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International Choral Bulletin

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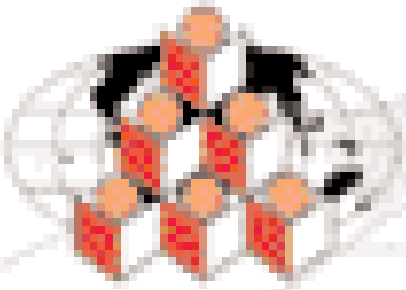
Dossier

Choral Music in Belarus
Choral Music in Poland



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Choral Music in Belarus

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Aspects of Choral Education in Belarus

Svetlana Gerasimovich
Choral Director and Teacher

The phenomenon of Belarusian musical culture represents an extensive stratum of the spiritual life of the Belarusian nation. One of its important components is the training of choral conductors which, at all stages of its development, has been closely connected with choral singing.

Choral education originated in the 10th century, in the Middle Ages. At that time, the first singing schools were established within Orthodox churches and monasteries, the most famous of which were the schools of Polotsk, Turov and Vitebsk. We can look upon the time when the Grand Principality of Lithuania was formed on Belarusian territories, before the Renaissance and Baroque epochs (second half of the 16th century to the beginnings of the 17th century), as the "golden age of choral education. The traditions of Western European music and musical education became firmly established here as a result of the union between the Grand Principality of Lithuania and the Polish Kingdom. Church singing was included into "the Seven Liberal Arts", studied at educational establishments of various religions, and thus, musical education became an inalienable part of forming an individual of high culture. Choral singers – choristers and precentors for serving in churches, and professional musicians, again for the church but also for choirs at royal and noble courts– were trained in Jesuit educational establishments (the Academy of Vilna, colleges, musical seminaries) and Orthodox brethren schools situated in Vilno, Mogilev, Brest, Grodno, Minsk and other cities. The training of choral singers reached a high standard and was conducted systematically on the basis of manuals and methodical guidelines. Each educational establishment had a choir that performed a large repertoire of religious compositions, ranging from monody to polyphony. Singing groups took part in church services and theatrical performances at schools which included panegyrical and ecclesiastical hymns, vocal dialogues and ballet choirs. Major advancements in the sphere of choral education on Belarusian territories are connected with the activity of such prominent musicians as N. Diletskiy and S. Lauxmin, the authors of treatises on music theory "An Idea of Musical Grammar" and "The Theory and Practice of Music".

A picture of N. Diletskiy's book "An Idea of Musical Grammar"

Another interesting period in the development of choral education was the second half of the 18th century. This era saw the intensive growth of the music culture of the aristocracy, characterized by performances of large-scale works and a great diversity of repertoire. Peasant theatres became widespread. Wealthy patrons of the arts like the Radzivill, the Sapieha and the Zoricz families would order the establishment of opera and ballet groups and various orchestras within their theatres, and would also open theatrical and musical schools which, in contrast to church schools, trained actors and musicians for performing secular music. Such schools were founded in Nesvizh, Grodno, and Slutsk. Their curriculum included choral lessons, instrumental tuition and studies of theory and composition. Students took part in theatrical performances as choristers.

The turn from the 19th to the 20th century was marked by active development of choral education. The incorporation of Belarusian territories into the Russian Empire and the beginning of the democratization of public and concert musical activity entailed substantial changes in choral education. Alongside universal singing training, realized in all general and specialized musical educational establishments, the professional training of choral conductors was initiated. The teachers of church singing for "ordinary" schools, grammar schools and other educational establishments, and precentors of amateur and church choirs, were trained at secular colleges (five for teachers at secondary schools, three for future teachers in higher education) and clerical educational establishments (eleven specialized schools, four seminaries), as well as in summer courses for teachers and precentors.

The process of training choir singers and teachers of religious singing was strongly influenced by the popular education reform, aimed at strengthening the religious, moral and patriotic education of youth, as well as by Russian methodological techniques and singing traditions.

The training of precentors was oriented towards the development of musical abilities and skills that students would need in their future profession, and the formation of an active and conscious attitude to their future vocation: the study of elementary theory of music, harmony and of methods of primary vocal and choral education; the mastery of a certain range of religious chants; oral training for "vocal" purposes, the formation of choral and conducting skills; learning to play musical instruments – all these were integral parts of choral singers' training.

...Aspects of Choral Education in Belarus

The Belarusian State Conservatory named after Lunacharsky, since 1992 Belarusian Academy of Music

Choral conductors' education was based on the principle of an inseparable connection with choral practice. Students' choral singing was represented by varied choral groups: homogeneous – female (in female church-run schools and grammar schools), children's (in schools run by local parishes and "exemplary" schools – the schools in which student teachers did their teaching practice under supervision, which were thus particularly good and advanced schools), male (at theological seminaries and specialized schools), and mixed – at teachers' and precentors' courses. Students' choirs performed regularly. Important participants in Sunday church services, choirs also engaged in many other types of performing activity, taking part in concerts held to mark anniversaries, patronal feasts, visits of high-ranking personalities and associated school events, and literary and musical evenings. The repertoire of students' choirs was formed as a direct outcome of performing practice and included religious music, works by Russian and foreign composers, and folk songs. On the basis of choral performing practice, it became possible to single out general principles of the dramatic structure of choral performances (programmes were arranged according to topical, chronological, stylistic or genre subjects) and main criteria for evaluating the level of performing skills.

After the triumph of the Great October Socialist Revolution, the establishment of the forms and methods of choral conductors' education in Belarus became closely connected to the formation of Soviet art as a whole. For the first time ever, the children of workers and peasants got free access to educational establishments, and the state became responsible for managing the educational system. Music schools, technical secondary schools, conservatories were opened in various provinces of Belarus. The process of training choral conductors there was characterized by a combination of teaching, performing and general education. These establishments had their own choral groups whose repertoire included quite difficult 4- to 8-part compositions.

A lot of interesting aspects of musical education in Belarus are connected to the activity of such prominent conductors as N. Malko and M. Antsev. Their ideas on the contents of lessons in conducting, on the correlation between performing and pedagogical training in the process of educating choral conductors, had a positive effect on music pedagogics in Belarus.

A significant role in the training of national music professionals was played by the State Conservatory (founded in 1932) which has a special department of choral conducting.

At different times, the department was headed by famous performers and conductors, among them I. Bari, I. Gitgartz and V. Rovdo. The entire activity of the department was closely linked to Belarusian choral performance and the development of choral amateur activity. Many conservatory students combined lessons with engagement in professional choral groups. This was not only authorized, but even encouraged, because it favored the consolidation of theoretical knowledge through practice. To this end, the students of all years were also expected to conduct the choir of the conservatory. A special feature of the department of choral conducting at the Belarusian State Conservatory was the close connection of choral class activity with other specialized disciplines, among them solfeggio, harmony, choral score-reading, musical and choral literature and piano.

Every new period in the social, economic and cultural life of society posed new corresponding challenges, including those in the sphere of musical education. The modern system of choral conductors' education represents a chain of interacting links: primary – secondary – higher – postgraduate. Primary conductors' training performs the double function of providing general musical education to the young generation as well as supplying a professional orientation to the most talented children, cultivating primary professional knowledge and skills in them. Educational establishments at this level include music schools for children, choral schools and schools of art. In the Republic, there function a number of specialized schools for gifted children offering a 12-year period of study that encompasses the primary and secondary stages of musical education. Primary education is characterized by different study plans and the creation of advanced systems of assessment.

Specialized secondary choral conductors' education is the stage of professional self-determination of a creative individual; it is also the time for acquiring professional knowledge and skills. In Belarus, the foundations for this level of development are provided by the choral departments of specialized musical schools and colleges that function according to standardized study plans and curricula. Their 10-point grading system is the most precise way to determine the level of students' competence.

Tertiary education (for students continuing their training beyond the age of compulsory schooling) is the period of professional establishment of a person and of the achievement of mastery in the sphere of choral art. This stage of education is provided for by the Academy of Music (up to 1992 the Belarusian State Conservatory), the University of Culture and the Pedagogical University, which are notable for their wide and varied approaches to the contents of studies at choral conducting departments. Among the important features of modern choral conductors' training are

diversification, the retention of traditions and the continuity of the educational process.

An integral quality of the process of choral performers' training is the unity of theory and practice – the choral class being one of the major parts of study activity. Students' choirs functioning at all educational establishments actively engage in a variety of concerts and other activities that serve to extend their experience.

