qatar's longest running choir. Doha Singers, pictured here performing in the Qatar National Convention Center

professional orchestra in the Gulf region and has brought an influx of professional musicians to the country, many of whom engage directly with music programmes for children and youth. The Qatar Music Academy houses both Western and Arabic music departments and offers quality music training, including choral programmes, to promising young musicians of all nationalities. But not all youth initiatives are state-sponsored. As an example, the Qatar Youth Choir, founded and directed by Alena Pyne, has in six short years grown from a modest ensemble into an impressive national-level choir that regularly graces international and local stages.

While the state supports growth in youth singing and ensures the next generation of choral enthusiasts, Qatar's current crop of adult choristers draws heavily from Qatar's expatriate community, and has evolved with minimal state involvement. Expatriates make up over 90% of Qatar's population, and as a result, singers from diverse cultural and choral backgrounds find themselves mingling on Qatar's choral risers. Qatar's leading choral ensemble, the Qatar Concert Choir, is a prime example of this with singers who hail from thirty-one different countries. No matter the language sung, be it Finnish, Japanese, French or Malayalam, there is always a native speaker in the choir to keep pronunciation honest. Community choirs, audition choirs, small vocal ensembles, choirs catering to congregations or specific linguistic groups: the adult choral scene in Qatar is diverse, eclectic, and growing exponentially.

The award of the 2023 WSCM has simultaneously energized Qatar's choral community to organize, and

stimulated regulatory bodies in Qatar to create the legal framework necessary to register these kinds of cultural associations. With strong endorsements from the Qatar National Tourism Council and the Ministry of Culture and Sport, Giovanni Pasini has worked closely with national authorities to adjust and shape the existing regulations to accommodate these new choral entities. "You want to make sure you do it right at this stage...or at least as "right" as you are able. No doubt there will be adjustments made as we move forward, but I am confident we are starting with the conditions and tools needed for Qatar's choral community to flourish."

The Qatar National Choral Association (QNCA) is the first locally-based non-profit NGO ever registered in the State of Qatar and has cleared the way for others to follow. The QNCA works with Qatar-based choirs, choral directors, choral event organizers, and leaders in the music community, creating links with government and private sector partners. Covid-19 has delayed some of the organization's spring 2020 projects, but board elections are being scheduled for this fall and there is enthusiasm for the work ahead as Qatar prepares to host the 2023 WSCM.

Another nascent institution that has shown rapid growth and success is Sing Qatar, an organization of choirs and choir directors in Qatar with a focus on fostering the development of choral singing through educational programming, resource sharing, events, and more. Launched in October 2019 the group is led by Alena Pyne and has met with an enthusiastic response and high-levels of engagement.



Qatar's prestigious Filipino choir, the Maharlikans, conducted by John Del Rosario, regularly performs at events and public and private concerts. Seen here on the stage at the gala concert of the 1st Filipino Choral Festival in Qatar



Above: The Qatar Youth Choir in the first ever choral performance held in Qatar's breathtaking Museum of Islamic Art. Below: Images for the Qatar Concert Choir's 2019 recording and video of Vivaldi's Winter arranged for double choir. Qatar Concert Choir is Qatar's leading choral ensemble and regularly shares the stage with the Qatar Philharmonic Orchestra.

This trend towards "organizing" is not only happening in Qatar! November 2019 saw the birth of the Arab Choral Network, with founding members drawn from Lebanon, Jordan, and Qatar. Thanks to a dedicated team of volunteers, the Arab Choral Network is expanding rapidly across the region with twenty-seven choirs in nine countries already registered and new choirs joining all the time as word spreads. The Arab Choral Network links choirs across the Arab world and has plans for regular festivals, exchanges, and the like. Additionally, there is a strong mandate to promote the composition, arrangement and performance of Arab choral music. The first Arab Choral Festival (sponsored by the Arab Choral Network, Qatar's Ministry of Culture, and the Qatar National Choral Association) scheduled for March 2020 in Doha was postponed due to the pandemic; however, plans are ready to restart once conditions are safe again. Covid's enforced slowdown is a devastating blow to the global choral community. The cancellation and postponement of rehearsals, concerts, festivals, tours and competitions is hard on us all. But, as Qatar's choral organizers can attest, this quiet time can still be productive. We look forward to witnessing the evolution of this young and vibrant choral community!

[Artículo en español](#)

[Article en français](#)



JENNIFER TAYNEN hails from Canada where she studied voice, piano, and music theory, through the Royal Conservatory of Music. She has been singing in audition choirs since the age of eight and has amassed a portfolio of choral and solo singing experience that includes regional and national level competitions and spans three continents. Jennifer is the Co-Director of the Qatar National Choral Association, General Manager of the Qatar 2023 WSCM, founding member of the Doha Chamber Choir, and Secretary of the Qatar Concert Choir. She has been a resident of Doha, Qatar since 2013.

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Qatar Youth Choir, conducted by Alena Pyne, seen here performing in Lisbon at the 2019 Choral Expo, is Qatar's leading youth choral ensemble and regularly performs at home and abroad



The Qatar Concert Choir in a private performance at the Kempinski Marsa Malaz, Doha, Qatar. Qatar Concert Choir is conducted by Giovanni Pasini

CHORAL WORLD NEWS



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(ANDCI)**

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Aurelio Porfiri

THE NATIONAL ASSOCIATION OF ITALIAN CHORAL DIRECTORS (ANDCI)

ROBERTO MAGGIO

choir conductor and president of the ANDCI

A PROFESSIONAL TRADE ASSOCIATION, CREATED WITH THE AIM OF PROMOTING THE EXCHANGE OF EXPERTISE AND SHARING INITIATIVES AMONG ITS MEMBERS.

The main objectives of the ANDCI are: to foster high professional qualifications of choral directors, including on an international scale; to encourage and share research, practice and training activities in the choral sector, both nationally and internationally; to provide training and professional development courses; to address and discuss, in all respects, problems relating to the distribution and teaching of activities, participation therein, promotion of these activities and to what extent, as well as supporting their implementation and institutional, social and cultural recognition. Moreover, the ANDCI aims to hone and authenticate the skills of its members and ensure compliance with ethical standards; to promote and maintain lifelong learning and development among its members; to encourage

connections, meetings, relationships, communication, and training of all those involved in choral activities, including in collaboration with all public and private bodies. The National Association of Italian Choral Directors undertakes to promote the spread of knowledge, as well as technical, methodological, and scientific updates by organising training days, meetings, conferences, seminars, workshops, events, and by collaborating, however necessary, with national and international organisations, professionals, associations, bodies, and institutions of any kind and nature to promote high-quality activities. The next General Assembly meeting will take place in Assisi on the 17th and 18th October 2020.

Website: andci.org/

Music magazine: www.dirigo.cloud/en/

Facebook: www.facebook.com/groups/direttoridicoroitaliani

Edited by Luke Martin, UK



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ROBERTO MAGGIO graduated from the Conservatory of Music in Avellino alongside Francesco Urciuolo, and is currently a teacher of flute at this institution. His intense concert activity has seen him perform in Italy, Greece, the Netherlands, Spain, South Korea, the United States, China, and Japan. In 2007 and 2009, he was a Visiting Professor at the University of Missouri, Columbia (USA), Truman State University (USA), and Silla University, Busan (South Korea) where he held master classes and concerts. He is the director of the Laeti Cantores choir of Salerno. He attended the Guido D'Arezzo Foundation's Advanced Training School for choir conductors in Arezzo, where he received training in choral conducting. He was a member of the FENIARCO national artistic commission. He is president of the National Association of Italian Choral Directors. He also directs a youth orchestra consisting of students at the Avellino Conservatory of Music. Email: presidente.andci@gmail.com

JACQUES VANHERLE

(October 1948-August 2020)

PETER BROADBENT

conductor

AT ANY INTERNATIONAL CHORAL FESTIVAL OVER THE LAST 30 YEARS IT WAS ALMOST INEVITABLE THAT ONE WOULD SEE A GROUP OF HAPPY, SMILING PEOPLE GATHERED AROUND ONE PARTICULAR MAN – SOMETIMES IN A WHEELCHAIR, SOMETIMES STANDING WITH THE HELP OF HIS TRUSTY CRUTCHES – BUT ALWAYS RADIATING WARMTH, HUMOUR AND A PASSION FOR LIFE.

Jacques Vanherle (Jac) was a great ambassador for France, for culture and above all for choral music. His background as a teacher of Classics gave him an enviable ability to articulate his knowledge of history, his understanding of politics local, national and international, and to share his enthusiasm through ECA - Europa Cantat, the IFCM and other organisations. The word charisma is used very loosely these days, but Jac certainly possessed it. His unquenchable curiosity took him all over the world from his student days when he and a group of friends travelled Europe in a van, with little money but no fear. The instinct for learning to know a country through its people, and his ability to make friends were essential qualities when it came to spreading his love for music, believing it to be a great unifying force for good. This belief made him a tremendous friend to many, and a formidable opponent to those who did not share his views. He was able to argue with great skill to persuade politicians and businessmen to support his festivals and understood the language needed to do so – a rare talent.

In an editorial for a special edition of Europa Cantat Magazine dedicated to “Music and handicap” 10 years ago, Jac wrote movingly and vividly about the effect that singing in a choir had on him. He was born with Hemiplegia and cerebral palsy at a time when there was little understanding or assistance for a handicapped child. His parents insisted that he should attend a normal school, where he learned an important lesson: *When you don't run quickly at school, you try to run more quickly than your little fellow pupils with your head.* At 13 he went to a religious boarding school where he was deeply unhappy, and it took him a term to learn how to defend himself against his fellow adolescents. However, there was a boys' choir at the school where a transformation took place as he discovered his voice, the extraordinary emotional and sensory power of singing with others, and a growing self-assurance. *Later, when I joined the university choir and understood that the sweet eyes of a pretty soprano were directed less towards my deformed legs than towards the charms of a young and –*

of course – handsome singer, I gained even a little more self-confidence and serene acceptance of my handicap.

This awareness of what music, and particularly choral singing, could do for the individual was to dominate the rest of his life, because he wanted to inspire others, and to demonstrate that everyone could gain from the experience. I met Jac & Marie in Tours in 1992 and was delighted to be invited with the Joyful Company to a Festival he was organising in Falaise the following year. *Les Polyfolies de Falaise* packed an unbelievable amount of activities into three days, involving hundreds of amateur singers, over 2500 school children and included Eric Ericson's Chamber Choir amongst the guests. It was a great experience for the JCS, which was followed by several other trips to Normandy, and most importantly for my wife and me it was the beginning of a precious friendship with the Vanherles.

Every festival, every concert, every workshop, every event organised by Jac & Marie, supported always by their close friend Sylvain, was immaculately organised. Together with Marie's choir they became *L'Art et La Fugue*, presenting concerts, sometimes staged and costumed, always presenting music in an approachable and involving way for the listeners. They invited choirs from many of the countries they visited to join their summer festivals and developed more and more of a reputation in the Department. I am sure that all the choir directors who brought groups to any of Jac's festivals would feel as I did the pleasure of working with organisers who are also performers. When arriving at a new venue one discovered that everything discussed beforehand had been prepared, and music stands, lighting, staging were all in position. Copious amounts of chilled water (even Normandy can get hot in the summer) and food for the time between rehearsal and concert were naturally planned. The audiences were always enthusiastic and increasingly knowledgeable, because Jac was always on hand to introduce the music and to make the performance an event.

Jac's growing reputation in the Region and beyond allowed him to develop the educational aims which



Jacques Vanherle with (from left to right) Andrea Rose, Ki Adams, Janice Adams, Victoria Liedbergius, Jacques' wife Anne-Marie Cretté, and Emily Kuo Vong.

had been so apparent in Falaise, and early in the new Millennium he shared with me and other friends the plans he had for an International Showcase for choirs and vocal ensembles. Inspired by the Theatre Festival in Avignon, which as well as providing a huge range of performances for a large public, was also visited by all the important Theatre Directors and Producers. Over three or four years he developed his plans, setting up Polyfollia as a non-profit company, finding the funding for a small administrative staff and an office, and contacting conductors and choral personalities from around the world to make up a committee of "Veilleurs" (Watchers) who would seek out emerging vocal ensembles from their region. I was pleased and privileged to be included in their number, and developed lasting friendships as a result. At each meeting Jac also arranged Ateliers for local choirs, so that they might benefit from the experience of the Watchers. The work of the committee was always lightened by the excellence of the hospitality and the warmth of the welcome. There were many problems which had to be surmounted by Jac and his team, but nothing deflected his great purpose.

So every two years between 2004 and 2014 twelve ensembles from different regions and different genres were invited to St. Lô to give concerts throughout the region to share gala concerts and to lead Ateliers and/or demonstrations over four or five days. The amateur

singers who provided the audiences also performed their own concerts and attended workshops, serious or light-hearted, to be exposed to a large amount of new repertoire and approaches. There is no doubt in my mind that the standard and ambitions of amateur choirs throughout France were raised consistently over that ten-year period. For the professional ensembles taking part it was a rich opportunity to meet producers, festival directors, promoters of all kinds, and for everyone concerned to make new and lasting friendships.

To plan accommodation, meals, venues, budgets, timetables, raise sponsorship, negotiate grants, deal with the politicians and performers required immense vision, patience, skill and a huge amount of energy, all of which Jac had in abundance (well perhaps not always the patience!). He worked incredibly hard and expected others to do the same, and he was sometimes very direct in his demands. But the small professional team who worked for him, and the huge number of volunteers (bénévoles) who worked tirelessly, all clearly adored him. He showed respect and warm appreciation for everyone's efforts.

Jac's love of life included a great appreciation of food, above all French food of course, and he was a considerable chef de cuisine. The only photo of Jac that I have in which he looks serious was taken when he was preparing a filet de boeuf for a wedding anniversary at



On Jacques' right, his wife Anne-Marie Cretté, on his left Samuel Saint-Martin and Isabelle Bazin

our house, where Marie and he took responsibility for the meal. Despite his fantastic workload Jac never took himself too seriously, and to be in his company was always to laugh a lot. He and Marie were perfect hosts and wonderful guests. When they visited us, they always arrived with plenty of "Produits régionaux" and enjoyed exchanging humorous gifts, as well as excellent food. Marie was a constant support in every way, always making light of her efforts. They made a wonderful couple, and Jac was immensely proud of her and all his family.

Jacques Vanherle had the gift of making everyone feel special. He totally lacked self-pity but was utterly sympathetic to others. He was a life force. Along with hundreds of others I am proud to have known him. We shall all miss him greatly.

[Artículo en español](#)

[Article en français](#)



PETER BROADBENT is one of Britain's leading choral conductors, known for his consistent commitment to contemporary music. In 1988, he formed the Joyful Company of Singers, which rapidly established itself as one of Europe's leading chamber choirs, winning an impressive list

of National and International Competitions. Performances in the UK have included most of the major music festivals, including the BBC Proms, and they have given concerts throughout Europe and in the USA. The JCS repertoire includes over 30 first performances, including works by major composers from the UK as well as composers from France, Hungary, Russia and Finland. The JCS discography extends to over 25 CDs, and recording continues to be an important part of its activity. He has conducted the London Mozart Players, the English Chamber Orchestra, the City of London Sinfonia, the Royal Philharmonic Orchestra, the Southern Sinfonia and the BBC Singers, broadcasting frequently on BBC Radio 3 and Classic FM. He works as a guest conductor throughout Europe, giving masterclasses and adjudicating at international competitions. He was awarded the "Pro Cultura Hungarica" Medal by the Ministry of Education and Culture of the Republic of Hungary, and more recently the Knight's Cross of the Hungarian Order of Merit for promoting and strengthening British-Hungarian cultural relations.