Nowadays, domestic choral conducting education faces the challenge of preserving and developing the national music culture: the artistic works of folklore and the national composing school; performing traditions manifested in a range of methods of transmitting the performer's message; and vocal choral techniques, established in the Republic.

Educational establishments solve this task in a number of ways: examples of folklore and works by Belarusians are included into the repertoire of students' choirs and into specialization and singing curricula – they are exploited according to the current singing tradition; and students' groups take part in artistic presentations of the Union of Belarusian Composers.

Another challenge of the present day is the integration of the educational system into the European community. There are a number of extensive ways in which this is achieved:

- *students and choirs take part in international festivals, competitions and creative projects;*
- *educational establishments invite prominent professionals from the sphere of choral singing to deliver lectures on the issues of Western European choral singing;*
- *international contests, seminars, scientific and methodological conferences, workshops are put on by educational establishments.*

An important aim of all the ramifications of the educational system remains the enhancement of the professional training of choral art experts. An active application of modern computer technologies in class, turning the monologue of lectures into a dialogue, the arrangement of new forms of students' out-of-class activities, the implementation of role play and problem-oriented methods into the educational process, the involvement of talented young people into scientific research activity, graduates' internship in amateur and professional choral groups – these are the leading means by which the efficiency of studies is increased.

The proficiency level of graduates at all stages is fairly high. Students' choral groups are frequently to be found as participants and winners of domestic and international choral festivals and contests. Singing groups play a leading role in the organization of choral festivals at local and nationwide level.

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The History of Belarusian Opera Art

And the Role of the Chorus in Operas by Belarusian Composers

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In the eighteenth century the development of music education and professionalism caused the appearance of numerous private music theaters on the territory of present-day Belarus, which invited conductors, composers, teachers and performers to work there. In the first instance, researchers attribute this period of musical and theatrical flourishing to the fact that the aristocracy started to take more interest in musical and theatrical genres which required a considerable amount of financing.

The opera "Agatka" by J. D. Goland (1746-1827) is considered to be the first national Belarusian opera created by a professional composer. It was staged on 17 September 1784 in Nesvizh in honor of the arrival of the king of the Polish-Lithuanian Commonwealth, Stanislav August. The opera was a great success and was staged several times in Warsaw (1785, 1788, 1791, 1799, 1820), Lvov (1796-1799), Lublin (1786), Krakov (1815) and Poznan (1826). The music of the opera displays the main features of J. D. Goland's style as a follower of the Viennese and Berlin schools. At the same time the melodic patterns of the music performed by the lyric characters and employed for dancing were also influenced by Slavic folklore.

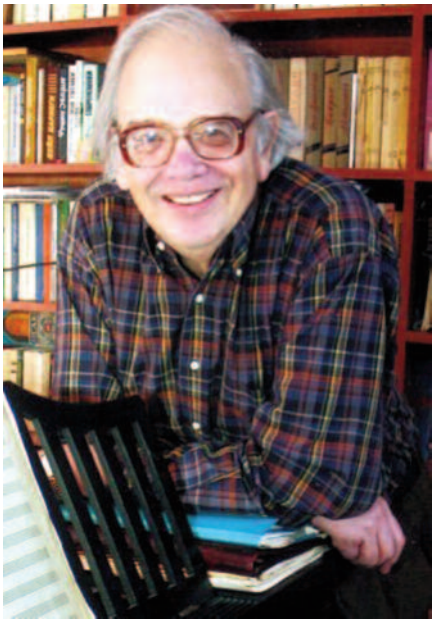
Unfortunately, numerous opera scores by famous composers who worked on the territory of Belarus in the 18th and 19th centuries disappeared without trace, or only their fragments have been preserved. These include the operas "The changed philosopher" by M. K. Oginsky (staged in 1771), "Ill-gotten gains never prosper" by J. D. Goland (1780-1782), "Voit of the Village in Alba", also by J. D. Goland (staged in 1785-1786) and "The Competition of Musicians" and "Village Girl" by S. Moniuschko. Moreover, it is difficult to study the manuscripts of those works which have come down to us because many of them currently are held in musical archives beyond the borders of the modern Republic of Belarus. In the first instance this refers to the works of S. Moniuschko: "Recruit Conscription" (staged on 10 October 1841) and "Miraculous Water" (staged in the 1840s in Vilnius). The fragments of these works are currently kept by the Warsaw Musical Society.

A new phase of the development of the art of national opera is connected with the opening in 1938 of the State Theater for Opera and Ballet of the Belarusian Soviet Socialist Republic. Numerous stagings of foreign operatic masterpieces as well as of Belarusian national operas took place there from 1938 to 1940: "Mikhas' Padgorny" by E. K. Tsikotsky, "In the Woods of Palesse" by A. V. Bogatyryov and "The Flower of Happiness" by A. E. Turenkov are among these.

During World War II the staff of the theatre were evacuated from Minsk, and the building of the theater was seriously damaged. The opening of the reconstructed theater was marked by the première of one of the best national operas, "Kastus' Kalinouski" by D. A. Lukas. The pre-war repertoire was fully restored only by the year 1949. Operas staged in the late 1940s and 1950s represented the very best of Belarusian opera theatre. Among them were operas by E. K. Tsikotsky and A. E. Turenkov as well as works by A. V. Bogatyryov: "Nadezhda Durova" (1947), Yu. V. Semeniako: "Thorny Rose" (1960), "When the leaves fall" (1968), "Star Venus" (1970) and "Your Spring" (1962) by E. A. Glebov and "Song about Fate" by V. G. Muliavin. The distinguishing features of the national operas of this period are their use of the people's liberation as subject matter and their tense dramatic plots, closely connected with the events of World War II. It is also worth mentioning that the choral episodes that supply the background for the action have an everyday (genre) nature, which adds a certain national coloring to the operas. Composers often use quotations from popular songs and dances, various types of popular lyric and stylized war songs. The national and historic foundation of operatic works of that period contributed to the establishment of the chorus as one of the main acting characters.

The modern period of the development of operatic art is connected to the flourishing of composers' activity and starts in the 1970s. During the first half of the 20th century the national school of composing was developing under the strong influence of the Russian school (both in stylistic and artistic aspects). Only by the middle of the 1970s did the impact of postmodernism and the active synchronization of the national musical and theatrical process with the European one enable the artistic system of contemporary opera art to renew itself.

The beginning of this most recent phase of the development of Belarusian operatic art is often linked to the staging of the opera "Giordano Bruno" by S. Cortes (1977), which touched upon the burning problems of modern society and its outlook on the world. The author's original interpretation of Giordano Bruno's life shaped to fit the genre of "philosophic and journalistic action with oratorical features and traits of hagiographical drama" raised much interest from audiences as well as from musical specialists. The dominating role of the chorus consists in building plotlines, in vivid structural and compositional orientation,



S. A. Cortes

A. V. Bondarenko

which is expressed in the function of uniting and framing of certain episodes, as well as permeating the opera as a whole. The fact should also be highlighted that the text of the chorus's part is symbolic, which is displayed through metaphorical perspectives in the text that allow us to perceive the action beyond the boundaries of time and place.

Other operatic works of S. Cortes include "Mother Courage" (1980) and "Visit of a Lady" (1989). In both, the importance of the part of the chorus part in building basic plotlines of the operas, defining the time and place of action, cannot be underestimated. The introduction of the chorus contributes to the vivid representation of the culminating phases of the opera. With the help of choral sonority the composer manages to produce cinematographic effects of "stopframe", "montage" and "dissolve view", using choral scenes to highlight such inherent traits of the parable genre as allusiveness, semantic duality, and also the introduction of character-commentators.

Other composers, too, enlist the help of the chorus to supply similar dramaturgic devices, for example Yu. V. Semeniako in "New Land" (1978), D. B. Smolsky in "Ancient Legend" (1978) and "Francisk Skoryna" (1988), V. E. Soltan in "King Stach's Wild Hunt" (1988) and "Lady Yadviga" (1990) and E. A. Glebov in "Master and Margarita" (1992). Thus it can be stated that one of the distinguishing features of the style of the Belarusian national musical theatre is the exceptional importance of the opera chorus. The most recent "big" national opera was composed comparatively long ago. In 1992 the Belarusian National Theater of Opera and Ballet decided to stage the opera "The Prince of Novogrudok" by A. V. Bondarenko. The plot tells us about historic events during the formation of the Great Lithuanian Principality in the middle of the 13th century. The historic foundation and vivid spiritual and religious coloring of the plot determined the genre of this opera, in which choral scenes are undoubtedly the dominant part of the musical and dramaturgic action as a whole. This can be proved by the way opera specialists categorize "The Prince of Novogrudok": "opera-oratory", "epic choral opera", "historical drama", "choral opera".