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LEARNING FROM THE RESONANZ CHILDREN'S CHOIR

AGASTYA RAMA LISTYA

choral conductor and composer

PROLOGUE

The Resonanz Children's Choir (TRCC) is one of very few children's choirs in Indonesia that has been able to excel in world-class choir competitions. One of its greatest achievements was to capture the title of Grand Champion at the European Grand Prix for Choral Singing held in Maribor, Slovenia, in 2018.



TRCC wins the title of Grand Champion at the 2018 European Grand Prix for Choral Singing in Slovenia.

TRCC was actually established in 2007 for a practical reason—to provide a choir for an event in Jakarta. Avip Priatna, leader of the Batavia Madrigal Singers, then decided to establish this children's choir. Since 2012, he has transformed it into a genuine choir, winning victory after victory both at home and abroad.

Besides examining the achievements of TRCC, this paper aims to explore the choir culture built by TRCC during the last 13 years, which has allowed it to grow into a Children's Choir (PSA) to be reckoned with around the world. Information was obtained by interviewing its founders, namely Avip Priatna; Devi Fransisca, former TRCC coach, who currently lives in Germany; and Luciana Dharmadi Oendoen, TRCC coach from 2013 until the present time.

COACHING

TRCC membership has a fairly wide range of ages; the youngest is 4 years old and the oldest 16. To maintain a successful regeneration process, membership is divided into three age groups: 1) *Serunai* (4-7 years), 2) *Seruling* (8-11 years), and 3) *Tifa* (12-16 years). *Serunai* practises on a different day and with a different coach than the *Seruling* and *Tifa* groups.

One of the biggest challenges instructors face in working with a choir made up of such a wide range of ages is matching the technique and character of the voices. This is not surprising, considering the difference in voice maturity of each age group. According to Devi Fransisca (Devi) and Luciana Dharmadi (Lucy), this means that instructors must have a clearly thought-out training concept and the ability to communicate their ideas to all of the singers, verbally and visually as well as musically. The hope is that each singer will acquire the same perception of what the instructor wants. Devi and Lucy agree that children are good imitators. Therefore, information and instructions given by the coach are easily recorded in their memories. Furthermore, Devi explains that the ability to choose vocabulary that is understood by all of the members and a sense of humor are essential for a children's choir instructor. Other requirements include having strong discipline, being fair to all members, and being inspirational and visionary.

The second challenge instructors face is deciding upon a repertoire appropriate for the children's age bracket. They must not only choose a repertoire that the choir is able to perform but be able to explore technical abilities and, at the same time, reveal each member's musical experience. Therefore, according to Avip, the selected repertoire is not based on the time period or genre of the music.

The next challenge instructors face is limited rehearsal time. Practically



Avip Priatna receiving the Prize of Grand Champion from Karmina Šilec at the 2018 European Grand Prix for Choral Singing in Slovenia © EGP

speaking, TRCC rehearses only once a week, on Saturdays from 13:30 to 16:00 WIB. With such a relatively short time for practising, Avip explains, instructors are forced to use the time available as effectively and efficiently as possible. The rehearsal portion covers not only technical matters related to singing ability, song mastery, and listening skills, but also instils discipline, hard work, responsibility, and sensitivity to the surrounding social environment. The instructors agree that hard work, discipline, and the ability to work together as a team will shape each singer into a successful individual, both academically and socially.

Lucy observed this as well. She noticed that discipline, a spirit of hard work, responsibility, and concern for the surrounding environment instilled by the learning process at TRCC had spread among the members and also to their parents. There was a strong desire among members and their parents to continue developing in a positive way.

OTHER IMPORTANT FACTORS BEHIND THE SUCCESS OF TRCC

Building a pleasant training atmosphere turned out to be one of the determining factors of TRCC's success. Devi said that her relationship with members could be likened to the relation between younger and older siblings. The absence of a barrier between the instructor and the members enabled them all to express themselves freely. The attention members paid to their instructors also left a lasting impression, especially for Devi. From small matters like these, TRCC was transformed from a choral group into a comfortable 'home' for each of its members. Concern for one another as a family was also visible in the form of financial support (cross subsidies) for those members who were having difficulty, for example in paying to participate in a competition.

Another very important factor is parental support for programs designed by the TRCC management. For example, it has involved parents as representatives in discussing programs related to concerts and TRCC involvement in competitions, including their financing. Involving parents in the planning and implementation of activities has helped instructors concentrate solely on technical matters.

WHEN THE COVID-19 PANDEMIC STRUCK

The pandemic that has now spread throughout the world has had a direct impact upon singing activities, particularly upon choirs. Singing in choirs, which

is usually an enjoyable endeavour, popular around the world, was suddenly alleged to be one of the principal activities with the potential for spreading the COVID-19 virus. As a result, choral activities were immediately stopped, including concerts and competitions. This was experienced by TRCC as well. TRCC stopped all off-line training at the beginning of the year and decided to continue rehearsals online starting in June 2020. Of course, it is not easy for the instructors or the members to practise online. One of the biggest challenges faced in studying online is finding learning methods that are suitable and efficient in a relatively short time. There are also issues, such as unstable Internet connections, that develop into annoying problems. Lucy complains that one of the drawbacks of training online is that it is difficult to create the feeling of an ensemble because practising is done individually. Nevertheless, the advantages of rehearsing this way are the increased independence and responsibility of each individual. Even though TRCC continues to maintain its existence through virtual choir concert activities, when asked further about her views on a virtual choir competition, Lucy



Luciana Dharmadi Oendoen, the vocal instructor of TRCC since 2013

responded that she is still unable to accept the idea. Both Lucy and the TRCC management question the objectivity of evaluation in a virtual choir competition, considering the important role played by audio and video editors in producing an excellent recording. This is no surprise, given that a virtual choir competition itself is a new phenomenon that emerged in the midst of the pandemic. Because of that, competing as virtual choirs is still a controversial issue among choir groups.

CONCLUSION

Despite the problems and challenges faced by the instructors in working with TRCC, Avip, Lucy, and Devi agree that they are actually enjoying a very valuable experience. For example, Avip feels that directing TRCC is a unique 'privilege' that cannot be obtained elsewhere. It is considered so because of: 1) the vigorous energy of each member, 2) the high quality of the music, 3) the unyielding spirit in tackling difficult repertoires, and 4) the extraordinary parental support.

For Lucy, TRCC is a unique, serious, and, at the same time, diverse institution. TRCC feels unique because each member is



Devi Fransisca, was formerly the vocal instructor of TRCC



encouraged not only to become a good musician but also to possess a spirit of leadership and a critical attitude toward existing conditions. The sincerity of TRCC is clearly seen in the guidance process and program of activities, which include music camps, music workshops, concerts, competitions, and festivals. At the same time, the educational, social, ethnic, and religious backgrounds of the members make TRCC extremely diverse.

Devi feels that this valuable experience is, in fact, obtained beyond the rehearsal sessions. She enjoys the times when she is communicating with members, when they open their hearts to her, or when she receives small surprises from them to celebrate her birthday. For Devi, TRCC is so impressive because all of the children belonging to it are fortunate. They are blessed to be in an environment where many people truly care about them and their dreams.



AGASTYA RAMA LISTYA obtained a Bachelor of Arts in Music Composition from the Indonesian Institute of the Arts Yogyakarta in 1992. His master's degree in choral conducting was received from Luther Seminary and St. Olaf College, Minnesota, in the USA in 2001. In 2018, Agastya completed his PhD in Ethnomusicology at Otago University in New Zealand. His interests include composing and arranging music, choral conducting, and music research. Currently, Agastya is the artistic director of Lux Aeterna Vocal Ensemble (2015-present) and the head of Satya Wacana Music Department in Salatiga, Indonesia.
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In closing, the writer concludes that the success of TRCC does not depend solely upon technical and artistic aspects such as technical skills, musical ability, and choral artistry but is also greatly influenced by non-technical factors. Valuing the importance of building close relationships between each member and instructors, as well as recognizing the choir as a medium for building responsibility, discipline, concern, leadership, and a critical attitude, are examples of these factors. Then too, the full support of parents is another factor that should not be forgotten. By combining these elements, TRCC has created a choir culture that makes this choral group unique as well as cohesive in comparison to other children's choirs.

Edited by Richard Kutner, USA

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SUMMER SCHOOL FOR CONDUCTORS AND COMPOSERS 2020 'CHORAL LAB. 21ST CENTURY'

Retrospective

OLGA LUKIANOVA

singer and manager

EVERY YEAR, AT THE END OF JUNE, CONDUCTORS AND COMPOSERS FROM ALL OVER RUSSIA AND NEIGHBOURING COUNTRIES COME TO GATCHINA, A SMALL TOWN NEAR SAINT PETERSBURG. DURING THESE 6 DAYS, GATCHINA TURNS INTO A CHORAL MUSIC CENTRE, HOLDING SEMINARS WITH THE MOST WELL-KNOWN RUSSIAN CHOIR LEADERS, RUNNING MASTER CLASSES WITH EUROPEAN MUSICAL EXPERTS, ORGANIZING CHORAL MUSIC COMPOSITION CLASSES AND THE PARTICIPATING GROUPS' CONCERTS, AND SHARING EXPERIENCES AND CREATIVE MUSICAL INSPIRATION.

2020 proved to be a time of unexpected events. Though impossible to organize our Summer School the way we were used to, many musicians looked forward to taking part anyway. It was decided by the Interregional Association of Children's and Youth Choirs from the Northwestern Region of the Russian Federation to hold the traditional Summer School for conductors and composers in an online format. This was something new for people and also a great challenge!

Summer School 2020 master classes were held by top Russian conductors and choral composers as well as by experts from abroad, including: Vladimir Minin (Russia, Moscow), Ambrož Čopi (Slovenia), Rasa Gelgotiene (Lithuania), Inessa Bodyako (Belarus), Mia Makaroff (Finland), Viktor Yemelianov (Russia, Samara), Alexey Larin (Russia, Moscow), Jēkabs Jančevskis (Latvia), and others, representing an amazing diversity of experience and mastery.

The online format made it possible for conductors and composers from all over the country and elsewhere to take part in the Summer School events. The total number of

participants was over 300 musicians!

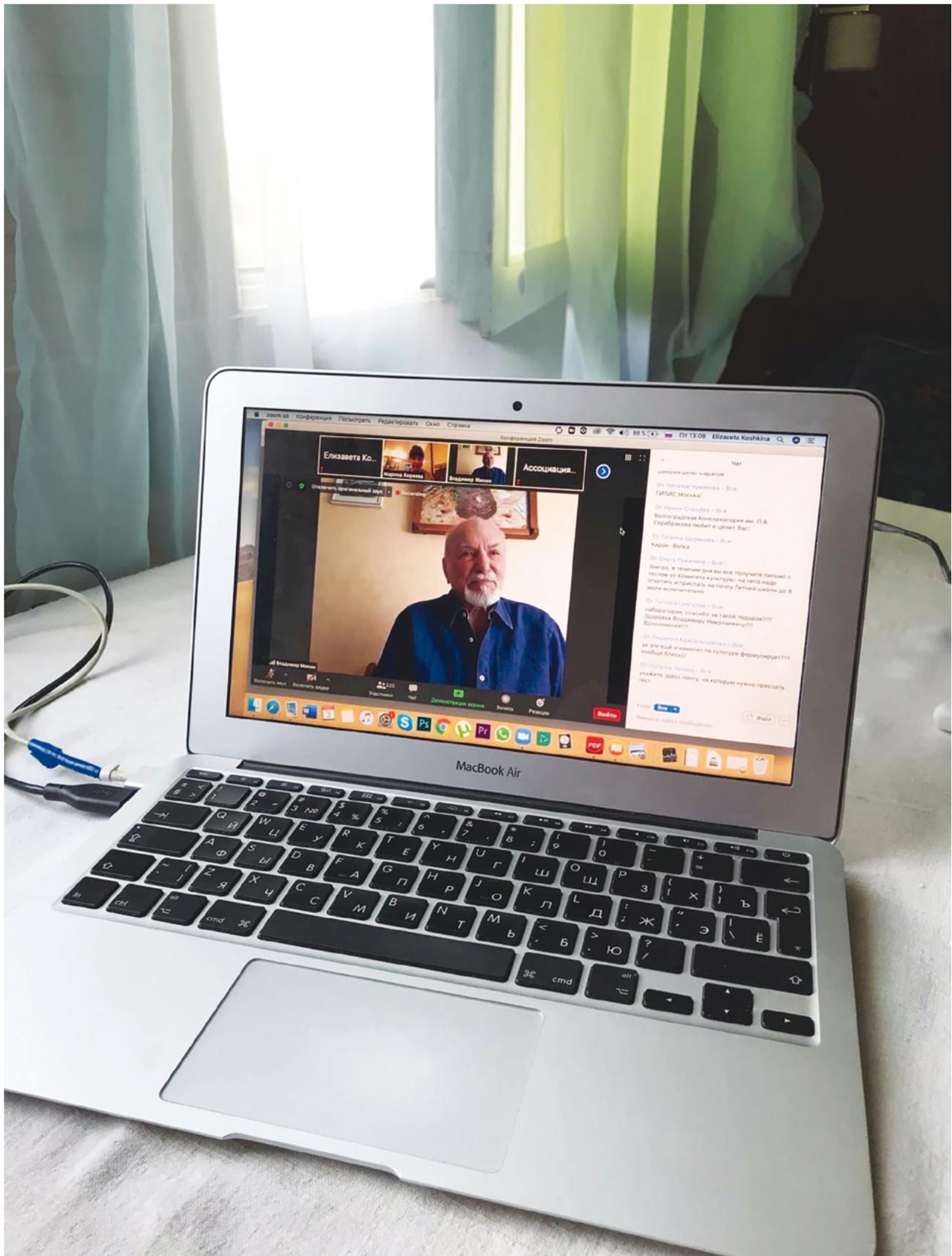
Every day the participants mastered contemporary schooling techniques and methods and studied new choral pieces by Russian and European composers.



Ambrož Čopi online with us!



Evening online concerts



Online meeting with Vladimir Minin



Body percussion online lesson



The Bremen Town Musicians body percussion composition

Alexandr Ostapenko and Zarina Kogay held additional master classes on Body Percussion techniques, and Viktor Yemelianov led an additional workshop entitled 'Phonopedic method of voice development'.

The intensive schooling program continued in the online café, where participants got to know each other, shared experiences, and discussed contemporary choral music. Special online concerts, presenting the best examples of world choral music, were held every evening.

This year, the Summer School composers program was held as individual classes. Seventeen composers participating in the Summer School were divided into 3 groups, working with Mia Makaroff, Alexey Larin, and Jēkabs Jančevskis.

During their morning classes, the participants discussed contemporary composing techniques, use of folklore tunes in composing, and writing for children's choirs, and the afternoons were dedicated to the challenging job of creating their own choral compositions, with the guidance of the Summer School teachers.

Despite all the restrictions, the Summer School for

Conductors and Composers 2020 was still a success and got lots of grateful and positive reviews.

Edited by Steve Lansford, USA

OLGA LUKIANOVA (1984) was born in Gatchina, a small town near St. Petersburg (Russia). She has been involved as a singer in the choral world since childhood. For a few years, she worked as manager of the Roganova Youth Capella Harmony choir under the leadership of Irina Roganova. She has also volunteered as executive manager at the Summer School for Conductors and Composers 2020 "Choral Lab. 21st century".
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[Artículo en español](#) — [Article en français](#)



Visual aids for children

THE BENEFITS OF CHORAL ART

VOICES FROM LATIN AMERICA

INTRODUCTION

Singing in chorus, sharing the oral memory of humanity through the commemoration of our songs and poetry, is at the root of what makes us human. Choirs spun the lyrical memory of our languages and choral art allows men and women of all ages to imagine that it is possible to live harmoniously.

Those of us who practice choral art and conduct choirs know that collective singing is a school of citizenship, a perfect metaphor for a just society where all its components work towards a common goal. In these times, ours is one of the necessary trades to maintain good spirits and inspire our choristers to fulfil an ethical and aesthetic ideal, generating bonds of solidarity. Choral music and art are a source of resilience and moral strength for those who participate in them.

THE CHOIR

Singing is one of the most essential and primordial activities of the human being and in all cultures one can find examples of collective singing because of the power it has for human communication from the emotional, social and cultural point of view. In their very essence, the orchestra and the choir are much more than artistic structures: they are models and schools of social life.

THE CHORISTERS

For the singers who participate in every choir, the fact of singing provides physical and emotional well-being, communication tools, a vehicle for individual and collective expression and a virtuous expression of belonging to a certain community.

Benefits of choral singing for choral performers:

- Expands their culture
- Fortifies musical skills
- Finds new expressions of beauty through singing
- Contributes to your physical health
- Contributes to your emotional health
- Strengthens your resilience
- Creates audiences for music and the performing arts

Various scholars such as Delors, Pallás, Hemsy, Abreu and organisations such as UNESCO, ECLAC, ACDA, IFCM, have carried out studies on the importance of choral work and have shown that its practice facilitates

inclusion, socialisation, cooperative development and responsible membership, all based on the common objective of making music together. Through choral singing, one gains access to a humanist culture that favours the reduction of violence and delinquency while contributing to the psychosocial well-being of all those who practice it.

THE DIRECTOR

It is a person who sustains a community activity through technical, musical, emotional and psychological knowledge towards a scenic manifestation of beauty and harmony. In times of the present pandemic, we choral conductors have been forced to migrate our activities to digital platforms to keep our work alive. From our homes, conductors and singers have reinvented choral singing - choral art. In this way we have been able to give continuity to the exploration of beauty anchored in the universal lyric that each choir possesses through its repertoires and searches. We have accepted the challenge and, as a choral movement, we have presented ourselves to join forces with specialists who will allow us to continue our work in the conditions of safety necessary to look after the health of our choirs.

In times of the covid-19, the tasks of a choral conductor include

- Sustaining the creative energy of our groups in their training
- Recording examples of each string in the choir
- Filming educational videos for our choristers
- Searching for suitable repertoire for singing and riding
- Accompanying choristers individually in technical and emotional matters
- Seeking out and exploring teaching methodologies for our choirs in line with this special distance situation
- Dialoguing with our colleagues and teachers in order to find solutions and strategies for working together
- Learning, understanding and studying the technical and digital tools to be able to do our work online. In some cases, investing in the acquisition of equipment and platforms for virtual work.

We, choral conductors, assume this vocation in a



Festival Internacional de Coros Universitarios FICORU (Ciudad de México, 2017)

VOICES FROM LATIN AMERICA

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professional manner. We are not improvised, we require a solid training and constant study to be able to carry out our work with dignity.

Art dignifies people and societies. More specifically, choral art represents the best of the spirit of each institution, social group or community that promotes it. The function of the choral conductor goes beyond the artistic and becomes a tool for health, containment and an expressive vehicle for the communities.

The choir and all its actors deserve the necessary support to sustain their spaces and their projects. We appeal to those who have the authority and power to make this requirement viable to offer their support and recognition with responsibility and vehemence for the benefit of our communities and countries. We are essential.

Voices of Latin America is a group made up mostly of choral directors who began to meet via Zoom three months ago. The purpose has been to exchange experiences since the beginning of the pandemic. We have decided, in a collegial way, to write this document that talks about the benefits of Choral Art. We consider it important that our art is maintained and continues to be a space of health, creativity, encounter and artistic development.

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17TH INTERNATIONAL COMPOSERS COMPETITION FOR YOUNG COMPOSERS

Pontificio Istituto di Musica Sacra, Rome, Erzbistum Köln, Germany, Freundeskreis Abtei Brauweiler, Germany, Instytut Musica Sacra, Warsaw, Poland, Polski Chór Kameralny, Gdańsk, Poland and Associazione Musica Ficta, Rimini, Italy Hochschule für katholische Kirchenmusik und Musikpädagogik Regensburg, Germany, are happy to invite you to participate in 'Musica Sacra Nova 2021'. The main aim of the Competition is to encourage young composers to write refined works for choirs in their own musical language. Applicants, from all over the world, can submit compositions to one or both of the categories, which are **Category A** (a composition for unaccompanied mixed choir, up to a maximum of 16 voices, to a Latin Christian text and **Category B** (a liturgical composition for mixed choir, 4 to 6 voices, with organ ad lib. to a Latin liturgical text). The duration of each composition must be between 3 and 10 minutes. The submitted compositions will be judged by an international panel of expert choral conductors and composers. Prizes, for each category, consist of money, premiere and publication (the winning works will be published by Schott Verlag in the series *Ausgezeichnete Chormusik*). The age limit is up to **35 years old** (on 15 January 2021). Submitted compositions must be unpublished, should not have been performed in public previously and should not have been awarded a prize at any other competition. There is an entry fee of 30 Euros for each composition submitted. Each composition could be sent by post or digitally through a form online to be found at <https://form.jotform.com/theconductor/musicasacranova>. The full rules can be found at www.musicasacranova.com.



ERZBISTUM KÖLN



PONTIFICIO
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Regensburg

PUBLISHING CHORAL MUSIC IN A CHANGING WORLD

AURELIO PORFIRI

composer, conductor, writer and educator

A FEW YEARS AGO I HAD A CONVERSATION WITH THE OWNER OF A MAJOR PUBLISHING COMPANY SPECIALIZED IN CHORAL AND SACRED MUSIC, A COMPANY WITH QUITE A LONG HISTORY AND WELL KNOWN AMONG MUSICIANS. THE OWNER TOLD ME THAT SALES OF SCORES WERE ALMOST ZERO. I WAS VERY SURPRISED BECAUSE IF THIS PUBLISHER, WITH A CATALOGUE BUILT UP OVER THE LAST HUNDRED YEARS, WAS UNABLE TO SELL REASONABLE QUANTITIES OF SCORES, YOU WONDER HOW MINOR PUBLISHERS CAN SURVIVE, AND YOU WONDER WHY THIS IS HAPPENING.

Choral music publishers face various problems, but two considerations in particular illustrate the difficulties. First, we need to say with all honesty that in certain parts of Europe and Asia there is not much respect for copyright laws, so very often scores for the choir are not bought but instead are photocopied from someone who already has them. This is common practice in certain countries, and is very difficult to overcome. Other countries respect the copyright and buy a certain number of copies to meet the needs of those who make the score available: the creators (composers) and the distributors (publishers and other entities).

We must understand that every time we obtain a score protected by copyright without paying for it, we are making it even more difficult for composers and publishers to survive, something which is already difficult to begin with. Let us not pretend to be saints: many of us have probably tried to get a score from other composers without paying for it. As I have said, in certain parts of the world this is common practice. Consequently, publishers have to spend time, money and resources, and then if a piece they have published becomes successful (and of all the pieces they publish only a few do so), they can be sure that they will nevertheless incur a loss because so many scores are obtained irregularly. Is it possible to overcome this problem? It would be possible if all choir directors and singers began to appreciate the importance of composers and publishers who make available good music for them to perform. Let me tell you what happened to me in a certain Asian city. While there I was able to be present at the choral competition organized yearly for school choirs. I noticed that the composers of the pieces in the program were not announced; the names of the pieces were written down but not the composers' names. I remarked on this to one of the members of the jury, a local person whom I knew. And this person looked quite surprised at my remarks, apparently seeming to think that not giving recognition to the composers was not really important. And this person was also a teacher forming other students to become schoolteachers! You can imagine that if the situation is like this at the level of educators, it will not be any better at other levels. Of course, this does not happen everywhere, but it is quite widespread.

In these conditions, how can publishers survive? They cannot. Today the internet gives great opportunities; you can set up an attractive website and for every piece you can include information, audio sample, text translation,

some pages for free perusal ... in this way you can give choir directors many opportunities to evaluate a piece without moving from the chair in their home. Certainly there are, let us say it clearly, many choir conductors who still buy scores according to the number of singers in their choirs. And looking at the situation from the other side, there are also choirs from not very affluent countries who really do not have the money to buy scores.

The second consideration is this: buying scores in digital format has completely changed the landscape of choral publishing. In this case you do not need to pay mailing costs or perhaps wait weeks for the scores to arrive: you will immediately receive a PDF and after payment of a license you can use the score and make the agreed number of copies. This is very convenient, and is certainly where the future is going. Of course, there is also a downside to this; but let us be honest, there are downsides to both formats, digital and printed. This explains why publishers will not allow you to buy just one copy of a score, because they know that this one copy bought at a price that may be between 1 and 3 Euros will then be used by choirs with maybe more than fifty members,



Man using a laptop computer at a bookbinding business

representing a huge loss of income for the publisher. This is why you are required to purchase a minimum number of copies; you pay for ten or fifteen copies so the publishers can minimize loss.

And now we have another problem to add to all this: Covid-19. While I am writing these lines, there is a new surge in the number of people infected, and this of course means that restrictions for social gatherings are in force. And choirs, whatever else they are or do, are certainly social gatherings. So not only do some choirs not use scores according to the copyright laws, but because there is very little choral activity at present it is useless to buy scores when you cannot perform or rehearse them. But I think we should not be too pessimistic about this. We know that in time of crisis, such as

wars or catastrophes, technology advances faster in response to the emergency of the moment. So I think that when all this is behind us, we will find we have new ways to look at choral music and at the activities that were so familiar to us in certain ways and settings. We have already seen the explosion of video conferences, like those on Zoom (although this platform raises serious questions about security, and some people prefer not to use it). And we also have virtual rehearsals, where people can gather through the internet. There are still problems with this, because the internet connection is not ideal for everyone and it is not so easy as practicing in person. And, of course, I know that being close to another person is not the same as being some thousand miles away. But perhaps we said the same

thing when the telephone was invented: conversation is an art, and it was completely transformed by the invention of phones. So let us believe that technology will improve opportunities for practicing online and will make it as enjoyable as meeting in person, even if in a slightly different way. On the positive side, think of the opportunity of forming stable choral groups with people chosen from all over the world, think of people from countries where music education is not at a very high level who can join a virtual choir conducted by a very good choral educator and so receive an education in their homes that they perhaps never dreamed of. Don't you think this is a great opportunity? There is a lot to be done; technology is not there yet. But we have already seen the possibilities in action. Let me give you my own example: I did live streaming about musical and choral issues on You Tube and Facebook, and the experts were in every part of the world. But we were all there, having a pleasant conversation for over an hour. Occasionally there were some problems with connection, but we can just as easily have problems with microphones in a live conference. I know that meeting in person is different, but we need to accept the challenges of the moment and overcome them, not allow ourselves to be defeated by them. As choral educators we need to be the ones to shape our world, without denying the element of fear that surrounds us, but facing fear with courage.

Edited by Gillian Forlivesi Heywood, Italy



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[Artículo en español](#)

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CHORAL TECHNIQUE



**Performing Microtonal Choral Music,
Part 3:**
Rehearsal Tools for 'You Were Fought For'
Robert Lopez-Hanshaw

**Performance Practice: The Key to
Understanding the Renaissance Style**
Steven Grives

PERFORMING MICROTONAL CHORAL MUSIC, PART 3:

Rehearsal Tools for ‘*You Were Fought For*’

ROBERT LOPEZ-HANSHAW

composer and musical director

THE PREVIOUS TWO ARTICLES IN THIS SERIES DESCRIBED SOME OF THE MANY WAYS THAT COMPOSERS HAVE USED MICROTONAL TECHNIQUES FOR CHORAL MUSIC, AND PROVIDED SOME GENERAL TOOLS FOR REHEARSING SUCH PIECES. NOW, THIS THIRD ARTICLE IS A GUIDE TO REHEARSING AN ENTIRE PIECE. THIS PIECE, *YOU WERE FOUGHT FOR*, WAS WRITTEN SPECIFICALLY FOR ENSEMBLES THAT HAVE NEVER SUNG MICROTONAL MUSIC BEFORE.

This is not a harshly dissonant piece! However, many of the chords are built on stacked 4ths, and this is a good gauge of the piece’s difficulty: if an ensemble can already confidently sing such non-triadic chords, then they are ready to approach the more advanced microtonal intervals in this piece.

The music was commissioned by Mary P. and Paul G. Koss, on a new text by Teré Fowler-Chapman. It was premiered digitally by Camerata Sonora, and can be viewed on YouTube or on lopezhanshaw.com. The digital sheet music, as well as the digital rehearsal aids and keyboard files discussed below, are available for free to readers of the International Choral Bulletin by visiting the online store at lopezhanshaw.com and using the code “ICB2020.” A study score is printed along with this article, but it does not include the music for rehearsal keyboard.

After the discussion of *You Were Fought For*, this article briefly explores microtonal choral pieces from four composers, accompanied by some observations from other directors who have conducted microtonal vocal music. These pieces might also be suitable for an adventurous ensemble that is just beginning to explore microtonality.

WHAT IS MICROTONAL MUSIC?

For those new readers who might be joining us: Microtonality is, very broadly, the use of pitches beyond the standard 12 chromatic tones. There are two main categories of microtonality in Western music: first, the use of intervals that conform to the natural harmonic series; and second, intervals that are smaller than a semitone.

Figure 1 shows the first 12 partials of the harmonic series on A, with their deviation in cents (1/100 of a semitone) from standard chromatic pitches, and their frequency in Hz. Each subsequent pitch is an integer multiple of the frequency of the fundamental pitch. The harmonic series is present in every pitched sound that we hear. That is, every sung or played note contains its own entire harmonic series, sounding simultaneously, with the higher partials progressively fainter. This is the principle behind combinations of organ stops: when several pipes are sounded simultaneously, and they are tuned to the first few partials of a given harmonic series, it can sound like a single, unified pitch.

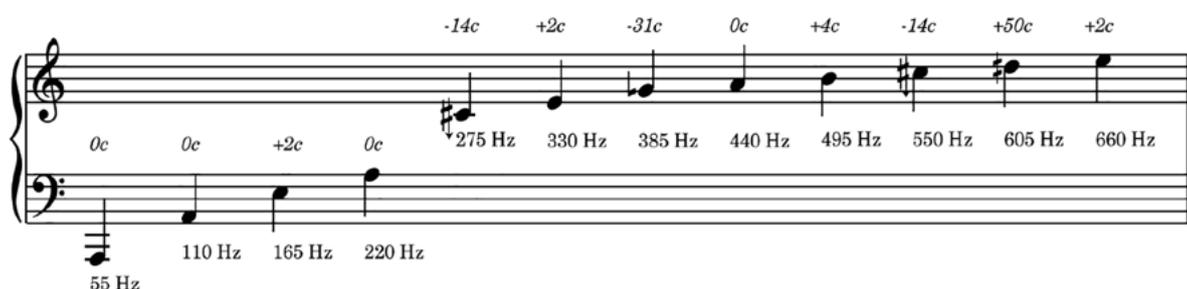


Figure 1

You will notice the altered accidentals on some notes of the harmonic series. These accidentals are based on a 72-tone equal division of the octave (abbreviated as "72edo"). Figure 2 shows the accidentals in sequence, and their pitch deviation in cents from standard chromatic tuning. Coincidentally, it is possible to approximate the pitches of the harmonic series very accurately with 72edo.