In the operas by Belarusian composers choral scenes often play the main role in the development of the musical and dramaturgic action, but in this context "The Prince of Novogrudok" is almost unique. Large-scale choral scenes draw up the Christian and pagan plotlines of the opera, and it's the epic aspect represented by the chorus that performs the unifying function within the opera. The choral part, as well as dialogues and ensembles, allows the immediate action of the opera to develop, and the chorus is an active participant in this, taking part in the action and commenting on it on behalf of the author; the voice of the chorus has both general and subjective meaning. The chorus sympathizes with the characters and "rises above" the action, generalizing what is going on on-stage from the point of view of modern time and history.

The opera "The Prince of Novogrudok" was not only a landmark in the history of national opera art, but also embraced the tendency of returning to a spiritual and Christian outlook in musical and theatrical genres. Religious music, which was prohibited during the Soviet period (1917–1980s), again began to penetrate into secular genres such as cantata, oratory, symphony with chorus and opera. This is probably connected to the fact that such works embrace numerous topics and ideas which are highly significant to the composers and lie at the core of their spiritual and creative activity.

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Belarusian Choral Singing

Nadezhda Buntsevich
Musicologist

Belarusian professional choral art is highly developed. There are seven large choral groups in the country which are financed by the state. All of them frequently perform abroad, each time praised and getting new offers for concert touring and creative cooperation, winning prizes at prestigious foreign festivals and competitions.

Each of these choirs has its own character, its original sound and its own favorite pieces of repertoire. In fact, such specialization is not a matter of principle for the choral groups – rather, it has been brought about by the concert and theatrical institutions to which they are affiliated. At the same time, each choir strives to widen its genre and, as much as possible, its stylistic palette. Therefore there is a tendency which can be considered common for all of them: universality of performance and the ability to interpret professionally works of different genres and styles. The classics of the 19th century are still the most popular pieces in their programmes.

The chorus of the National Academic Bolshoi Theatre of Opera and Ballet of the Republic of Belarus

The chorus of the National Academic Bolshoi Theatre of Opera and Ballet of the Republic of Belarus (**www.belarusopera.by**) specializes, naturally, in theatrical repertoire, which embraces about 30 works with well-developed choral parts. They include such recognized choral operas as "Prince Igor" by A. Borodin, "Boris Godunov" and "Khovanschina" by M. Musorgsky, "Nabucco" and "Aida" by G. Verdi and a ballet staging of the stage cantata "Carmina Burana" by C. Orff. Starting from 1993, the choir was led by Nina Lomanovich. Its membership has been renewed significantly by graduates from the Belarusian State Academy of Music, many of which already underwent practical training in the theater during their studies. Concert performances by the choir also are a success – both a capella and with orchestra. A good choice of repertoire, including complex choral pieces, concert performances of operas which are not in the theater's repertoire - all these factors contribute to the constant improvement of an already highly professional choir. The large size of the group (it consists of 70 singers) doesn't prevent the choir from enjoying a well-blended sound and perfect rhythmic ensemble, and it contributes to colorful timbre. It also enables it to perform in a large diversity of size of combinations of choral and ensemble groups, as required by various opera scores.

During its 70-year history **the State Academic Choir (Capella) of the Republic of Belarus named after G. Schirma** (**www.philharmonic.by**) has changed its creative path several times. It was founded in 1939 as an amateur choir which sang Belarusian folk songs collected and arranged by folklorist and chorus master Grigory Schirma. Having obtained the status of a state choir, the group enlarged its repertoire. Alongside its purely vocal activities, it started to use a choreographic ensemble and instrumental accompaniment. Today the choir still consists exclusively of choral singers, but it successfully performs with the best orchestras of the world. The repertoire of the group includes not only secular choral classics, but also religious works of different epoques and modern works by Belarusian composers. In the last decade the singers have mastered the opera genre, participating in opera performances in other countries; such performances have included "Aida", "La Traviata" and "Nabucco" by G. Verdi, "Tosca" and "Sister Angelica" by G. Puccini, "The Sleepwalker" by V. Bellini, "Fidelio" by L. van Beethoven and "The Mastersingers of Nuremberg" and the "Ring Cycle" by R. Wagner. Since 1987, the choir has been directed by a representative of the St. Petersburg choral school, Liudmila Efimova. The group's manner of performing is characterized by using "large strokes of the paint brush" and vivid contrasts in order to underline the structure of the pieces they perform.

The Academic Choir of the Belarusian National State Television and Radio Company

The Academic Choir of the Belarusian National State Television and Radio Company (**www.tvr.by/rus/musiccol.asp?pr=choir**) was created in 1931 and during the pre-war era it worked exclusively on air. From the 1960s to the 1980s its primary task was to continuously add to the audio archives with recordings of Belarusian academic music and arrangements of folksongs. However, in the 1990s this group also started touring. For more than 40 years the choir was led by the famous Victor Rovdo; since 2008, after his death, it has been headed by Olga Yanum, a graduate of the Belarusian State Academy of Music specializing in choral conducting and singing. Nowadays the choir is involved in a new creative search, turning to the most recent Belarusian scores. Nevertheless, taking into consideration the kaleidoscopic nature of the repertoire of the choir, the group's performances of religious music of different denominations remain their uneclipsed achievement.

The National Academic Folk Choir named after G. Tsitovich

Belarusian folk songs are within the repertoire of most choral groups in the country, but **the National Academic Folk Choir named after G. Tsitovich** (**http://belhor.org/**), founded in 1952, really specializes in this sphere. This group was created by the famous folklorist and chorus master G. Tsitovich (the 100th anniversary of his birth was celebrated recently). As far back as in the pre-war period he headed an amateur village chorus which sang in a folk manner – using the so-called "open" sound, a kind of singing in which vowels are sung as they sound in speech, in contrast to the rounded, reduced sound of academically trained voices. This group, for the most part, became the creative laboratory for the further development of the country's choral folk singing which, as time went by, began to progress not only spontaneously, but also in an organized and professional manner. G. Tsitovich also prepared his successor: Mikhail Drinevsky became the chorus-master straight after graduating from the Belarusian State Conservatory. Nowadays, many members of the choir are graduates of the Belarusian State University of Culture and Arts, where students study folk singing. Apart from the choir, the group includes a choreographic company as well as an orchestral company in which folk instruments are present. This makes possible not only the performance of separate pieces, but also of complete theatrical compositions. Recently the choral group's repertoire has been enriched by academic *a cappella* works and arrangements of original songs. But the top achievement of the group is the reconstruction of the ritual of the Belarusian wedding which was made on the basis of true folksongs in collaboration with folk music specialist Zinaida Mozheiko and composer Vyacheslav Kuznetsov. Folk choirs are among the most popular Belarusian groups abroad. Annually this group makes more than 70 guest performances, touring over Europe, as well as Turkey, Canada, China and other countries.

The Belarusian State Chamber Choir (**www.philharmonic.by**) was founded in 1988 as the result of a so-called "creative competition" between two amateur groups, but its rival didn't lose out either: today it's another philharmonic group – the vocal ensemble "Camerata". Whereas the priorities of the organizer and first director of the Chamber Choir, Igor Matiukhov, lay primarily with very early music on the one hand and and very recent works on the other, Natalia Mikhailova, who became the head of the group in 2000, strives to further widen its stylistic and genre palette. Brilliantly performing religious works, the choir even sings jazz pieces, with other repertoire ranging from staged concert performances, including some involving other groups and invited soloists, right to opera scenes by Belarusian composers.

The Musical Capella "Sonorus" (**http://sonorus.by**) started in 1992, when in Molodechno, a town not far from Minsk, a regional chamber choir of the same name appeared, consisting of graduates and teachers of the Molodechno musical college as well as of leaders of independent choirs. The initiative of the organizer and director Alexey Schut allowed the new group to make a rapid and successful career. "Sonorus", which appeared at the dawn of Belarusian statehood (Belarus, previously part of the USSR, became independent in 1991), aspires to renew the best traditions of musical capellas, which were wide-spread in the 18th century, when the Belarusian lands were part of the Polish-Lithuanian Commonwealth. Today the capella includes a choir, soloists and an orchestra, which allows it to include large-scale vocal and symphonic pieces in its repertoire. The group often goes on tour all over Belarus, performing its educational functions. Works of Belarusian composers of different periods are a significant part of its repertoire. Lately the choir has also frequently taken part in events where music alternates with literary contributions, and even in musical performances based on works of musical and poetic classics, fairytale operas and ballets. Last but not least, two years ago the group came to stage the chamber opera "The Little Prince", which was written at its request by the Belarusian composer Andrey Mdivani.