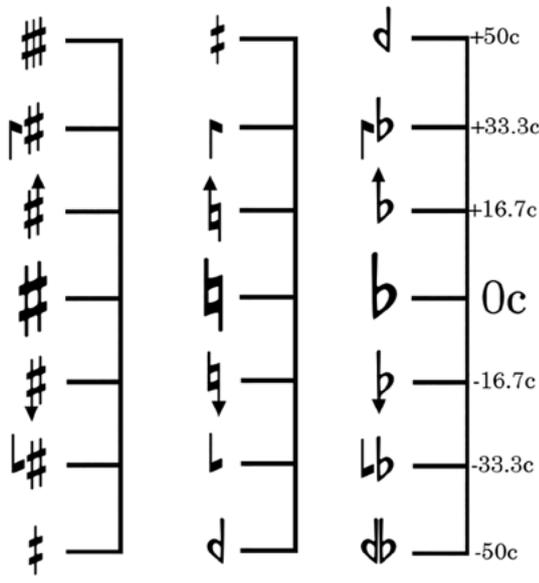


Figure 2

In "Just Intonation," all intervals are tuned to be maximally consonant. To do this, intervals are selected from within a single harmonic series. The most consonant major 6th possible, for example, occurs between partial number 5 and partial number 3 (which means that the frequencies of the two pitches are in a ratio of 5:3). Figure 3 shows several of the most common intervals in Just Intonation

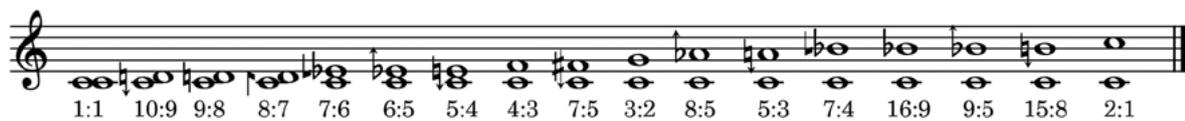
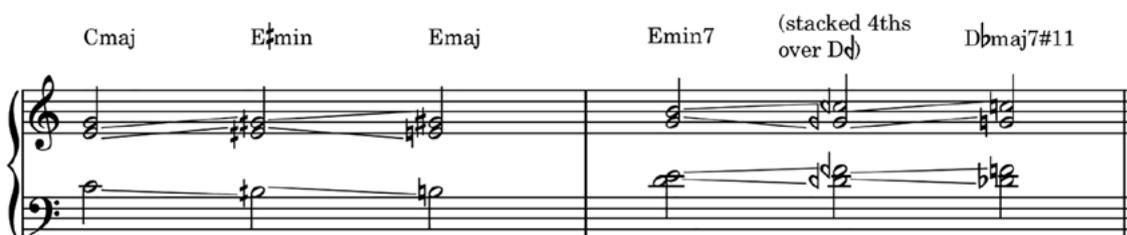


Figure 3



Figures 4a & 4b



Figures 5a & 5b

and their respective ratios. For convenience, they are all transposed so that the bottom note is C.

Although all of this background information may seem complex, it is not necessary for every singer to master it. They only need to know approximately how far, and in which direction, to "colour" each interval so that it is perfectly in tune. One step of 72edo is a twelfth of a tone, which is almost the smallest distance that is possible for a singer to control. So, for the most familiar intervals, it can be seen that 4ths and 5ths are unaltered; major 3rds, 6ths and 7ths are *slightly* lowered, as are tritones; minor 3rds and 6ths are *slightly* raised; and major 2nds and minor 7ths each have a few options.

There are only two "new" harmonic intervals used in *You Were Fought For*: the subminor 3rd and the supermajor 2nd, both of which occur between a minor 3rd and a major 2nd. In this piece, they are nearly always the result of a melodic passing tone between one semitone and the next. That leads to the next microtonal technique: small divisions of familiar intervals.

Figure 4a shows a semitone that is split into two equal quarter tones. Figure 4b shows a whole tone that is split into three equal third-tones. Third-tones can be represented, coincidentally, by the same accidentals that show the 7:6 and 8:7 intervals in Just Intonation. The way to tell the difference is that, in *You Were Fought For*, third-tones always occur as melodic passing tones that fill in a whole tone—in other words, two such accidentals in a row. Subminor 3rds and supermajor 2nds in the piece, in contrast, are isolated (see Figure 8 later on).

In addition to new melodic capabilities with these passing tones, it is possible to create new ways of resolving chords. Figure 5a shows a quarter-tonal progression of triads; Figure 5b shows a progression from the piece (mm87-88), using more coloristic chords. Both of these

are impossible in 12-tone music. However, both can be readily tuned, even without an accompanying instrument, by using the rehearsal technique explained later in this article: splitting intervals in contrary motion.

REHEARSING THE MUSIC

It is important to incorporate these new musical materials into choral warmups at every rehearsal. If they are only practiced during rehearsal time for the piece itself, it will take far too long for singers to internalize them. Below are six strategies that I suggest for warmups.

1. Retuning the rehearsal keyboard

I strongly recommend using a MIDI-capable electronic keyboard to rehearse microtonal music in general. There are many programs available that can retune MIDI, but for simplicity, I prefer the free software BitKlavier (bitklavier.com). When the program is installed, and the keyboard is attached to the computer, the user can load a file containing tuning presets. Each preset can be accessed by pressing a single key in the topmost or bottom-most octave of the keyboard (which is otherwise unused, and does not produce a sound). The accompanist follows a score containing normal fingerings, which are “mapped” to various microtonal pitches. In a very real sense, this is *scordatura* music for the piano. My piece *vokas animo* for choir and orchestra was successfully rehearsed using this method, and Figure 6 shows a score excerpt. The sounding pitches are shown above what the pianist plays. The circled number indicates a change of tuning preset. Before

the preset is activated, the key B4 sounds as Bb; after it is activated, the B4 sounds as A twelfth-sharp. The downloadable rehearsal materials for *You Are Fought For* include such a BitKlavier preset file, as well as sheet music for suggested exercises.

2. Practicing Just Intonation intervals

This process could hardly be simpler. One section should sing a drone; another section then sings an interval above the drone, and the goal is to inflect the interval very slightly so it is absolutely in tune. Figure 3, above, already showed the inflection direction of common intervals. For these exercises, the choir should *not* use a standard piano—that would defeat the purpose, because such a piano can only play in 12-tone equal temperament. The choir should either use the included rehearsal presets for retuned electronic keyboard, or else no keyboard at all.

3. Practicing characteristic chords

If the choir is not used to singing in a jazz or contemporary idiom, then it would be useful to warm up by building some of the chords that commonly occur in *You Were Fought For*. The basic harmonic language of the piece varies between simple intervals against a drone, standard major and minor tonality, and chords built on fourths; although the latter often appear in inversions that produce seconds or thirds. Figure 7 shows several common voicings of this last type.

4. Splitting intervals in unison

This exercise does not require a retuned keyboard; a standard piano could be used. The piano simply plays the outer pitches of a semitone or a whole tone, and

Figure 6

Figure 7

then the choir repeats it. With that melodic “goal” in mind, the choir then sings it again, but includes the intervening microtones. Figure 4, above, demonstrates this for quarter tones and third-tones. This exercise is not very difficult! Singers might think of it as an “arrested slide”—a *portamento* into the next tone, but pausing in the middle. It will take some work to unify the choir’s intonation on the middle pitch (or pitches), but with the outer pitches as a guide, the exercise is surprisingly intuitive.

5. Practicing advanced Just Intonation intervals

When the choir is comfortable with splitting melodic intervals, they are ready for the next step. In the piece, the 7:6 subminor 3rd and 8:7 supermajor 2nd are used as harmonic intervals against a drone, not just melodic passing tones. The new intervals have a very distinctive “flavour” which becomes readily recognizable with experience. Figure 8 shows these progressions in isolation, though they repeatedly occur in various contexts within the piece.

6. Splitting intervals in contrary motion

Even after some training, a choir will still be tempted to erroneously sing quarter tones as semitones—especially after a gap of some weeks in the rehearsal schedule. However, the very nature of quarter-tonal chord resolutions in *You Were Fought For* provides a potential check against this habit. When two pitches move by quarter tones in contrary motion, they produce an interval one semitone larger than the one they started with. For example, a major 3rd can resolve *outward* to a perfect 4th; a minor 3rd can resolve *inward* to a major 2nd. Practicing these basic interval resolutions strengthens a very useful skill. Figure 9 shows some of the simple interval resolutions that are integrated within chord progressions in the piece.

If voices in parallel motion move too far, they may still maintain the correct interval between them, just in the wrong place. However, if voices in *contrary* motion move too far, then it will be impossible to produce their target interval. So, this is a natural limitation on their melodic motion, helping them to only move by a quarter tone at a time. If each quarter-tonal resolution in the piece is first

sung by only the voices that move in contrary motion, then the rest of the choir can tune around this nucleus of the chord.

LIMITATIONS AND CHALLENGES IN YOU WERE FOUGHT FOR

When writing this piece, I used both Just Intonation and quarter-tonal voice leading, but never layered them together. That is, when a chord is based on a quarter-tonal fundamental such as F quarter-sharp, none of its constituent pitches are inflected any further. Such a chord is thus in 12-tone equal temperament (displaced by a quarter tone)—not Just Intonation. I chose to do this in order to simplify the notation.

An additional limitation that I placed on the piece is that *no voice ever leaps by an unfamiliar interval*. All melodic leaps are by familiar intervals (although they might be slightly inflected for Just Intonation). *All microtonal motion is stepwise*, either by quarter tone or by third-tone; either filling in a familiar interval, or occasionally acting as a neighbour tone.

With that said, here are the places in *You Were Fought For* that may need the most work.

Measures 25 and 28 – The inner voices resolve from a minor 2nd outward to a major 2nd in measure 25, then back inward in measure 28. In m25, this is easier because the alto and soprano are in parallel 5ths with each other, as are the tenor and bass. However, in m28, the alto and soprano resolve outward to a tritone, which is a more difficult target. In mm27-28, it may be helpful for the altos to hear themselves against the bass instead, going from a major 6th role to a minor 6th role.

Measure 40 – The bass and soprano move in contrary quarter tones, but the alto moves in third-tones at the same time. It happens quickly enough that the precise tuning may not be an issue. However, this voice leading does result in the alto going from a *Just Intonation* minor third to major third against the bass’s E quarter sharp.

Measure 53 – The bass entrance pitch may seem tricky to find, due to the unfamiliar accidental, but it is only a perfect 5th below the soprano or a major 2nd below the alto.



Figures 8



Figures 9

Measures 58-59 – The soprano goes from an A twelfth-flat to an A twelfth-sharp, which is necessary in order to have a Just major 3rd against the F followed by a Just minor 3rd against the F#. This is a neat trick, which can easily be lost amid general looseness of tuning, but the increased intensity of the crescendo will assist it.

Measure 64 – The soprano must tune the A extremely sharp (as the accidental shows), an 8:7 over G, without resolving to a lower A afterward. That makes the pitch more difficult to find. However, the resulting half-diminished chord is in Just Intonation, using the *inversion* of the harmonic series (called the “undertone series”) below G. This is a somewhat exotic theoretical construct, and the chord does also sound acceptable with a standard A, so don’t lose too much sleep over this if it isn’t working.

Measure 73 – The alto goes from a standard A to an A twelfth-flat. If the motion is exaggerated, the resulting chord will be out of tune, so—depending on the progress of the ensemble—it might also have to be ignored.

Measures 79-80 – Beat 2 of both measures respectively contain a 7:6 subminor 3rd, although the first such interval is read *downward* from the D, and the second is above an A twelfth-flat (so the top note features a quarter tone accidental). These are the only unusual spellings for this interval in the piece. They should be tuned just like the other subminor 3rds.

Measures 82-83 – The alto and tenor alternate between having major 2nds and minor 2nds between them. Once again, if they can focus on their respective harmonic roles against the bass, rather than against each other, it will aid clarity considerably.

A NOTE ON DIGITAL REHEARSAL TECHNIQUES

Due to the pandemic, in many areas, choirs are unable to meet in person. Many of us have taken to creating digital video collages, and holding virtual rehearsals of various kinds. In the pages of this magazine and elsewhere, we have all encountered advice and thoughts on the best practices in this rapidly changing era, so I only have a few things to add with regard to this piece.

Firstly, for most singers, a rehearsal track *with a voice*, rather than a synthesized instrument pitch, will be easier to follow and more comfortable to sing with. I cannot provide live rehearsal tracks in my digital materials, so the conductor or section leaders could do this themselves for their ensemble, and record themselves singing along to my synthesized tracks. This would also provide choir members the comfort of singing with familiar voices.

Secondly, people enjoy the communal act of practicing together, even when they cannot hear everyone! The sense of community is somewhat maintained when a conductor holds a digital rehearsal, even when singers are asked to mute themselves and sing along with the conductor for a passage. (This is most adaptable to sectionals.) For *You Were Fought For*, group practice is

especially important, because singers will quite likely have an abundance of questions at each step.

OTHER SUITABLE REPERTOIRE

Most existing microtonal choral repertoire is only suitable for extremely advanced ensembles—perhaps even elite, virtuosic ensembles. However, more approachable music does, also, exist. Below are some works by four composers, which may also provide excellent entry points into microtonal choral music.

Rose and I’m Goin’ Away by Ben Johnston (SATB)

These pieces, written one year apart, have something like a perfect balance of the familiar and the strange. They use recognizable scales, but they add harmonies based on the 7th partial of the harmonic series (chiefly the intervals 7:4, 7:6, and 8:7 over different roots). *Rose*, in particular, is performed with some frequency. It was originally composed for a high school ensemble. The contemporary vocal ensemble Ekmeles (an elite group, to be sure) has performed it; but Ekmeles’ director, Jeff Gavett, has also run workshops of that piece with college ensembles. He has this to say about discovering new harmonic intervals: “For simpler [Just Intonation] relationships, we just know the characteristic sound of the overtone, and I find that flavour carries into other ones. So, if someone has a good 7:4 in their ear, a 9:7 is a major third with a ‘7 flavour’ of buzz to it.” Indeed, although Ben Johnston’s notation can be somewhat confusing—and the tuning theory behind it can get quite deep—Johnston himself was not as concerned with the theory as with the execution. Gavett continues: “When I asked Johnston about some accidental questions in *Sonnets* [of *Desolation*, a much more complex piece], he basically brushed the question off and said, ‘Make it sound good.’ It made me think, ‘Oh, right, this is music, and we are performers who need to make it sound good. The math and lattices and everything are just a way in.’”

Ben Johnston’s music is available from Smith Publications. *Kolme Madrigalia* (*Three Madrigals*) by Juhani Nuorvala (SSAATTBB)

These pieces have been performed multiple times by the Helsinki Chamber Choir, which commissioned them in 2007. They are written in Johnston’s notation system. Nuorvala was prolific in preparing digital rehearsal materials for the choir, including exercises in Just Intonation intervals with a synthesized accompaniment, as well as renderings of the music itself for study. The character of the music is quite beautiful, and evocative of folk music, although it is more complex than the Johnston pieces above. In the latter, Johnston limited himself to intervals involving the 7th partial. Nuorvala’s madrigals include harmonic intervals that involve the 11th partial (see Figure 1); or in other words, true quarter tone harmonies. Still, the voice leading is very manageable, and the extensive digital rehearsal materials make these pieces potentially approachable, with some individual study on

the part of the singers. Singers are not required to make leaps of large, microtonally-altered intervals, but the major novelty of this piece is that singers do often move by a *neutral* second—the quarter tonal interval between a tone and a semitone. The next two pieces also feature melodic neutral intervals between major and minor.

Juhani Nuorvala's music is available from Music Finland. *Alleluia* by Aaron Krister Johnson (SAB or AAB)

This piece, from 2008, was written in a 17-tone equal division of the octave. This may seem exceptionally forbidding, but 17edo has a surprisingly friendly quirk. Perfect fourths and fifths are acceptably in tune; all of the familiar major intervals are included, but inflected sharper than usual; all of the minor intervals are also there, but flatter than usual; and five "neutral" intervals are added: the 2nd, 3rd, 4th, 6th, and 7th. It is a very rational extension of the idea of 12-tone temperament, so it has attracted plenty of theoretical attention through the ages.