The Chorus of the State Academic Musical Theater (**www.musicaltheatre.by**) doesn't usually perform outside the State Academy, except in gala concerts. Nevertheless its work in performances and particularly in musicals arouses admiration. The members of the choir, mainly young graduates of the Belarusian State Academy of Music, learned to move so delightfully that their agility sometimes reaches the standard of professional dancers. The management of the theater, which has recently changed, has not refused to continue staging musical comedies, classical operettas and musicals, but also begun to lay emphasis on the singers' concert activity, including in the academic sphere. This tendency also applies to the theatre chorus lead by Svetlana Petrova.

One of the paradoxes of Belarusian culture is its sharp discrepancy between supply and demand. The level of professional choral singing is very high, but the interest of the public for it has dropped dramatically.

...Belarusian Choral Singing

During Soviet times choral lessons were a compulsory part of general secondary education, and amateur choral groups were regularly financed. The educational reform led to a reduction not only of singing lessons, but also of all subjects in the humanities. Apart from that, new financial circumstances led to the dissolution of numerous amateur groups, although many professional groups were able to survive. Today amateur choral singing, having gone through a range of difficulties, is beginning to recover. Orthodox and Catholic choruses appear, competitions are held – more often of religious music. But the opportunities for displaying the best amateur groups, especially abroad, are still limited.

Nadezhda Burtsevich *is a music specialist, a member of the Belarusian Union of Composers, senior teacher of the Belarusian State Academy of Music, Head of the Deparment of Music and Musical Theater, member of the editorial board of the newspaper "Culture", laureate of the national prize "For spiritual revival" (1999) and holder of a diploma of the Commission of the Republic of Belarus on UNESCO Affairs (2004). She is a graduate of the Belarusian State Conservatory (1985) and undertook postgraduate studies there (1996). She has worked on the musical editorial board of Belarusian Radio (1994-2002) and cooperated with Belarusian TV and the editorial boards of natonal newspapers and magazines. The author has about ten scripts for documentaries to her name as well as more than a thousand radio and TV programs, about three thousand publications.*
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To the Peak of Mastery

Inessa Bodyako
Associate Professor,
National Music Academy of Bielorussia

Are you fond of fame?
- Of course, I am an artist indeed. My sphere is the concert hall, stage, audience.

Victor Victorovich Rovdo (1921 – 2007)

Victor Victorovich Rovdo (1921 – 2007) was a People's Artist of the USSR. He began the Belarusian phase of his creative work in August 1956 after he had graduated from classes led by the People's Artist of the Republic of Lithuania K. Kavyatskas at Vilnus music conservatory and had finished postgraduate studies under the direction of the People's Artist of the USSR Professor Sveshnikov at the Moscow State conservatory named after P. I. Tchaikovsky. For over four decades he was the immortal leader of two choirs – the students' choir of the Belarusian State Academy of Music and the choir of Belarusian radio and television. He was a true leader of the Belarusian school of choral conducting and a "patriarch" of national choral art.

His short biography will show how the amazing sequence and purposefulness of one man's life can present an epoch of choral celebration to the whole country.

Victor Victorovich Rovdo with his family

Victor's father priest Vladimir Rovdo settled down with his family in Smorgon which was part of Poland from 1920 to 1939. The Orthodox Church in Smorgon was destroyed during the war 1917–1918, so Father Vladimir equipped one of the rooms of his house as a domestic church[1]. In the other room Father's Vladimir's second son was born in November 1921. He was called Victor in honor of the holy martyr Victor. As a result of this, Victor Vladimirovich often said that he "was born in a temple". In 1926 a primary school teacher in Smorgon discovered the boy's extraordinary abilities for music, and in autumn 1929, together with his older brother Anatoly, Victor Rovdo entered Vilnius seminary. The Vilnius phase[2] (1929-1951) in the biography of Victor Rovdo is connected with studying Latin, Greek, German, Polish and Belarusian, learning mathematics, physics, chemistry, natural science, logic, rhetoric and, of course, training in vocal skills, how to be a good precentor and learning music-theoretical subjects. In autumn 1936, when Victor Rovdo was almost 15 years old, the rector of the seminary presented him with a tuning-fork and appointed him the precentor of the seminary

A choir of amateurs (Victor Rovdo is in the middle of the first row)

chorus for weekday divine services. This is when the activity of the young conductor Rovdo began. At the end of the 1930s small vocal groups were especially popular in Vilnius. Some seminary students together with Victor organized a vocal ensemble that often performed during church and secular celebrations[3]. In the autumn of 1938 some seminary students received an invitation from Grigory Romanovich Shirma to jooin his chorus in which progressive Belarusian young people came together, Belarusian folk songs were sung and the Belarusian language was spoken. As early as June 1940, after the beginning of the Second World War, Victor Rovdo, among other graduates, received the graduation certificate of Vilnius Divinity School, an institution which was not recognized by the Soviet government. The mother of the future conductor, Stefanida Rovdo, badly wanted her children to be doctors[4], so during the war, in 1942 and 1943, Victor Rovdo, together with a group of other enthusiasts, attended lectures at a clandestine medical school. They succeeded in

...To the Peak of Mastery

V. ovdo is conducting the USSR State Academic Russian chorus in Zagorsk, 1953

As a memento for Vitya Rovdo as a sign of deep attachment and friendship" - A. Sveshnikov, 4 February 1964

concealing these lessons from the Gestapo for quite a long time, but eventually the secret educational institution was discovered and students were surrounded by their enemies. Victor escaped by the skin of his teeth, hidden behind a bath-tub full of formalin in the cellar where the dissecting room was. After the war ended the question "What should I do?" came up seriously for Victor. He didn't want to give up his hobbies, so in summer 1945 he entered both the medical faculty of Vilnius University and Vilnius conservatory. He managed to get everywhere in time because of having a motorcycle. From 1946 he led a choir at the Monastery of the Sacred Spirit which consisted of conservatory students such as singers and composers of choral music. Many choristers came from priesthood families. This took place at an incredibly difficult time for religious denominations in the USSR. Somebody made a denunciation to the conservatory administration that Rovdo together with some other students had taken part in an Easter vigil. The day after Easter the leader of the choir, non-Komsomol (!) Rovdo, was dismissed from the conservatory by the decision of the administration. One year later Victor Rovdo was reinstated in the fifth course with a brilliant character reference from his place of employment (leading the choir of the officer's wives at the military airbase outside Vilnius), and after he had successfully passed his final examination at the Lithuanian State Conservatory, in late autumn 1951 he arrived in Moscow to take up a postgraduate studentship at the Moscow State Conservatory. In Moscow from 1951 to 1956, during these postgraduate studies, Victor Rovdo worked as a concertmaster (from March 1952), then as choirmaster (from December 1954) of the State Academic Russian Choir of the USSR, and also as chorus master of a boys' choir at the Moscow song-school (from March 1952) as well as a chorus master at the opera studio of the Moscow Conservatory named after Tchaikovsky (from March 1954). In Belarus professor V. Rovdo showed his intense creative vitality for the first time when working as a choirmaster with the State Choir of the BSSR (1956-1965). From September 1965 V. V. Rovdo was already working as chief conductor and artistic director of the choir of Belarusian radio and television. In August 1990 V. V. Rovdo was awarded the honorary title "Academic" for major achievements in the development of the art of choral music, and in September of that year he was awarded the honorary title "People's Artist of the USSR". Starting in 1956, the active pedagogical work of Victor Rovdo at the Belarusian State Academy of Music worked in three different 'threads' (for 50 years!): heading the Department of Choral Conducting, leading student choirs and teaching choral conducting. Over the years of work with student choirs (from 1961) more than 800 chorus masters went through his school, his pupils now lead church and professional choral groups, sing and teach music and singing to children.

V. Rovdo considered Alexander Sveshnikov to have been his chief teacher, an outstanding choral conductor in the Russian choral tradition, the greatest interpreter of Russian folk songs, and one of the last "Synodals" – members of the Moscow Synodal Choir http://en.wikipedia.org/wiki/Moscow_Synodal_Choir This man gave him a "start in life". In 1972 V. Rovdo organized the arrival of A. V. Sveshnikov in Minsk. The chief choirmaster of the National Opera House of the Republic of Belarus N. I. Lomanovich describes that meeting: "*Alexander Vasil'evich Sveshnikov was quite old and worked with us sitting on a chair. I even have a photo of him. Then we sang a concert. Sveshnikov conducted some musical pieces. We were affected by the attitude of Victor Vladimirovich, maestro-musician, to his teacher – deep respect and absolute worship*".