The *Alleluia* itself has been performed live multiple times, including a radio broadcast. The piece is "neo-medieval" in character, making heavy use of sonorities built on perfect 4ths and 5ths, but neutral 2nds and 3rds are used frequently in individual melodic lines. Robert Reinhart, a composer and researcher who also teaches ear-training at Northwestern University, shared some strategies for developing familiarity with such neutral intervals:

"One strategy... was attempting to find a quarter-tone interval by 'surrounding' it, e.g. singing a major third and a minor third repeatedly so they were rock-solid, then inserting a 'middle' third into the repetition, and listening to eliminate its leaning toward either the major or the minor third too much. [...] At times, we also employed the common-sense strategy of simply leaving out the quarter-tone notes, e.g. when rehearsing individually, placing a rest where the quarter-tone pitch was and making sure the passage was otherwise completely secure before attempting the trickiest pitches, or, when rehearsing chords as a group, building them by placing the chromatic pitches first and adding the quarter tones after."

Aaron Krister Johnson's music is available by contacting him through <https://aaronkristerjohnson.bandcamp.com/>.

His *Alleluia* is also published in the compilation *The Sagittal Songbook*.

Kyrie, Sanctus, and Agnus Dei, by Lillian Hearne

Lillian Hearne is a researcher in the field of music cognition, as well as a composer. These three movements of a Mass are set in 22-tone equal temperament. Again, it sounds daunting. Yet, once again, familiar intervals are actually well-represented—just with a twist.

Let us go back to Just Intonation for perspective. From Figure 3 above, it's clear that the 10:9 D pitch and the 9:8 D pitch have different functions. The first creates a perfect 5th with the 5:3 A, and the second creates a perfect 5th with the 3:2 G. However, in standard 12-tone equal temperament, the difference is averaged out, or "tempered," and we have only one D that fulfils both functions.

22edo has the capability to "temper out" the difference between some rather exotic intervals. And that's what Hearne has done. In these three very short and quite approachable pieces, she has demonstrated three different schemes of "temperament" that are all supported by the underlying 22edo framework. In *Sanctus*, perhaps the most charming movement, something like a recognizable major scale is used—but most steps are only 163 cents wide, so the major 3rd of one chord may then act as the neutral 4th of the next chord (i.e. the 11th partial, 11:8) without changing pitch. This is made possible for singers by very sensitive part-writing, and again, the availability of digital rehearsal tracks.

These pieces have been performed live, in addition to digital-choir video format. They are available by contacting Lillian Hearne at lillianhearne@gmail.com.

Microtonal choral music is gradually growing beyond the purview of virtuosic ensembles—and these pieces would make an excellent start. The path of microtonality has been very strange and very rewarding for me as a composer, conductor, and listener. I hope it may be the same for you.

Edited by Olivia Scullion, UK

[Artículo en español](#) — [Article en français](#)

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You Were Fought For

Teré Fowler-Chapman

commissioned by Mary P. and Paul G. Koss

Robert Lopez-Hanshaw

calmly, ♩ = 90
p

Soprano/Alto

Tenor/Bass

(mm) (mm) Has a mor - ning e - ver_

7

4

7

bur - ning the

treat - ed you like gold De - spite a world bur - ning, bur - ning the

solo

13

4

you are

spi - rit from the soul Your face a me - mo - ry of har - der

Music ©2020 Robert Lopez-Hanshaw
Text ©2020 Teré Fowler-Chapman

You Were Fought For

solo

slightly faster ♩ = 98

19

times swal - lowed You are born out of dusk and light, swal - lowed You are born out of dusk and light,

24

raised by ho - ri - zon you rise, a bra - zen basked in raised by ho - ri - zon you rise, a bra - zen basked in

tempo I, ♩ = 90

28

time. Liv - ing like you were fought for. (mm) time. Liv - ing like you were fought for.

32 *mf*

You are a re - flec - tion of the sun, a

(mm) (mm) (mm) sun a

(mm) (mm) (mm) sun a

You are a re - flec - tion of the sun,

37 *f*

mir - ror of ma - gic, a si - lent wish un - done. Your

mir - ror of ma - gic, un - done

(nn) a si - lent wish un - done. Your

43 *mf* **rallentando** *p* <

free - dom, free - dom is an un - freed's favo - rite to mor - row. to

free - dom, free - dom

solo (tenor or alto)

You Were Fought For

47 *mf* slightly faster ♩ = 98

- mor - row, *p* You are born out of dusk and light,
mf You are born out of dusk, light,

to - mor - row, and light,

51

raised by ho - ri - zon you rise a bra - zen basked in time

raised by ho - ri - zon you rise a bra - zen basked in time

rall... tempo I, ♩ = 90

56 *p* *f*

Lov - ing like you were fought for Has a street e - ver

Lov - ing like you were fought for fought for Has a street e - ver

60 *mf* wind

plant - ed your spine? Has the wind car - ried you through

plant - ed your spine? Has the wind car - ried you through

deliberately, ♩ = 82

64 *p* a star watch - ing you pour through night

time? A star watch - ing you pour through night

time? A star watch - ing you pour through night

mf sky

67 *mf* sky You are born out of dusk and light, and light

tempo I, ♩ = 90

sky You are born out of dusk and light,

71 *f* raised by ho - ri - zon you rise, a bra - zen basked in time, *p*

raised by ho - ri - zon you rise, a bra - zen basked in time,

75 *rall.* *sweetly*, ♩ = 82

Cry - ing like you were fought for, (mm) ooh *mp*

Cry - ing like you were fought for oh, You are a pro - mise

You Were Fought For

80 *mp* un - kept, a

un - kept a stark of stone that has wept. And

that's un - kept, a stark of stone that has wept. And

84 *tempo I, ♩ = 90* *mf* raised by ho - ri - zon you

yet, you are born out of dusk and light, ho - ri - zon you

yet, you are born out of dusk and light, raised by ho - ri - zon you

88 rise, a bra - zen basked in time

rise, a bra - zen basked in time

passionately, ♩ = 82

92 bleed - ing like you were

Bleed - ing like you were fought for

You Were Fought For

93 bleed - ing like you were fought for, **rit.**.....

bleed - ing like you were fought for, fought for, you are,
fought for

fought for, you are,

96 **a tempo I**, ♩ = 90

Has the o - cean lapped the salt off your skin, Has the
you are, you are, you are,* **altos and tenors repeat ad lib., unmetred*
you are, you are, you are,*
ooh, Has the o - cean lapped the salt off your skin, Has the
stringendo.....

102

soil curled un - til you set - tled in, you a
you a
you a
soil curled un - til you set - tled in, you a

You Were Fought For

f **urgently, ♩ = 106** dusk and light,

ma - ni - fest of love and pro - tec - tion, you are born out of dusk and light

f

ma - ni - fest of love and pro - tec - tion, you are born out of dusk and light,

raised by ho - ri - zon you

— ho - ri - zon you rise, a bra - zen basked in

raised by ho - ri - zon you rise, a bra - zen basked in

rallentando **a tempo I ♩ = 90** **molto rallentando**

time, time, dream - ing like you were fought for,

time, time dream - ing like you were fought for,

pp **freely** **solo**

and you are fought for. you are fought for.

pp

and you are fought for. you are fought for.

**sopranos continue ad lib., unmetred, until chord cutoff*

PERFORMANCE PRACTICE: THE KEY TO UNDERSTANDING THE RENAISSANCE STYLE

STEVEN GRIVES

South Dakota State University, Brookings, SD

DURING THE PAST 40 YEARS, MUSICOLOGISTS AND CHORAL SCHOLARS HAVE DISCOVERED AND PUBLISHED A VAST AMOUNT OF INFORMATION PERTINENT TO THE PERFORMANCE OF RENAISSANCE, AND OTHER PRE-1750 EARLY MUSIC. PERFORMING ENSEMBLES SPECIALIZING IN THIS REPERTOIRE HAVE BECOME PART OF THE MUSICAL MAINSTREAM, AND ALTHOUGH NOT EVERY GROUP ASPIRES TO PRODUCE AUTHENTIC OR HISTORICALLY ACCURATE PERFORMANCES OF THIS REPERTOIRE, MOST PERFORMERS NO LONGER VIEW RENAISSANCE MUSIC SOLELY THROUGH THE PRISM OF THE 19TH CENTURY. NOW MORE THAN EVER, PERFORMERS ARE COGNIZANT OF, AND OFTEN STRIVE TO EMULATE, THE PERFORMANCE PRACTICE, STYLE, AND TONE COLOR OF RENAISSANCE MUSIC.

Unfortunately, established performance traditions are difficult to change. Further, the perception still exists that historical research into performance practice is only pertinent to specialized ensembles, and is not applicable to the typical college/university, community, school or church choir. As I hope to demonstrate below, this is simply not true.

Although the study of musical performance is commonly referred to as “performance practice,” the plural, *performance practices*, more accurately describes the variety of contexts and conditions under which vocal music was composed and performed during the period from ca.1430 to 1600. While scholars have enumerated some general stylistic similarities in the music of the time – enough to call this 170 year time span a historical style period - the exact nature of performances during this era depended on a variety of factors including the type of music (sacred or secular – liturgical or non-liturgical), context (church or court – inside or outside) and geography, among others. Unless one is performing the specific repertoire, of a specific time period, of a specific place, scholars and performers can do no more than connect the historical and geographical dots and reveal some general trends that influenced the music composed and performed during this period. There is no such thing as Renaissance performance practice, but, rather, a multitude of performance traditions that share several commonalities.

Rather than providing a restrictive set of rules for performers, research has the potential to inspire the modern performer to explore and experiment with the rich and varied performance practices of the Renaissance. There will always be a place for liturgical reconstructions and performances by *collegium musica* or period-instrument ensembles. Directors of non-specialized ensembles, however, should not let the fear of “performing incorrectly” keep them from performing Renaissance music. Performance practice research can both illuminate stylistic aspects of the music and provide practical guidelines for performance that can be utilized by *any* choral ensemble.

Howard Mayer Brown and Stanley Sadie’s *Performance Practice: Music Before 1600* (New York: Macmillan Press, 1989) is an excellent resource for the student of performance practice. In the introductory chapter to the section on Renaissance music, Brown eloquently discusses the many issues that surround the performance of an early vocal or instrumental work. Brown states that “[m]usicians have to make a number of fundamental decisions before they can offer a convincing performance of whatever 15th- or 16th-century composition they choose to play or sing, regardless of whether they use a modern edition, a manuscript or printed book from the Renaissance, or a facsimile or pseudo-facsimile of such a source” (p. 147). Brown considers several of these issues - text underlay, *musica ficta*, type (voices or instruments) and number of voices per part, ornamentation, tempo and proportion, pitch, articulation and vibrato – that informed performers must address prior to performance.

According to Brown, a division of duties and responsibilities exists between the scholar and the performer. The scholar of performance practice, for example, determines how performance issues were resolved at the time the music was written, while the modern performer decides if the solutions proposed by the scholars are practical, and if they can (or should) be applied today to contemporary performances. In other words, the modern scholar, or the editor of early choral music, is expected to routinely make interpretive decisions that during the Renaissance were made by the performer.

My first suggestion to the modern choir director, therefore, is to find a reliable and authoritative edition of the music selected for performance, or to create your own edition. A trustworthy editor will always clearly delineate between the original material and any editorial alterations. Furthermore, a good editor will always cite the manuscript sources that were used in creating the edition, and will explain the editorial methods and procedures. Lastly, the editor will provide original note values, mensuration, pitch, and clefs – often in an *incipit* measure at the beginning of the piece. When preparing a piece for performance, performers should consult a variety of editions if available, including a composer's collected works. In short, a competent editor of choral music can authoritatively resolve most of the issues pertinent to the musical text, objective elements like pitches, durations, tempo, and proportion.

In several cases – most notably *musica ficta* and ornamentation, scholars, through necessity, now notate elements of the music that were improvised extemporaneously by performers during the Renaissance. Unless the modern performer is able to read mensural notation and understands the parameters that govern ornamentation or *musica ficta*, the work of the scholar is essential in order to decipher the notation and guide the interpretation of the musical text. While some may argue that notating ornamentation or *ficta* negates its essential characteristic – the fact that it was improvised - performing notated ornaments and *ficta* is preferable to omitting these important aspects of the performance.

An equal partner to the musical text and one that is often overlooked by performers is knowledge of musical context. When the performance conditions of Renaissance choral music are investigated, we find that Renaissance composer/performers are very similar to their modern counterparts: *us*. Always practical, the Renaissance composer was impacted most by the financial resources provided by the church or court that employed them. Extravagant occasions at wealthy courts allowed composers to produce extravagant music. Likewise, composers at small parish churches or less affluent courts composed music appropriate to their context. Every piece of music served a

specific and unique function, be it liturgy, ceremony, or amusement.

The type and number of voices that participated in a performance of Renaissance music is perhaps the most hotly debated and widely discussed topic related to performance practice. Unlike modern performers who are trained to meet the demands of the repertoire, Renaissance composers wrote music that, at least initially, corresponded to fit make-up and limitations of their ensembles. While knowing the number and gender of singers employed by the Sistine Chapel, and the fact that no organ was present in the Chapel, for example, may reveal information regarding the tone color of the ensemble, simply replicating the number of singers will not necessarily result in an “ideal” performance of a Palestrina motet. Likewise, composers who had access to instruments often doubled voices *colla parte* with instruments to add color, but oftentimes, simply to reinforce a part. Modern performers, therefore, would be better served working to achieve the proper balance between the parts, modifying the vibrato rate of the singers, and insuring the proper articulation, rather than slavishly following a roster of singers and instrumentalists. In sum, if the modern performer is guided by practicality, they can achieve and communicate the appropriate style of Renaissance music regardless of the size of the ensemble. The performance practice informs the style, which, in turn, enlivens the performance.

The advances in, and accessibility of, research in the performing practices of the Renaissance and other historical periods have enabled choral directors and choirs to explore the varied textures and timbres representative of each particular style period. Where it was previously accepted that choirs cultivated a signature sound, and imposed the sound on to the repertoire, choral directors are now encouraged to train their singers to perform choral music from various historical periods with stylistic integrity. Although old performance traditions die hard, and style-appropriate choral performance is far from being universally accepted, if we can accept the premise that each period of choral music has its own unique sounds, the trend towards stylistically-informed choral performance has the potential to energize and invigorate the choral profession.