For Maestro Rovdo the concept of "exemplary tone quality" was connected first of all to the intensity and depth of sonority which was typical for choirs under the direction of A. V. Sveshnikov. The pride and joy of any choir – in the opinion of V. V. Rovdo – are the **basses**, "Russian", manly and high-souled, full and mellow, with the obligatory presence of octavists. The light and powerful sound of tenors was combined with the chesty and intensive tone quality of the altos. These two sections, like Romeo and Juliet, had to complement and enrich each other. The singing tone of the sopranos was to be mild, even, without the flickering silveriness which usually accompanies the sound of the top line of a choir. The blending and merging into one chord of all choral voices should make the impression of a perfectly tuned instrument – an instrument that happened to consist of voices.

Rovdo as a conductor had colossal power of influence on his choirs. He possessed a sort of magnetism, the strongest energy emanating from a conductor, from his whole figure, from his face, the movements of hands and fingers. The musicians hardly noticed that their conductor's gestures were reserved and restrained, even laconic, because choirs were an instrument which he played every day.

His teacher A. V. Sveshnikov passed on to Victor Vladimirovich Rovdo the need for special attention and a solicitous attitude to the word in choral scores. On the one hand, he aimed to place semantic key points in the poetic text correctly, to put main words first, to estimate the rate of "relevant" and "irrelevant" syllables for singing, to assure clear word intelligibility for each element of verbal "clue". On the other hand, the final "reading" of a verbal text was carried out

V. V. Rovdo conducting a "Singing Holiday"

entirely according to a performing super-task – to open a deep sense of the content, to move the listeners deeply.

In 1968 the choir of the Belarusian State Conservatory, which was to be led by the same professor for 45 years, took part for the first time in student holiday courses called "Gaudeamus" in Vilnius. According to the committee of "Gaudeamus" leaders the students' chorus from Minsk took part in seven similar holidays which took place alternately in Vilnius, Riga, Tartu and Tallinn (1968, 1972, 1975, 1978, 1981, 1984 and 1987). Victor had to conduct a combined choir of five thousand, performing one or two pieces together. With such a huge choir it is very difficult to have all singers enter together, and no other conductor could do it as well as Rovdo did. The inspector of chorus of Belarusian radio and television A. Androsov (till 2008) remembered in his interview what a huge impression Victor Rovdo's conducting technique made on the participants of a singing holiday in Tallinn in July, 1985: "*He always appeared in a white jacket and showed off before the public, as the madcap-hooligan. And then suddenly a finger would wave and all the people sang, as one. In rehearsal they even asked him to repeat this feat, because it seemed unbelievable that a choir of five thousand could enter on just the movement of a finger*". A professor at the Lithuanian Academy of Music and Theater, P. Gilis, one of the regular organizers of singing holidays in Lithuania, shares his impression: "*What can I tell about Victor Vladimirovich as the conductor on these holidays? He was so talented that he never had problems in communicating with big or small choirs. His gestures were always absolutely clear. His requirements of the choirs were always very high. He was never satisfied with the level reached, always set a super-task, sometimes not quite feasible. The conductor's choral achievement in a hall is often impossible to repeat out of doors, on a singing field. But it is possible to aspire to it, of course. Professor Rovdo did aspire to it, and therefore he wasn't always satisfied. Professor Kavyatskas calmed him down: "Everything will be fine!" And the work was indeed performed really perfectly. Both at rehearsal and in a concert Professor Rovdo always proved himself to be a performer of the highest rank.*"

The students' concert choir of the Belarusian State Academy of Music (it was renamed in 1992) under the direction of V. Rovdo achieved powerful successes. In June 1995 this choral group won the Grand Prize at the first international choir festival in Chisinau (Moldova) in the category "Choirs from musical high schools in Europe and CIS". In March 1997 the choir was awarded two cups and three gold diplomas at the second international choral competition in Darmstadt (Germany), where it also received the highest award – the "Oskar". In May 1997 the concert choir of the Belarusian State Academy of Music received the grand prize at the sixteenth international festival of church music in Hajnovka (Poland). The son of a priest, former seminary student, surgeon, musician, People's Artist of the USSR, professor, academician of the Slavic International Academy, artistic director of the choirs of Belarusian radio and television and the Belarusian Academy of Music, excellent art critic, winner of two state awards and last but not least the beloved husband of the opera diva Sofia Voevodskaya , in her time a star on the stages of Vilnius and Minsk, and apart from all that an interesting conversationalist with no less interesting a life story, was the Teacher of our life.

In the American bibliographic encyclopedia "Who's Who in Classical Music 2002" we find that photography was a hobby of Professor Rovdo's. Many of the photos in this article come from V. Rovdo's personal archive.

Associate professor ***Inessa Bodyako*** *is the artistic director of students' choirs and teaches choral conducting and the history of Russian choral music at the Belarusian State Academy of Music. She was chorus master of the Academic Chorus of the national television and radio broadcasting company of the Republic of Belarus and founder and conductor of the chamber choir "Cantemus" becoming the prize-winner of international choral competitions in Italy (Arezzo, Gorizia), Spain (Tolosa), Poland (Hajnovka) and Belarus (Minsk). Inessa has served on the juries of many national and international competitions, has given master classes in Germany, France, was responsible for a great number of choral projects in Belarus including the Open Conductors' competition named after V. Rovdo, Choral pages of the twentieth century, and the female chorus "Charouniya lilei".*
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This article is based on an interview with Professor V. Rovdo for periodicals in the Republic of Belarus and on the graduation library-research paper "In memoriam of Maestro Victor Rovdo" by one of the professor's last pupils, Olga Korzh. Her professional work is connected with the temple of the blessed prince Alexander Nevsky in Minsk.

[1] *Now the Church of the Transfiguration stands in the place of the former house of priest V. P. Rovdo.*
[2] *From 1920 to 1939 Vilnius was under Polish occupation; it was called officially Vilno.*
[3] *The brother of Gennady Tsitovich, Alexander Tsitovich, directed this group. At the beginning of the 1940s he was arrested because of being falsely denunciated and died in prison.*
[4] *The older brother of Victor Rovdo, Anatoly Vladimirovich, arrived in Krakow after the war, completed his course at the medical faculty of the Jagellonian University and stayed in Poland, working as a doctor. He died in Poland in 2008.*

The Choral World in Poland

Marcin Cmiel and Maciej Przerwa
Director and President of
the Choral Society Lira in Warsaw

Poland, like most other European countries, has a long history of choral art extending from the early 13th century "Gaude Mater Polonia" to contemporary composers such as Romuald Twardowski and Krzysztof Penderecki. And in Poland as in so many other countries, choral art has had its ups and downs over the years.

Education and Choirs

In Poland there are two kinds of choral education: General and Professional.

In the general education system in elementary and middle schools (a type of school between elementary and secondary for children aged 12-15 years) pupils learn the basics of music. Many schools have choirs but usually these are an after-school activity only. These choirs are led by a music teacher from the particular school – normally for about 3-4 hours a week – and usually only take part in activities connected with school life. Very seldom do schools have the opportunity to give concerts outside the education facility or to take part in festivals or competitions. This is due in some cases to the limited number of hours set aside during school time; and in some instances pupils have no music at all. On average, pupils have between 3 and 5 years of music study during their first 9 years of education, which does not give them sufficient musical experience to sing properly. Some schools have obtained reasonable results but this is mainly due to the hard work of dedicated teachers who give up their time to provide extra tuition for their pupils.

The second type of choral education involves music schools of a different type (elementary, middle and secondary) which provide tuition for prospective professional musicians. In these schools choral study is compulsory for all pupils, usually 2-4 hours a week. Choirs from these schools have been known to win prizes at festivals and competitions. However, the greatest impact on the development of Polish choirs has been made by individual conductors in the amateur choral movement.

In Poland there are mostly mixed choirs; children's, female voice and male voice choirs are relatively few. Mixed choirs tend to be composed of older students or adults – usually with little or no experience of music schools – who have in common a shared love of singing. The highest standard of choral singing is usually found in college and university choirs aged 20-30 - very often with older members who are graduates or university teachers. It is difficult to say which town or university has a leading choir, since membership fluctuates as choristers usually only sing in the choir when they study.