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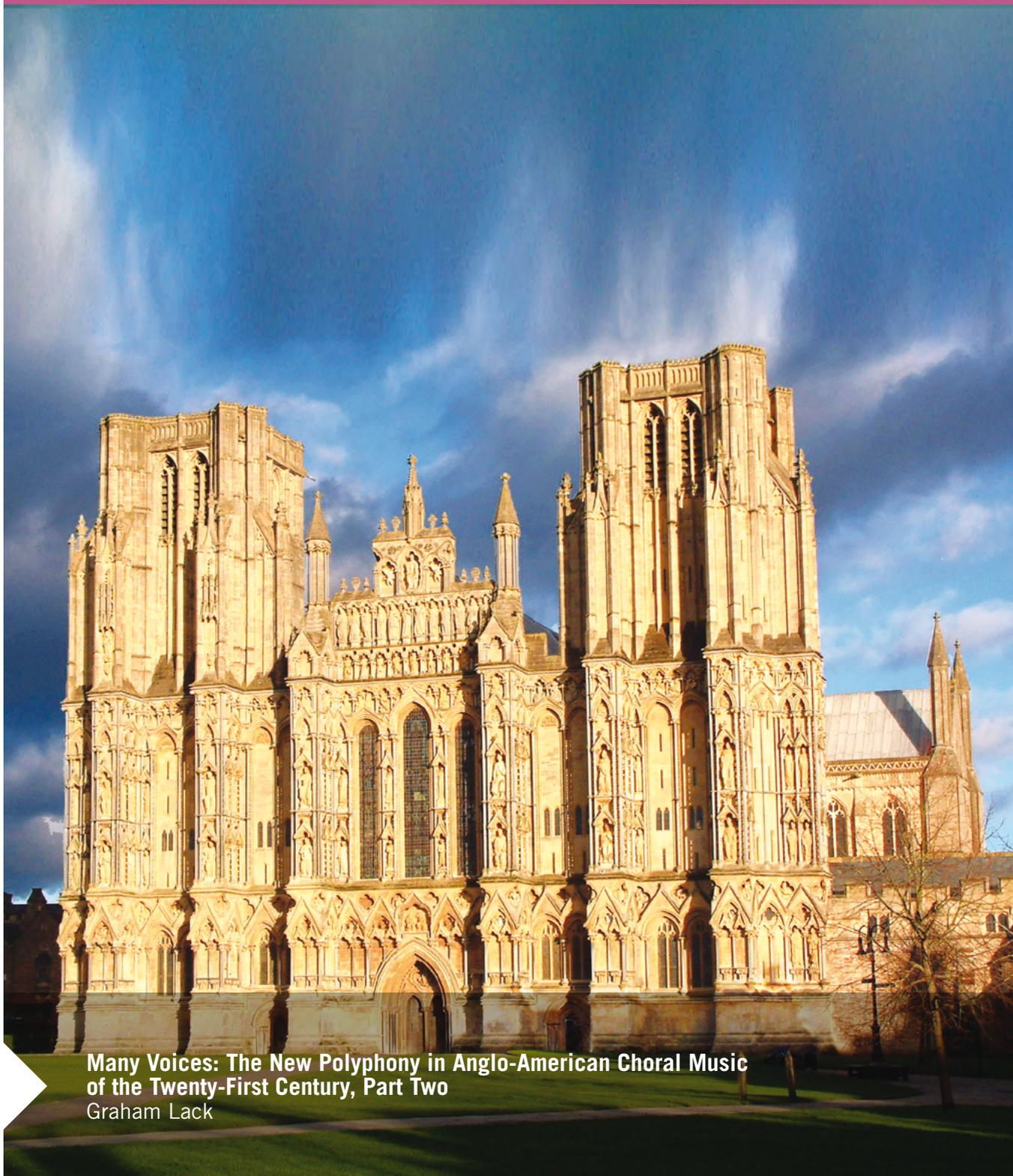
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REPERTOIRE



Many Voices: The New Polyphony in Anglo-American Choral Music of the Twenty-First Century, Part Two
Graham Lack

MANY VOICES: THE NEW POLYPHONY IN ANGLO-AMERICAN CHORAL MUSIC OF THE TWENTY-FIRST CENTURY

Part Two

GRAHAM LACK

composer

ABSTRACT

Part One of this article provided a short history of the earliest vocal polyphony used in the Western church, from organum up to and including the works of John Dunstaple, discussed the rise of imitation and counterpoint, and demonstrated how this past can act as a foil to continuations and developments in the choral music of our times. As the twenty-first century progresses, a number of eminent composers of choral music continue to write in an avowedly polyphonic vein, and several younger exponents of the art of counterpoint have come to the fore. A clear distinction has always existed between polyphony and counterpoint: all counterpoint is polyphonic; but not all polyphony is contrapuntal. Part Two of the article examines choral works written by British composers John McCabe, David Mathews, Alec Roth, and Judith Weir. For want of any stronger criterion, these prominent figures are dealt with in the order of their dates of birth in the hope that some pronounced trends might nevertheless be discerned. All pitch classes are given in Helmholtz.

A sense of excitement is rarely engendered, gentle reader, when the term analytical methodology is encountered at the very outset. Nonetheless, please persevere, be resolute, and dwell awhile on what follows here. In order better to understand the role of voices and voice parts within what we have called the New Polyphony in contemporary choral music, various established compositional techniques have been extrapolated as parameters with which to measure exactly what is going on within a particular score. These tools are best articulated as a simple list, and are as follows: tension and release arising from suspension techniques, recognisable motifs, motivic variation, melodically rewarding contours, the role of voice-leading, elliptical meaning, dyadic and triadic harmony, wrong-note harmony, dissonance treatment (hierarchy of dissonance, dissonance as an avoidance of monotony, semi-dissonance, eclectic symphonic dissonance), timbral exploration, contrapuntist versus homophonist approaches, canon and heterophony, imitation both free and strict, homage and pastiche, block chord keyboard formations, the new simplicity, and text desynchronisation. Now, there is no need balk at the one term or the other: most of these categories are either well known, or self-explanatory, or both. As for coinages with which one is not yet familiar, they become clear in the context of the discourse below. Now do read on...

If ever there were a work that demonstrates in the present context to what extent composers write music about music, then it would be *Christ's Nativity* by John

McCabe (1939—2015) for SATB double choir and organ. We glimpse here immediately and exactly that which sets the composer apart from many contemporaries: a musical language that is tonal and to some extent serial, but which remains lyrical in its avowed constructivism. The composer describes how he had “spent considerable time listening to much early English church music” and mentions as his mentors, as it were, William Byrd, Thomas Tallis, Christopher Tye and Robert Whyte, adding that this may well have influenced the “texture of the music, notably the contrapuntal aspects”.

John McCabe was a composer of works in many forms, virtuoso pianist, writer, and former Director of the London College of Music. He trained as a musician at Manchester University, the “old” Royal Manchester College of Music, where he was in the next college generation after Birtwistle, Goehr, Ogdon and Maxwell Davies, and at Munich’s Hochschule für Musik und Theater. Early on, it was obvious that here was a composer who was in touch with the major trends of 20th century music, including jazz, but was not bewitched by avant-garde fashions.

In *Christ's Nativity*, McCabe sets two poems by Henry Vaughan that describe the glory of Jesus and its effect on the mortal realm. The composer exhibits no qualms about using bold and dramatic contrasts to achieve direct polyphonic effects. These include the block fortissimo chords at “The Sun” in b. 34, and, in bb. 35–37, the quaver duplet figures in the prevailing 9/8 time at “doth shake”: a remarkable example of word painting worthy of Handel. (Music Example One)

31

S.1 - wake! The Sun *ff*

A.1 - wake! The Sun *ff*

T.1 - wake! The Sun *ff*

B.1 - wake! The Sun *ff*

S.2 - wake! The Sun *ff*

A.2 - wake! The Sun *ff*

T.2 - wake! The Sun *ff*

B.2 - wake! The Sun *ff*

ff

ff

Music Example One: "Christ's Nativity," John McCabe, bb. 31-38

35

S.1 doth shake Light

A.1 doth shake Light

T.1 doth shake Light

B.1 doth shake Light

S.2 doth shake Light

A.2 doth shake Light

T.2 doth shake Light

B.2 doth shake Light

doth shake Light

Music Example One: "Christ's Nativity," John McCabe, bb. 31-38

Christ's Nativity — Music by John McCabe — Words by Henry Vaughan © Copyright 2014 Novello & Co Limited
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The dissonance treatment is hierarchical: the second chord in b. 31 (to the “-wake” of “awake”) superimposes perfect fourths $g\#-c\#-f\#$ on the bass E, the added $d\#$ in the soprano being understood by way of ellipsis as a perfect fourth lower than any implicit $g\#$. The bare octave $a-a'$ at “The” in b. 33 frames a perfect fourth and perfect fifth, the $d\#$ shifting its function to become a Lydian augmented fourth against the bass, and at “Sun,” in the following bar, the pure E minor harmony is symphonic in intent and acts as a foil to the forgoing mixed chords.

The compositional response, then, to the magical imagery of Vaughan’s words evinces a sense of immediacy and ensures this 12-minute work resounds in the minds of audiences for a while after. As David Lindley notes in the September 2015 issue of *Organists’ Review*, the “harmonic language is... astringent, the vocal lines often rhythmically complex, and melodically angular.” As for the organ, it provides a commentary all its own, and enhances the contrapuntal activity by setting off those duplets in the voices with a relentless brocade of compound time quavers. *Christ’s Nativity* was commissioned by the Hallé Choir and premiered in 2014 at Hallé St Peter’s with Madeleine Venner conducting.

For readers not familiar with the choral music of David Matthews (b. 1943), a few bare facts will put his music into perspective. He worked from the mid-1960s as an apprentice in the studio of Benjamin Britten, and benefited from an invaluable training, even though he did not feel bold enough to show Britten his own music. Britten did not teach, and nor did Matthews’ “real hero at the time,” Michael Tippett, who did at least recommend as a teacher a younger composer, Anthony Milner. Matthews subsequently studied with Nicholas Maw, whose music he also greatly admired, and explains how he started to gain the confidence to write as he wanted instead of feeling that he should “try to compose like Boulez or Stockhausen, who dominated the musical scene at the time.” He adds that he did not feel “destined to follow the current avant-garde, but to continue along a path similar to that which Britten and Tippett were following, one also rooted in the Viennese Classics, Mahler and the early 20th-century modernists Stravinsky, Schönberg, Berg and Bartók.” Matthews, then, had always known that he should never forsake tonality, but try to reconcile the present with the past. His music, and his choral works in particular, are cast in ripe traditional forms, the musical language mature but not yet starting to rot. He has always maintained a firm commitment to a music that is grounded in song and dance, and is connected to the vernacular. A fine example of this is his *The Key of the Kingdom*, a setting of the anonymous nursery rhyme ‘This is the Key of the Kingdom’ for SATB Chorus with organ ad libitum and the first poem in Walter de la Mare’s anthology for children called *Come Hither*. This is mysterious verse indeed, and acts as a kind of spell, or mandala; its cumulative lines gradually leading to a discovery at its centre of a moment of stillness, before the spell goes into reverse. Matthew indulges here in weighty blocks of polyphony, here taken to mean many sounds as opposed to the more literal many voices *per se*, pitting in a straightforward 4/4 metre rising triplet crotchet figures in the upper voices, with falling crotchet and two quaver motifs in the lower ones, these ending on long pedal chords, before the sopranos and altos once again take flight. (Music Example Two)

What points up the text so effectively is, in polyphonic terms, the use of similar, parallel, and contrary motion in the voices, clearly seen at bars 10, 11, and 12 respectively. And by employing vocalise passages to “ah,” a certain desynchronisation of text is achieved. The work was commissioned by Barbara Wakelyn and given its first performance in 2007 at St Mary of Charity, Faversham, UK by the City of Canterbury Chamber Choir conducted by George Vass.

Lest accusers vent their wrath when a composer other than Olivier Messiaen uses birdsong as an inspiration, allow the present writer to defuse any ‘situation’ regarding another work by David Matthews, his *Dawn Chorus*. As is clear by the title, the composer seeks inspiration here in what humankind has presumably always regarded with awe, the gradually quickening and oft quite tumultuous sound of feathered members of the *Aves* community that usually starts well before sunrise. But music history is strewn with examples of works based on the sounds, and on occasion clear tunes, uttered by birds, from Clément Janequin’s *Le chant des oiseaux* to the *Swan of Tuonela* by Jean Sibelius (who once commented that the “call of the crane” was the “leitmotif” of his life), to name but two.

In the Matthews work, scored for mixed voice choir SATB with soloists a cappella, it is tempting to see the extended tenuto chords — note that these are marked *pp* — in the chorus as an imaginary landscape, over which are projected solo bird songs, an almost Ivesian technique. These fragmentary calls are not exact transcriptions à la Messiaen, but approximations that use precise pitches, the composer’s aim being merely to conjure up each particular species in the mind’s ear. The first solo soprano three bars after letter ‘C’ in the score is a clear example, and note must be made of the falling perfect fourths (which surely would be closer to tritones in the natural environment), as well as the rising perfect fifths enclosing a diminished fifth and major third.

Harmonically, the chord at letter ‘C’ defies meaningful intervallic analysis and therefore must be understood as non-functional. What can be said, however, is that it combines E minor and A major in some type of tonic/dominant or tonic/subdominant relationship. To add rhythmic edge to the bird song, acciaccature are used (e.g. at six bars after ‘C’)

10

S. *mf* *p*
Ah This is the key. Ah

A. *mf* *p*
Ah This is the key. Ah

T. *p* *mf* *p*
is a town; This is the key. In that town

B. *p* *mf* *p*
is a town; This is the key. In that town

Org. *p*

15

S. *p* *mf* *mf*
Ah This is the key. Ah

A. *p* *mf* *mf*
Ah This is the key. Ah

T. *p* *mf* *mf*
there is a street; This is the key. In that street

B. *p* *mf* *mf*
there is a street; This is the key. In that street

Org. *mf*

Music Example Two: "The Key of the Kingdom," David Matthews, bb. 10-19

and precede each insistent, main pitch class. Some sections in *Dawn Chorus*, we note, are if not aleatoric, then at least allow repeats of material ad libitum.

Dissonance treatment admits two discrete scopes, local and global. The birdsongs are sporadic: hardly

has a soloist uttered a call than the next one is audible, there being little chance to perceive clangour or concord; whereas the eight-part chords are so attenuated that specific internal frictions may be heard out at will along a time line as the score is realised as choral sound.

This is of course a quite direct mimetic response to the natural sound-world, but the polyphony must be understood as not the bird calls *in campo aperto*, but their abstract relationship to the almost stationary background harmonies. (Music Example Three)

2

The musical score consists of three systems. The first system is in 9/4 time and features a soloist (S.solo 1.) and a choir (Soprano, Alto, Tenor, Bass). The soloist's part begins with a forte (*f*) dynamic and a 'poco accel.' marking. The choir parts are marked with piano (*p*) and pianissimo (*pp*) dynamics. The second system is marked '(a tempo)'. The third system continues the soloist's melodic line with triplets and a quintuplet, while the choir provides sustained harmonic support.

Music Example Three: "Dawn Chorus," David Matthews, pp. 2 & 7

2 (♩ = c.100) *mf*

S.solo

4

1

A.solo

2

Bt.solo

Cuckoo *mf* (falsetto)

huh - hoo huh -

S. *pp*

A. *pp*

T. *pp*

B. *pp*

2

3

Great Tit (♩ = c.120) *mf* (duration of pauses ad lib.)

(mouth open)

3

4

1

A.solo

2

T.solo

mf

ru hu hu hu ru hu hu (duration of pauses ad lib.) vary number of repetitions.

Bt.solo

- hoo huh - hoo huh - hoo huh - - hoo

S.

A.

T.

B.

Music Example Three: "Dawn Chorus," David Matthews, pp. 2 & 7

Dawn Chorus — Music by David Matthews — Words vocalise

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For *Dawn Chorus*, Matthews recorded “many calls during the spring, particularly blackbirds and song thrushes” from his house in North London, deriving “singable phrases” from it. Nine soloists are spread around the performance space, their vocal material based on the calls of a song thrush, blackcap, great tit, blackbirds, woodpigeon, collared dove, and finally a cuckoo. The song thrush begins the piece with a lone solo, and Matthews relates how “on a number of May mornings” he was constantly “woken up at 4 a.m.” As he explains, at the close of this short piece redolent with the sonance of the natural word, “all the birds, before they are cut off to leave a final quiet chord from the chorus, sing together for about a minute.” These are many voices indeed.

Richard Bratby, writing in the May 2018 issue of *The Spectator* claims that this is “four minutes of the art that conceals art, in which human voices imitate birdsong with hallucinatory precision.” The work was commissioned by the Lichfield Festival and Arts Council England, receiving its first performance in 2015 by Ex Cathedra under Jeffrey Skidmore at Lichfield Cathedral.

Eclectic is the best way to describe the heritage and musical education of Alec Roth (b. 1948). Born near Manchester, he is of German/Irish descent and studied music at the University of Durham, conducting with Diego Masson and Rafael Kubelik. He also studied gamelan at the Academy of Indonesian Performing Arts in Surakarta, Central Java. His collaborations with the Indian writer Vikram Seth include the song cycles *Chinese Gardens* (Chester Festival commission 1998) and *Romantic Residues* (Bury St Edmunds Festival commission 2003).

In *Night Prayer* (*Te lucis ante terminum*) for SSAATBB voices a cappella, Roth sets the venerable 7th century Ambrosian hymn for the close of day at Compline, a text which

has inspired so many composers, from Thomas Tallis to Peter Maxwell Davies. According to Alec Roth, the Tallis setting held him “under its spell” since he first sang it in his youth, adding that its “plainsong melody has been a recurring obsession” and appears in many of his works, “usually hidden beneath the surface.” A monophonic chant can be a blessing in disguise: it is remarkably resilient melodically and remains immediately recognizable however arcane any cantus firmus treatment might be; but it will prove a stubborn beast when attempts are made to tease out new harmonic implications. Assuming one adheres to the Solesemes rather than the mensural school of plainsong interpretation, *Te lucis ante terminum* offers in its quiet beauty but little scope for rhythmic development. Roth solves these issues by drawing — fairly obviously, one could argue — on his gamelan training (he held the post as Artistic Director of the Royal Festival Hall Gamelan Programme 1987-91). In bb. 10-11 of *Night Prayer* the polyrhythms between the upper voices and the lower ones are strongly reminiscent of gamelan music, proving to be similar melodic motifs rendered in different tempi: at b. 11, the four dotted quavers in 3/4 time in the sopranos and altos could of course be notated as a crotchet quadruplet 4:3, if perhaps not quite as effectively in visual terms. The motifs are recognisable, and admit strict imitation, even if this borders on simple heterophony, as at bb. 16-17 and bb. 18-19. The practice is inverted at b. 25, with the dotted values in the tenors and bases, and regular quavers in the two alto voices. A strong sense of contrapuntal activity is engendered in performance, but remains within a tight harmonic framework that wilfully borders on stasis. *Night Prayer* was commissioned by ORA100 for Suzi Digby and her ORA Singers, who gave the first public performance at Cutty Sark, Greenwich, in 2017. (Music Example Four)

The music of Judith Weir (b. 1954) will hopefully need no lengthy introduction. Born to Scottish parents in Cambridge, England, she studied composition with John Tavener, Robin Holloway, and Gunther Schuller. In the mid-1990s she became Associate Composer with the City of Birmingham Symphony Orchestra and Artistic Director of the Spitalfields Festival, and was later a Visiting Professor at Princeton, Harvard, and Cardiff universities. In 2014 Weir was appointed Master of the Queen’s Music, the first female composer to hold the post. She is the composer of several operas, most notably *A Night at the Chinese Opera* (1987) and *Blond Eckbert* (1993). Her *Two Human Hymns* are a mainstay of many a choir around the world.

“Sing” from *The Song Sung True*, for chorus SSAATBB a cappella, is No.1 of “four songs about singing.” It is marked “direct and forthright.” The work is a bequest of the late Helen Sibthorp, apparently a rather direct and lively person who would have wished any memorial made to her to be spirited and unusual. Although Weir never knew her personally, the composer felt that the “link between us all is the life-giving activity of singing,” and so all four movements of *The Song Sung True* are “about singing, and lay particular musical emphasis on the words ‘sing’, ‘sang’ and ‘song’.”

From the very outset, “Sing” does prove immensely singable. The triplet motif in b. 1 presented as octave unisons moves off its final note immediately to form major seconds, thus creating a level of semi-dissonance and a moment of micro-polyphony. In b. 2 it is repeated a perfect fifth higher, before falling by a descending minor third. This archetypal interval is found in children’s songs around the world and is a kind of universal chant of “Ur-Song” that lies somewhere between speech and song and which is strongly imitative of nature sounds such as birdsong and animal calls. There follows some canny motivic variation with melodically rewarding contours, the leading voice of which is characterised by, for example, the strongly denoted Lydian mode moving $b'-c'$ for the sopranos and $b-c'$ for the tenors in b. 5. (Music Example Five, bb. 1-7)

10 S1&2 2 solo (S1) *pp*

wouldst be our guard and keep-er now. A - men [vocalise]
 nimm gnä-dig uns in dei-ne Hut.

A
 wouldst be our guard and keep-er now. A - men
 nimm gnä-dig uns in dei-ne Hut.

T
 A - men A - men A - men A - men

B1
 -am. A - men A - men A - men

B2
 A - men

16 S1 (solo) tutti *mp*

[vocalise]

S2 (tutti) *mp (sotto voce)*
 Pro-cul re-ce-dant som-ni-a, et noc-ti-um fan-tas-ma-ta;

A *mp (sotto voce)*
 Pro - cul re-ce-dant som-ni - a, et noc - ti - um fan-tas-ma-

T *mf*
 From all ill dreams de - fend our sight,
 Gib, dass kein bö - ser Traum uns weckt,

B1&2 (unis.) *mf*
 From all ill dreams de - fend our sight,
 Gib, dass kein bö - ser Traum uns weckt,

Music Example Four: "Night Prayer," Alec Roth, bb. 10-27

20

hos - tem - que no - strum com - pri - me, ne pol - lu - an - tur
 - ta; hos - tem - que no - strum com - pri - me, ne
 from fears and ter - rors of the night; with - hold from us
 kein nächt - lich Wahn - bild uns er - schreckt. Die Macht des Fein -

from fears and ter - rors of the night; with - hold from us
 kein nächt - lich Wahn - bild uns er - schreckt. Die Macht des Fein -

23

A - men
 cor - po - ra. A - men A - men A - men A - men
 pol - lu - an - tur cor - po - ra. A - men A - men A - men
 our ghost - ly foe, that spot of sin we may not know. A - men
 - des schrän - ke ein, dass un - ser Leib stets blei - be rein. →
 our ghost - ly foe, that spot of sin we may not know. A - men
 - des schrän - ke ein, dass un - ser Leib stets blei - be rein. →

Music Example Four: "Night Prayer," Alec Roth, bb. 10-27

Night Prayer — Music by Alec Roth — Words Latin & German anon, English by J.M. Neale
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THE SONG SUNG TRUE

Judith Weir
(2013)

1. SING

(homage to Gertrude Stein)

Alan Spence

♩ = 104 Direct and forthright

Soprano
ev - 'ry - thing, ev - 'ry - thing, ev - 'ry - thing, ev - 'ry - thing,

Alto
ev - 'ry-thing sings, sings, sings,

Tenor
ev - 'ry - thing, ev - 'ry - thing, ev - 'ry - thing, ev - 'ry - thing,

Bass
ev - 'ry-thing sings, sings, sings,

Piano (for rehearsal only)

4

ev - 'ry sin - gle thing sings, ev - 'ry sin - gle thing

ev - 'ry sin - gle thing, ev - 'ry sin - gle thing sings,

ev - 'ry sin - gle thing sings, ev - 'ry sin - gle thing

ev - 'ry sin - gle thing, ev - 'ry sin - gle thing sings,

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Music Example Five: 'Sing' from "The Song Sung True," Judith Weir, bb. 1-7

The Song Sung True — Music by Judith Weir — Words by Alan Spence

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The simple verse by Alan Spence (b. 1947) — a Scottish writer who has crossed genres and covered many themes, his output often falling somewhere between literature and philosophy, but always shot through with ideas of Zen and contemplative meditation — is married to straightforward music, which is no less effective thanks to telling imitative effects that lie somewhere between canon and heterophony, bb. 26-30 being a case in point. The word painting at “tell the bell,” with a new motif built from two descending perfect fourths, produces a resounding choral, quasi-campanological sound, the whole being greater than the sum of its four simple

parts. (Weir is not a fan of *divisi*, it would seem.) (*Music Example Five*, bb. 26-34)

Clearly then, it is not only the voice pairing but also the urgency of the entries — first at two beats’ distance, and then at just one — that creates such a robust polyphony. This is a self-assured contrapuntist at work. The premiere of the cycle *The Song Sung True* was in 2013 at St Lawrence Jewry, London by the London Lawyers’ Chorus under Christopher Oakley.

Part Three of the present article will be a discussion of the choral music of Francis Pott, Gabriel Jackson, Howard Moody, Roxanna Panufnik, Matthew Martin, Cheryl Frances-Hoad, Owain Park, and Rhiannon Randle, with observations on the music of Thea Musgrave and Nico Muhly.

Edited by Karen Bradberry, Australia

[Artículo en español](#)

[Article en français](#)



GRAHAM LACK studied composition and musicology at King’s College and Goldsmiths’ College in the University of London, the University of Chichester, and the Technical University of Berlin. From 1982–1994 he was Lecturer in Music at the University of Maryland. His breakthrough was with the 12-part *Sanctus*, commissioned by Queens’ College Cambridge in 1998, and broadcast live on German Radio from Cologne. The *Two Madrigals for High Summer* (SSATB) have been performed worldwide. In 2008, *REFUGIUM*, based on texts by the Croatian poet Peter Hektorović, for choir, organ and three percussionists was premiered in London. Commissions include *Estraines* for The King’s Singers, *Lullabies* for VOCES8, *Demesnes* for Quartonal, *A Sphere of Ether* for the Young Voices of Colorado, and *Wondrous Machine* for the multi-percussionist Martin Grubinger. The string trio *The Pencil of Nature* was premiered at *musica viva* in Munich. Orchestral works include *Nine Moons Dark* and *Five Inscapes*. The Preludes for piano solo were premiered by Lukáš Vondráček at the Queen Elizabeth Hall London, the orchestral work *Sitherwood* by the MonteverdiChor Würzburg. He is currently working on a violin concerto and orchestra for Benjamin Schmid, *The Windhover*. Winner of the 2015 Ortus International New Music Competition. The *Legend of Saint Wite* (SAA voices and string quartet) prize-winner BBC Music Magazine Competition 2009. CD *Missa Dominica* (with *Candlemas*) Gramophone Recording of the Month December 2017. American Record Guide Critic’s Choice 2018, CD *REFUGIUM*. Since 2018 Composer Fellow Trinity Boys Choir London. Email: graham-lack@t-online.de — www.graham-lack.com (Photo © Astrid Ackermann)

26 ♩ = 96 **Poco meno mosso**

mf tell the bell the song sung true, true, *f* *mp* *f* *mp*

mf tell the bell the song sung true, true, *f* *mp* *f* *mp*

mf tell the bell the song sung, the song sung

mf tell the bell the song sung, the song sung

♩ = 96 **Poco meno mosso**

30 *f* *mp* *f* *mf* *f* *ff*

true, tell the bell, tell the bell the song sung true, true, *f* *mp* *f* *mf* *f* *ff*

true, tell the bell, tell the bell the song sung true, true, *f* *mp* *f* *mf* *f* *ff*

true, tell the bell the song sung true, true, *f* *mf* *f* *ff*

true, tell the bell the song sung true, true, *f* *mf* *f* *ff*

Music Example Five: 'Sing' from "The Song Sung True," Judith Weir, bb. 26-34

The Song Sung True — Music by Judith Weir — Words by Alan Spence

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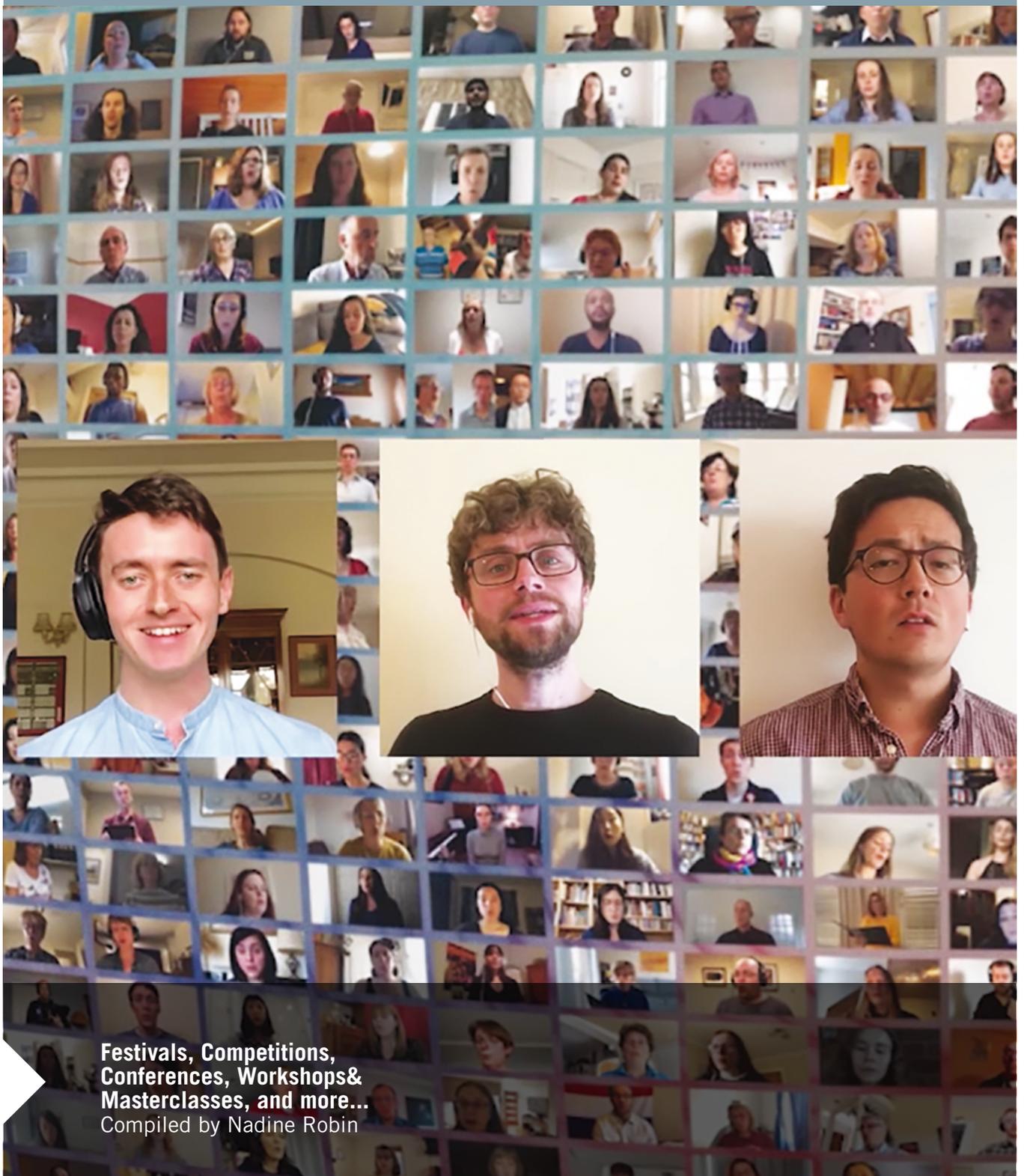


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CHORAL CALENDAR



**Festivals, Competitions,
Conferences, Workshops &
Masterclasses, and more...**
Compiled by Nadine Robin

Although we thrive to update this choral calendar with new dates for postponed festivals, we haven't been able to check the status of all these festivals listed here below.
So please visit their website and support their team by contacting them. Thank you!