The second most popular type of choirs are mixed adult choirs which in recent times have become stronger in membership, their numbers having been increased by the presence of numerous senior singers including many music teachers. Lack of education has led to problems with young choirs, which consist mainly of girls' choirs; there are very few boys' choirs. In addition, most boys' choirs are not SSAA but tend to be mixed boys and men's choirs with a SATB format.

As a result of this the Male Voice Choir tradition appears to be suffering – demonstrated by the fact that in the whole of Poland there are fewer than 50 amateur male voice choirs, of which only about 10 are of a really high level. This situation may be due partly to the career pressure for men in professional life to work overtime, and partly to the low membership of boys in school choirs. There are, however, quite a few chamber choirs or vocal ensembles of a high or very high standard - often consisting of professional musicians and working as semi-professional or professional groups.

As well as established choirs, there are a number of Choral Societies in Poland who strive to put together more than one choir, and try to promote choral education among children to help them attain a standard allowing them to take part in concerts and even in large festivals.

As is the case all over the world, most large cities have philharmonic and/or opera choruses and other professional ensembles.

Organisation

The Polish Choirs and Orchestra Association (**www.zgpzchio.pl/2/index.php**) is presently very weak due to extremely limited support from the government and to the general lack of funds common to most Polish choirs. In most regions of Poland there are local branches of Polish Choirs and Orchestra Association which sometimes operate independently; some regional divisions are more active than others and are quite well managed. However, several regions have no structures in place at all, or are unable to perform anything independently even when there is a high number of choirs in their respective region. This may be because the Polish Choir Association is combined with the Orchestra Association and there is always a conflict of programme priorities.

In Poland there is also the Polish Union of Church Choirs (**www.caecilianum.eu**) which is a young organisation; it is difficult to evaluate its activity as its members are mostly from parish churches.

But despite the many problems present, Polish choral life is quite active thanks to other organisations like Choral Societies, Culture Centres, festival organising committees and many choirs working and cooperating together.

Repertoire

The majority of the repertoire sung by choirs is Polish and European sacred music. In Poland there are very few medium-size or

Choir Festival in Lodz

Varsovia Cantat Choral Festival

Choral Festival in Bydgoszcz

large concert halls and most concerts take place in churches which sometimes makes it impossible to perform non-sacred pieces.

Until the mid-18th century Poland was one of the most important countries in Europe, and consequently has a variety of interesting historic composers including, for example, Wincenty z Kielczy, Grzegorz Gerwazy Gorczycki, Wacław z Szamotuł, Hieronim z Pokrzywnicy, Mikołaj Gomółka, Mikołaj Zieliński. They composed both in Latin and Polish.

Right up to the end of 18th century many non-sacred songs were also composed. Later in the 19th century sacred music was still very strong owing to a political climate in which the church was often the only place people could have a small amount of freedom.

It is worth mentioning here Józef Elsner and Feliks Nowowiejski as well as Karol Kurpiński and the most famous Polish opera composer Stanisław Moniuszko, all active during this period.

The first half of the 20th century saw a notable development of folk music connected with the restitution of Poland which allowed the Polish language to be used as well as Latin.

There are many contemporary composers, the most often sung and published being Romuald Twardowski followed by Józef Świder. Other important composers for Polish choirs are Andrzej Koszewski, Stanisław Wiechowicz, Andrzej Hundziak, Jerzy Kołaczkowski, Paweł Łukaszewski, Marek Jasiński, Stefan Stuligrosz, Piotr Jańczak, to name just a few. Many Polish composers publish their works abroad.

Publishers

Choirs often find it difficult to obtain legal scores as these are very often published in books containing several pieces by one composer or of one type of music, which makes it very expensive for choirs to sing a variety of music. To solve the problem, choirs quite frequently use arrangements (most of them of a high quality) instead of original compositions or unpublished compositions as well as many anonymous works which are commonplace in Polish choral music. The leading Polish publisher is Polskie Wydawnictwo Muzyczne (PWM) (**www.pwm.com.pl**) which unfortunately does not publish many new editions for choirs and mainly concentrates on instrumental scores. Other publishers are much smaller but often provide a much better selection for choirs or vocal ensembles. It is worth mentioning publishers like Triangiel (**www.triangiel.com**), Hejnal (**www.hejnal.eu**) and more recently the Choral Society LIRA which has published works for male-voice choirs. Many composers also publish their scores individually or sometimes publish for the specific requirements of a particular festival.

Festivals and Competitions

In Poland there are many medium-level and high-level festivals mostly for *a cappella* choirs. However, the majority of them are either for Polish choirs only or are not well attended by foreign choirs owing to the lack of information in English abroad or to the late announcement of a particular festival. Some of the most popular festivals for Polish choirs are the Legnica Cantat (**http://cantat.legnica.pl**), *Cantio Lodziensis* in Lodz (**www.ldk.lodz.pl/home/Page/115**), the *Youth and Children's Choirs Competition* in Bydgoszcz (**www.chory.palac.bydgoszcz.pl**) and the student choirs festival *Universitas Cantat* in Poznan (**www.cantat.amu.edu.pl**).

There are very few festivals of an international level. Sometimes the word "international" is used in the title of the event, but all too often the Jury includes only one member from abroad (and sometimes none) and there may be only 2-3 foreign choirs participating.

Good examples of international festivals are *Hajnowka Orthodox Church Music Festival* in Bialystok (**www.festiwal-hajnowka.pl**), the International Warsaw Choir Festival *Varsovia Cantat* (**www.varsoviacantat.pl**) or recently the *International Krakow Choir Festival* (**www.krakowchoirfestiva.pl**) which is so far the biggest Polish choir festival. Compared to other countries there are not many Advent and Christmas festivals in December because according to the local customs the period for "Christmas singing" is different, beginning in mid-December (not everywhere) and continuing until the beginning of February. Consequently, most Christmas concerts or festivals take place in January.

The recently established *Krakow Advent & Christmas Choir Festival* (**www.christmasfestival.pl**) is the first event of this type to be held in Poland in December.

Nevertheless, the choral world in Poland is very active: Polish choirs are well represented abroad at festivals and concerts, and very often win top prizes.

And further, Polish composers have become more and more popular among foreign choirs. Hopefully, as each year passes there will be progressively more choristers in progressively better choirs, performing music to a higher level and bringing their music to a wider audience.

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IFCM News

Les Choralies, Vaison-la-Romaine, France

International Federation for Choral Music

IFCM

Meeting of the IFCM Board of Directors, 8-10 July 2010, Barcelona, Spain
Michael J. Anderson

9th World Symposium on Choral Music Newsletter

In Memory of Marcel Corneloup
André Dumont

World Youth Choir Summer session
Betzabé Juárez Vargas

Meeting of the IFCM Board of Directors

8-10 July 2010, Barcelona, Spain

Michael J. Anderson
Interim President

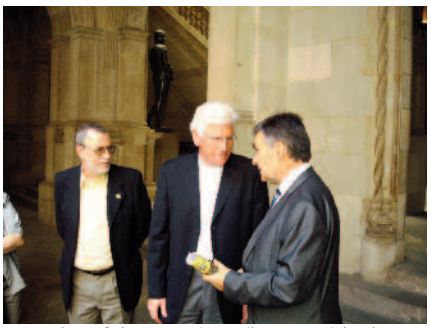


Photo: Andrea Angelini

A member of the Town Council meets Michael Anderson and Daniel Garavano

The Board of Directors and Advisors of the International Federation for Choral Music (IFCM) met in Barcelona, Spain 8-10 July 2010. The meetings focused on challenges that IFCM is facing due to recent economic struggles. The outcome was very positive and marked a significant shift toward a positive resolution and the return to our mission: *the exchange of the world's cultures through choral music!*

I want to bring you (our membership) a summarized update on noteworthy issues that transpired during this meeting so you know that IFCM is **alive and well**, and has a very clear plan for the immediate and long range future. The intent was, after 28 years of existence, to refine the structure to create a more robust framework that will function smoothly for the next quarter century.

Empowerment of the Board

One of the main functions of this meeting was to empower the Board. Rather than having the Board report on what was happening in their countries (as we did in the past), then go back to their countries and share what took place at the meeting, the Board now is actively involved in the key organizational components of IFCM. We created six Board task forces whose responsibility it is to focus the following:

1. Operations/Strategic Plan
2. Finances
3. Fundraising
4. Legal/Governance
5. Membership Development
6. Public Relations/Communications

Each task force has a specific charge that will ensure the strength and movement of their prospective area. The result thus far has been very encouraging—each board member now has an immediate investment in the organization and is working hard to ensure IFCM's continued existence.

Internal Restructuring

In addition to this Board's restructuring (and other confidential discussions) here are some of the issues that were addressed:

- **Vacancies** in the Executive Committee (ExCom). We decided not to replace any positions until the next General Assembly in Puerto Madryn, August 2011, when the membership will have the opportunity to elect new officers.
- **Secretary-General**. It was felt that with an active Board, we can continue IFCM's restructuring and growth without filling the position of the Secretary General. This will leave more time for discussions on whether a Secretary-General is necessary or if we should change the position to an Executive Director. Also this will allow time to raise money for the position.
- After the resignation of the Secretary-General, and the collapse of the International Center for Choral Music (along with its funding), IFCM has been without a staff for the past year. I am happy to report to you that **Nadine Robin Ryan** has been rehired as of September 2010. Nadine has immigrated to the U.S. where she lives with her husband Matt in Texas. She will continue to handle all matters with membership, the layout of the *International Choral Bulletin*, and assisting the ExCom and Board with daily responsibilities.
- The **General Assembly** of IFCM will continue to control the overall direction of IFCM and will have a chance to do so again in Puerto Madryn, Argentina next August 2011. Please be aware that this positive functioning of this body is critical to IFCM. Get involved!
- The **website** continues to function, transferring information to choral world, helping members, and signing up new members. The Board felt that rebuilding the website should be placed toward the top of the list of things to be done.
- The Board recognized the new **Managing Editor** of the *International Choral Bulletin*, Andrea Angelini from Rimini, Italy. He has built a new team of people working on this publication to make sure that we bring you the latest choral information from around the world.

IFCM programs updates

World Youth Choir (WYC)

A very successful summer session of the WYC was taking place at the same time as this meeting, in Tenerife (Canary Islands) with 80 singers from around the world, chosen by the international WYC jury (including Board members Theodora Pavlovitch and Aarne Saluveer). The conductors, Ragnar Rasmussen (Norway) and Josep Vila I Casanas (Spain) worked on 20th Century choral repertoire, and choral music of the Mediterranean. They toured the Canary Islands, the north of Spain, with final performances in Barcelona. It was prepared by an organization of the Canary Islands, under the umbrella of the Moviment Coral Catala.

The three patron organizations, Jeunesses Musicales International (JMI), Europa Cantat (EC), and IFCM all played an important role in the project, to ensure its continued success. Many thanks go out to our colleagues in the Canary Islands and Spain, with special thanks to Blasko Smilevski (JMI) and Sonja Greiner (EC) for their exceptional support. Mr. Vladamir Opacic was retained as manager of the choir

...Meeting of the IFCM Board of Directors

and has done a superior job.

The 2011 session is expected to take place in Argentina, during the Symposium. Arrangements are being finalized at this time. There are several proposals for the years to come including Canada and USA, but nothing has been finalized.

OpusChoral (OC)

OC held it General Assembly in Paris last June where the decision was made to liquidate the organization. Since IFCM is an investor in the project, we will keep you apprised of the outcome.

Songbridge (SC)

There is a potential Songbridge project in Italy for next summer as well as one in Los Angeles for the following summer. At the moment there has been no agreement for the Symposium to hold a Songbridge, due to the WYC project. We are in contact with the Pohjola family to ensure that the essence Erkki instilled in the project is protected. IFCM is working with Kari Ala-Pöllänen planning future Songbridges.

Conductors without Borders (CWB)

Board member Thierry Thiebaut coordinates this program for French-speaking countries in Africa. Presently the program is active in Congo, Togo, and Ivory Coast. There is a contact to begin in Benin and Burkina Faso.

World Choral Day (WCD)

Board members Christian Grases, Catalina Prieto, and former Board member Jeroen Schrijner, are heading up this project. The WCD will take place every year on the second Sunday of December. The Board asked that information be collected after each WCD for broadcast to the media, as a clear demonstration of the importance and scope of this project.

IFCM Partnerships

America Cantat in Brazil

The festival took place in May with participants from Argentina to Canada. It was a small festival, with outstanding music. There were several organizational problems but, at the end, with the help of the Argentinean volunteers, it turned out to be a good festival. It is still not decided which country is going to host the next America Cantat.

World Symposium on Choral Music

The *9th World Symposium on Choral Music* will be held in Puerto Madryn, Argentina, from 3-10 August 2011 is progressing very well. You can find out more information at the website (**www.wscm9.com/en/index.php/content**). This will be a unique symposium—more exotic, more intriguing—than any in the past. I encourage you strongly to consider extending your stay (either before or after the symposium) to take advantage of the innumerable aspects of the Argentinean landscape and culture.

WCS10 2014 Korea

Board member Saeko Hasegawa, and the IFCM ExCom will be present in November as members of the jury for the Busan Choral Festival. We will use this time to work with Board member Ambassador Dho Young-shim to further negociations with our Korean colleagues, and set in motion a strategy for the 2014 Symposium.

WS2017

Cities who wish to bid for the 2017 Symposium (of which there are presently two) will be asked to do so sometime in late 2012.

Photo: Andrea Angelini

Meeting time in Barcelona

Significant Votes

1. The Board voted unanimously to "create a Legal Commission with the responsibility of legal matters, and special emphasis on preparing the General Assembly's election procedure for 2011."

This will ensure that the 2011 elections are handled correctly and will address any other legal matters that may come up during IFCM's reconstruction.

2. Perhaps most importantly, the Board voted unanimously "to reconfirm the continued existence of IFCM, with pledged support by the Board of Directors and Advisors."

This was an exceptionally positive confirmation that IFCM is needed in the world of choral music. Organizations, choirs, and conductors all around the world are teaching, researching, and performing extraordinary music by inspired composers. Even in this day of instant communication, it appears to be an undeniable reality that a world-wide organization, whose sole purpose is address the ongoing challenge of *exchanging of the world's cultures through choral music*, must continue to exist to bring people together in song and peace.

Email: mja@uic.edu

Note

If you have not done so already, please consider renewing your membership, or if you are new to IFCM, please consider getting involved. For more information, click on **www.IFCM.net** or go directly to the membership form at **www.ifcm.net/index.php?m=60**.

There is a whole world of choral opportunity out there waiting for you.
Come join us! ●

12 December 2010

Share your activities on World Choral Day

For the promotion of solidarity, peace, and understanding through Choral Singing

Thousands of choirs have joined in the celebration of World Choral Day on or around the 2nd Sunday in December in the past twenty years. Millions of singers across the globe have been involved in World Choral Day concerts, festivals, sing-alongs, choral seminars, Days of Friendship and other events.
The IFCM views World Choral Day as an important opportunity to promote the social values of choral singing and invites the choirs of the world to celebrate World Choral Day and share your experiences with colleagues across the globe.

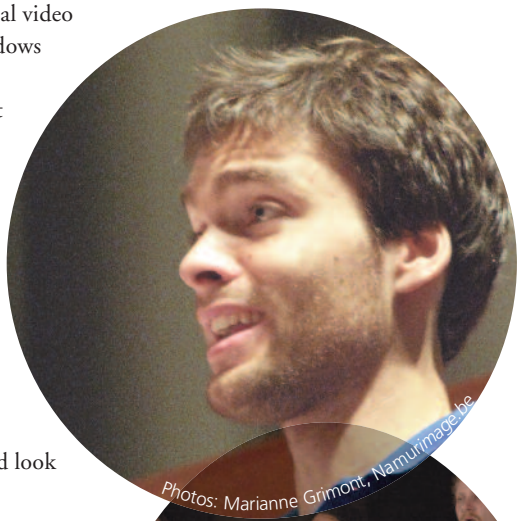
Share your activities on our website and on Youtube

We are inviting you to announce your World Choral Day activities - and to report to us about the event afterwards:

- Please write to *WorldChoralDay@ifcm.net*. **Let us know** WHAT EVENTS you are taking part in or organizing, HOW MANY people will be involved, WHERE it is taking place and WHO is/are responsible.
- Let us know afterwards HOW it all worked out

We would like to publish **filmed recordings** of the events on our special World Choral Day channel on Youtube. Please take note of the following recommendations:

- The maximum length of any uploaded film is 15 minutes.
- Please save your video in a format that YouTube can accept. Unless you're a professional video producer, we recommend that you save your videos as either QuickTime .MOV, Windows .AVI, or .MPG files - these are the most common formats and they work well within Youtube system. Youtube specifically recommends the MPEG4 (Divx, Xvid) format at 640x480 resolution with MP3 audio. Please resize your video to these specifications before sending them to us at *WorldChoralDay@ifcm.net*
- We'll upload them on Youtube for you!
- Watch your own and your colleagues' contribution! on **www.youtube.com/WorldChoralDay**



Themes

The IFCM announces themes for World Choral Day. In the year 2010 the theme will be "**The rapprochement of cultures**".
This is the United Nations theme for 2010 (also see **http://portal.unesco.org/culture** and look for rapprochement) and it also fits our aims with the World Choral Day.