Allmänna Sången & Anders Wall Composition Award 2021, Uppsala, Sweden, 31 Dec 2020. Contact: Allmänna Sängen and Anders Wall, project manager Simon Arlasjö, Email: award@allmannasangen.se - Website: <https://www.allmannasangen.se/asawca>

2nd International Choral Composition Competition Carmina Nova, Malaga, Spain, 1 Jan 2021. Contact: Coral Cármina Nova - Website: <https://www.coralcarminanova.com/>

Misatango Choir Festival Vienna, Austria, 3-7 Feb 2021. Contact: CONCERTS-AUSTRIA, Email: info@misatango.com - Website: www.misatango.com/

15th International Choir Competition & Festival Bad Ischl, Austria, 4-8 Mar 2021. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

ON STAGE with Interkultur in Tel Aviv, Israel, 10-14 Mar 2021. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

10th International Gdansk Choir Festival, Poland, 12-14 Mar 2021. Contact: MELODY & Polonia Cantat, Email: mail@gdanskfestival.pl - Website: www.gdanskfestival.pl

ACDA National Conference 2021, Dallas, Texas, USA, 17-21 Mar 2021. Contact: American Choral Directors Association, Email: acda@acda.org - Website: <http://acda.org>

Golden Voices of Montserrat! International Contest, Montserrat Monastery, Catalonia, Spain, 21-25 Mar 2021. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenario.net - Website: www.fiestaloniamilenario.net

ON STAGE in Verona, Italy, 25-28 Mar 2021. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Young 2021 Bohemia, Prague, Czech Republic, 25-28 Mar 2021. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: <https://www.musicultur.com/en/our-choral-trips.html>

18th Budapest International Choir Festival & Competition, Hungary, 28 Mar-1 Apr 2021. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Vox Lucensis, Lucca, Italy, 7-11 Apr 2021. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

31st Days of International Choir Music in Verona, Italy, 7-11 Apr 2021. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com

Voices & Wine Alba, Italy, 7-11 Apr 2021. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

7th Vietnam International Choir Festival & Competition, Hôi An, Vietnam, 8-12 Apr 2021. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

We Are Singing Adriatic International Choral Festival, Opatija And Postojna Cave, Croatia & Slovenia, 9-12 Apr 2021. Contact: - Website: <https://www.wearesinging.org/festival-we-are-singing-adriatic>

Istra Music Festival 2020, Poreč, Croatia, 14-18 Apr 2021. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: <https://www.mrf-musicfestivals.com/>

17th Tallinn International Choral Festival 2021, Estonia, 15-18 Apr 2021. Contact: Estonian Choral Society, Email: kooriyhing@kul.ee - Website: www.kooriyhing.ee

Slovakia Cantat, Bratislava, Slovak Republic, 22-25 Apr 2021. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

66th Cork International Choral Festival, Ireland, 28 Apr-2 May 2021. Contact: Cork International Choral Festival, Email: info@corkchoral.ie - Website: www.corkchoral.ie

68th European Music Festival for Young People, Neerpelt, Belgium, 30 Apr-3 May 2021. Contact: Europees Muziekfestival voor de Jeugd, Email: info@emj.be - Website: www.emj.be

20th Venezia in Musica, International Choir Competition and Festival, Venice and Caorle, Italy, 1-5 May 2021. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Riga Sings, International Choir Competition and Imants Kokars Choral Award, Riga, Latvia, 1-5 May 2021. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

11th World Choir Festival on Musicals and Competition, Thessaloniki, Greece, 7-10 May 2021. Contact: DIAVLOS, Email: diavlosc@yahoo.gr - Website: www.diavloslink.gr

19th International Choir Festival Zlatna Vila, Prijedor, Bosnia Herzegovina, 7-9 May 2021. Contact: International Choir Festival Zlatna Vila, Email: zlatna.vila@prijedorgrad.org - Website: <http://www.zlatnavila.info/?lang=en>

We Are Singing Cracow International Choral Festival, Poland, 7 May 2021. Contact: - Website: <https://www.wearesinging.org/festival-we-are-singing-cracow>

Meeting of Children's and Youth Choirs, Thuir, France, 12-16 May 2021. Contact: , Email: Alix.Bourrat@Orange.Fr - Website: <https://Rebrand.Ly/Jvm>

12th International festival of choirs and orchestras, Venice, Jesolo, Italy, 12-16 May 2021. Contact: MusikReisenFaszination Music Festivals, Email: post@musikreisenfaszination.de - Website: www.mrf-musicfestivals.com

CantaRode International Choral Festival & Competition, Kerkrade, The Netherlands, 13-16 May 2021. Contact: CantaRode, Email: info@cantarode.nl - Website: www.cantarode.nl

International Choral Competition Ave Verum 2021, Baden, Austria, 14-16 May 2021. Contact: Wolfgang Ziegler, chairman, Email: aveverum.baden@gmail.com - Website: www.aveverum.at

ON STAGE in Florence, Italy, 20-23 May 2021. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Sound Waves Linz International Choir Competition & Festival, Austria, 20-24 May 2021. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Per Musicam Ad Astra, International Copernicus Choir Festival and Competition, Toruń, Poland, 2-6 June 2021. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

10th International Choral Festival Chernomorski zvutsi, Balchik, Bulgaria, 2-6 June 2021. Contact: Association Musical World-Balchik, Email: festival@chenomorskizvutsi.com - Website: www.chenomorskizvutsi.com/

ON STAGE in Tirana, Albania, 9-13 June 2021. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

12th International Krakow Choir Festival Cracovia Cantans, Poland, 10-13 June 2021. Contact: MELODY & Polonia Cantat, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

Bratislava Choir Festival, Slovak Republic, 10-13 June 2021. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

One Voice Choir Festival with Jonathan Palant, Hanoi & Saigon, Vietnam, 10-19 June 2021. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

Limerick Sings International Choral Festival, Limerick, Ireland, 11-13 June 2021. Contact: Limerick Sings, Email: information@limericksings.com - Website: www.limericksings.com

Victoria Adriatic International Choral Festival, Rovinj, Croatia, 15-18 June 2021. Contact: , Email: music@wearesinging.org - Website: <https://www.facebook.com/VictoriaAdriaticChoralCompetition/>

Dublin Choral Festival, Ireland, 16-20 June 2021.

Contact: Music Celebrations International, LLC,
Email: info@musiccelebrations.com - Website:
<http://dublinchoralfestival.org/>

San Juan Canta International Festival, Competition and Grand Prix, Argentina, 17-21 June 2021.

Contact: María Elina Mayorga,
Email: sanjuancoral@gmail.com - Website:
<http://sanjuancanta.com.ar>

Salzburg International Choral Celebration and Competition, Salzburg, Austria, 17-21 June 2021.

Contact: Meeting Music,
Email: info@meeting-music.com - Website:
<http://meeting-music.com/>

Montréal Choral Festival 2021 with Z. Randall Stroope, Canada, 19-25 June 2021.

Contact: Klconcerts, Email: info@klconcerts.com - Website:
www.klconcerts.com

Passion of Italy Rome Festival, Venice and Milano, Italy, 22-28 June 2021.

Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

Rome Choral Festival, Rome, Italy, 23-27 June 2021.

Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website:
<http://romechoralfestival.org/>

International Festival Verona Garda Estate, Verona, Brescia, Mantua, Vicenza, Italy, 24-28 June, 1-5 July & 8-12 July 2021.

Contact: Prof. Giuliano Rinaldi,
Email: info@festivalveronagardaestate.eu - Website:
www.festivalveronagardaestate.eu

CANTEMUS International Choir Festival, Novi Sad, Zrenjanin, Vojvodina, Serbia, 24-28 June 2021.

Contact: International Music Center Balkan Bridges,
Email: imcbalkanbridges@gmail.com - Website:
<http://www.imcbalkanbridges.com>

2021 Choral Festival in Ireland with Rollo Dilworth, Prague, Czech Republic, 28 June-5 July 2021.

Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

Salzburg Choral Festival Jubilate Mozart!, Austria, 30 June-4 July 2021.

Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <https://salzburgchoralfestival.org/>

6th International Choir and Orchestra Festival, Budapest, Hungary, 30 June-4 July 2021.

Contact: MusikReisenFaszination Music Festivals,
Email: post@musikreisenfaszination.de - Website:
www.mrf-musicfestivals.com

11th World Choir Games, Antwerp, Ghent, Belgium, 2-12 July 2021.

Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

15th Summa Cum Laude International Youth Music Festival, Vienna, Austria, 2-7 July 2021.

Contact: CONCERTS-AUSTRIA, Email: office@scfestival.org - Website: www.scfestival.org

2021 Choral Festival in Ireland with Craig Hella Johnson, Belfast and Dublin, Ireland, 2-8 July 2021.

Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

38th International Choir Festival of Preveza, 27th International Competition of Sacred Music, Preveza, Greece, 5-11 July 2021.

Contact: Choral Society "Armonia" of Preveza,
Email: armonia4@otenet.gr - Website:
<http://www.armoniachoir.gr/festival/index.php>

56th Barcelona International Choir Festival, Spain, 5-11 July 2021.

Contact: Federació Catalana d'Entitats Corales, Email: fcec@fcec.cat - Website: www.fcec.cat

Chanakkale International Choir Festival and Competition, Chanakkale, Turkey, 6-11 July 2021.

Contact: Çanakkale Onsekiz Mart Üniversitesi,
Email: info@canakkalekorofestivali.com - Website:
<http://www.canakkalekorofestivali.com/>

International Youth Music Festival I & Slovakia Folk, Bratislava, Slovak Republic, 7-10 July 2021.

Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

Musica Orbis Prague Festival, Czech Republic, 8-12 July 2021.

Contact: Musica Orbis, Email: info@musicaorbis.com - Website: <https://www.musicaorbis.com/>

11th Musica Eterna Roma International Choir Festival and Competition, Italy, 10-14 July 2021.

Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

2021 Golden Gate International Children's and Youth Choir Festival, Oakland, California, USA, 11-17 July 2021. Contact: Piedmont Choirs, Email: info@goldengatefestival.org - Website: www.goldengatefestival.org

International Choir Festival InCanto Mediterraneo, Milazzo (Sicily), Italy, 11-17 July 2021. Contact: Associazione Corale "Cantica Nova", Email: festival@festivalincantomediterraneo.it - Website: www.festivalincantomediterraneo.it

International Boys and Men's Choral Festival, Flagstaff, Arizona, USA, 13-20 July 2021. Contact: IBMCF, Email: IBMCF@internationalchoralfestival.com - Website: www.internationalchoralfestival.com

13th International Choir Competition, Miltenberg, Bavaria, Germany, 15-18 July 2021. Contact: Kulturreferat des Landratsamtes Miltenberg, Gaby Schmidt, Email: kultur@LRA-MIL.de - Website: www.chorwettbewerb-miltenberg.de

Europa Cantat Festival 2021, Ljubljana, Slovenia, 16-25 July 2021. Contact: European Choral Association – Europa Cantat, Email: info@europacantat.jskd.si - Website: <https://europacantat.jskd.si/>

6th International Conductor's Seminar Wernigerode, Germany, 17-20 July 2021. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

12th International Johannes Brahms Choir Festival and Competition, Wernigerode, Germany, 21-25 July 2021. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

12th International festival of choirs and orchestras, Tuscany, Italy, 21-25 July 2021. Contact: MusikReisenFaszination Music Festivals, Email: post@musikreisenfaszination.de - Website: www.mrf-musicfestivals.com

International Youth Music Festival II and Bratislava Cantat I, Bratislava, Slovak Republic, 26-29 July 2021. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

1st Classical Music Summer Festival, Vienna, Austria, 29 July-1 Aug 2021. Contact: CONCERTS-AUSTRIA, Email: office@concerts-austria.com - Website: <http://www.concerts-austria.com/summer-festival-vienna>

Roma Music Festival 2021, Italy, 4-8 Aug 2021. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

International Festival of choirs and orchestras in Paris, France, 18-22 Aug 2021. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

Sing Along Concert On Tour Milan, Italy, 26-30 Aug 2021. Contact: Interkultur e.V., Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

20th EUROTREFF 2021, Wolfenbüttel, Germany, 8-12 Sep 2021. Contact: Arbeitskreis Musik in der Jugend AMJ, Email: info@amj-musik.de - Website: <http://www.eurotreff.amj-musik.de>

ON STAGE in Lisbon, Portugal, 10-13 Sep 2021. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

11th International Festival of Choirs and Orchestras, Prague, Czech Republic, 25-29 Aug 2021. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

Voices for Peace, Perugia, Assisi, Italy, 26-30 Sep 2021. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Cracovia Music Festival 2021, Cracow, Poland, 29 Sep-3 Oct 2021. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

12th Krakow Advent and Christmas Choir Festival, Poland, 3-5 Dec 2021. Contact: Polonia Cantat & Melody, Email: krakow@christmasfestival.pl - Website: www.christmasfestival.pl

Bratislava Cantat II, Slovak Republic, 7-10 Oct 2021. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

4th Kalamata International Choir Competition and Festival, Greece, 7-11 Oct 2021. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

In Canto sul Garda International Choir Competition, Riva del Garda & Arco, Italy, 9-13 Oct 2021. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Choral Workshops for International Oratorio choirs, Lake Garda, Italy, 14-17 Oct 2021. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: <http://choral-workshops.com>

Lago di Garda Music Festival, Italy, 14-18 Oct 2021. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

10th Canta al Mar International Choral Festival, Calella, Barcelona, Spain, 21-25 Oct 2021. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

The Eric Ericson Award 2021, Stockholm, Sweden, 21-24 Oct 2021. Contact: Concerts Sweden - Website: www.ericericsonaward.se

We Are Singing Ljubljana International Choral Festival 2021, Slovenia, 22-24 Oct 2021. Contact: - Website: <https://www.wearesinging.org/festival-we-are-singing-ljubljana>

Adriatic Pearl International Choir Festival & Competition, Dubrovnik, Croatia, 28 Oct-1 Nov 2021. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

ON STAGE in Prague, Czech Republic, 4-7 Nov 2021. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

16th International Warsaw Choir Festival Varsovia Cantat, Poland, 12-14 Nov 2021. Contact: MELODY & Polonia Cantat, Email: info@varsoviacantat.pl - Website: www.varsoviacantat.pl

Voices & Wine Malaga, Spain, 17-21 Nov 2021. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Vienna Advent Sing, Austria, 25-30 Nov, 2-6, 9-13 & 16-20 Dec 2020. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 2-5 Dec 2021. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

ON STAGE in Israel, Israel, 9-13 Mar 2022. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

ON STAGE in Verona, Italy, 24-27 Mar 2022. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Slovakia Cantat, Bratislava, Slovak Republic, 21-24 Apr 2022. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

15th International Choir Competition & Festival Bad Ischl, Austria, 27 Apr-1 May 2022. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

ON STAGE in Florence, Italy, 19-22 May 2022. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

13th European Festival of Youth Choirs, Basel, Switzerland, 24-29 May 2022. Contact: Europäisches Jugendchor Festival Basel, Kathrin Renggli, Email: info@ejcf.ch - Website: www.ejcf.ch

ON STAGE in Albania, Tirana, Albania, 8-12 June 2022. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Bratislava Choir Festival, Slovak Republic, 9-12 June 2022. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

12th World Choir Games, Gangneung, Gangwon, Korea (Democratic People's Rep. of), 4-14 July 2022. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

International Youth Music Festival I & Slovakia Folk, Bratislava, Slovak Republic, 6-9 July 2022. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

International Youth Music Festival II and Bratislava Cantat I, Bratislava, Slovak Republic, 25-28 July

2022. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

ON STAGE in Lisbon, Portugal, 9-12 Sep

2022. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

10th International Choir Festival & Competition "Isola del Sole", Grado, Italy, 25-29 Sep 2022.

Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Internationales Chorfest, Magdeburg, Germany, 5-9 Oct 2022.

Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Sing'n'Joy Bohol, Tagbilaran City, Bohol, Philippines, 5-9 Oct 2022.

Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Bratislava Cantat II, Slovak Republic, 6-9 Oct 2022.

Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

We Are Singing Ljubljana International Choral Festival 2022, Slovenia, 21-23 Oct 2022.

Contact: - Website: <https://www.wearesinging.org/festival-we-are-singing-ljubljana>

ON STAGE in Prague, Czech Republic, 10-13 Nov 2022.

Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 1-4 Dec 2022.

Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk



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