A proclamation written for the World Choral Day is usually read during the events. It has been ranslated into eight different languages and is available for download from the IFCM website.

Thank you for making a case for Choral Music on World Choral Day!
You can contact us at *WorldChoralDay@ifcm.net*.

Cristian Grases (All America and the Caribbean)
Jeroen Schrijner (Europe and Africa)
Catalina Prieto (Asia and South Pacific)
Coordinators

International Federation for Choral Music

World Choral Day - World Choral Day - World Choral Day - World Choral Day

9th World Symposium on Choral Music

Newsletter

Dear Friends of Choral Music

The beautiful experience of organizing a World Symposium on Choral Music has given me the possibility of getting to know the huge magnitude of choral activity around the world and reinforces the presence of IFCM in different continents.

In the past months, the Symposium organizers, members of CIC Foundation, participated in varied activities where we perceived the enthusiasm and the motivation of many colleagues from all around the World arriving at PUERTO MADRYN in August next year.

First, it was the AMERICA CANTAT Festival in May in Brazil where conductors and choirs from the continent spent ten days of intense activity and shared experiences prior to the Symposium. Latin America and Argentina are preparing with great expectation to welcome the choral world.

Then, the IFCM Board met in Barcelona (8-10 July) and once more we received the support from the numerous members and advisors present there as well as from new institutions from Australia to South Africa to the NKF (Nordisc KorForum), various extremes of the world, who are cooperating with us in spreading the word. I also attended the World Choir Games in ShaoXing, China, meeting friends and colleagues and talking with the directors of the Interkultur Foundation. This reinforced the idea that the coming Symposium in Patagonia will reunite the great world choral family.

As organizers we are astonished because our website **www.wscm9.com** has more than eight hundred and fifty active users and we daily receive registrations and questions from all over the world.

This is why we want to tell you that:

1. The Master Classes directed by Great Maestros and with excellent demonstration choirs are open to all delegates who wish to attend them, but active students (four to six people in each Master Class maximum) must be younger than 35 years old and must send their VC (no longer than one A4 page) and a recommendation letter by a prestigious maestro before March 31, 2011 to ***presidente@fundacioncic.org***
2. You can only register to participate in the Symposium "on line" at **www.wscm9.com** Please remember that before registering as a participant you must log in as a website user, where you must indicate your e-mail address. We will contact you in reference to your registration.

Please carefully read the "Guide for successful registration" in the website before you register. In case of doubt, please write to ***info@wsm9.com***

3. YES! It is possible to attend the Symposium with an accompanying person. The cost is just € 100.- which grants access to Mid-day and Gala Concerts with a seat by the delegate to the Choral Expo, the Open Singing and the Social Activities.
4. Many people are asking how to get to Puerto Madryn: simple! From any point of the planet, there are more than forty airlines flying daily to Buenos Aires from all parts of the Americas, Europe, Africa and Oceania arriving at the International Airport "Ministro Pistarini" in Ezeiza (Buenos Aires). From there, travelers move to the domestic airport "Aeroparque Jorge Newbery", from where there are at least five daily flights to the cities of PUERTO MADRYN (Andes Líneas Aéreas) or TRELEW (Aerolíneas Argentinas). You won't be alone! Members of our organization and of Argentina Visión – official tour operator for the Symposium – will be clearly identified waiting for travelers at the airports.
5. Aerolineas Argentinas has an interesting offer to fly to Trelew and other touristic cities in our country for a relatively inexpensive price with a package of many related flights named "VISIT ARGENTINA". Ask for this alternative!

Choral Music purifies the soul and fills the heart with life. We are waiting for you at the 9th World Symposium on Choral Music in Puerto Madryn in Argentinean Patagonia, a small city where we will meet on every corner, in every concert, in every restaurant and where we'll all enjoy close contact with Nature, SINGING THE WORLD…!

For anticipation check the AGENDA AT A GLANCE!

Translated from the Spanish by Maria de las Mercedes Zavala Tello, CIC Foundation's Secretary
Revised by Philip Brunelle, USA

Photo: Marianne Grimont for Namur*image*.be

Argentinian Singers in the World Youth Choir 2009

WEDNESDAY AUGUST 3

09.00	10.00	12.00	13.00	14.00	15.00	16.15	17.00	18.00	19.00	20.00	22.00	24.00
Accreditation of individual participants, choirs and special guests										Opening Concert		
							Opening Reception Choral Expo opening					

THURSDAY AUGUST 4

09.00	10.00	12.00	13.00	14.00	15.00	16.15	17.00	18.00	19.00	20.00	22.00	24.00
Master Class			Midday Concerts		Conferences, Round tables Lectures		Open Singing	Activities at Choral Expo		Gala Concert	Social Activities	
Conferences, Round tables, Lectures,												
Choral Expo												
Official Activities												
Registration - Administration												

FRIDAY AUGUST 5

09.00	10.00	12.00	13.00	14.00	15.00	16.15	17.00	18.00	19.00	20.00	22.00	24.00
Master Class			Midday Concerts		Conferences, Round tables Lectures		Open Singing	Activities at Choral Expo		Gala Concert	Social Activities	
Conferences, Round tables, Lectures												
Choral Expo												
Official Activities												
Registration - Administration												

SATURDAY AUGUST 6

09.00	10.00	12.00	13.00	14.00	15.00	16.15	17.00	18.00	19.00	20.00	22.00	24.00
Master Class			Midday Concerts				Open Singing	Activities at Choral Expo		Gala Concert	Social Activities	
Conferences, Round tables, Lectures					IFCM General assembly							
Choral Expo												
Official Activities												
Registration - Administration												

SUNDAY AUGUST 7

09.00	10.00	12.00	13.00	14.00	15.00	16.15	17.00	18.00	19.00	19.30	20.00	22.00	24.00
Free day for relaxation and touring					Choral Expo & Activities at Choral Expo						Special Concert (*)	Social Activities	
					Registration - Administration								

MONDAY AUGUST 8

09.00	10.00	12.00	13.00	14.00	15.00	16.15	17.00	18.00	19.00	20.00	22.00	24.00
Master Class			Midday Concerts		Conferences, Round tables, Lectures		Open Singing	Activities at Choral Expo		Gala Concert	Social Activities	
Conferences, Round tables, Lectures												
Choral Expo												
Official Activities												
Registration - Administration												

TUESDAY AUGUST 9

09.00	10.00	12.00	13.00	14.00	15.00	16.15	17.00	18.00	19.00	20.00	22.00	24.00
Master Class			Midday Concerts		Conferences, Round tables, Lectures		Open Singing	Activities at Choral Expo		Gala Concert	Social Activities	
Conferences, Round tables, Lectures												
Choral Expo												
Official Activities												
Registration - Administration												

WEDNESDAY AUGUST 10

09.00	10.00	12.00	13.00	14.00	15.00	16.15	17.00	18.00	19.00	20.00	22.00	24.00
Master Class			Midday Concerts		Conferences, Round tables, Lectures		Open Singing	Activities at Choral Expo		Gala Concert	Social Activities	
Conferences, Round tables, Lectures										Presentation of 10th WSCM in 2014		
Choral Expo												
Official Activities												
Registration - Administration												

*not included in the registration fee

Become an **exhibitor!**

The Choral Expo
is waiting for you in
Puerto Madryn, Argentina!

Your association, festival, publishing house or business can exhibit, advertise or sell merchandise at the **9th World Symposium on Choral Music.**
Please pay a visit to **www.wscm9.com** and look at the complete program of activities.

For more information, write to **expo@wscm9.com**

9o World Symposium on Choral Music

In Memory of Marcel Corneloup

André Dumont
Honorary President of À Cœur Joie International
Honorary President of the Choral Federation
À Cœur Joie of Wallonia-Brussels

On 30 June 2010, at the age of 82, Marcel Corneloup left us. His funeral took place on 5 July in Autun Cathedral, in the presence of his family, public authority representatives, his nearest and dearest and his many friends who had come to demonstrate their affection and recognition for this craftsman in choral singing in France and in the wider world.

Marcel Corneloup passionately devoted his life to the À Cœur Joie movement. His meeting with César Geoffray in 1948 was the determining moment. Very soon they came to share the same humanist vision of choral singing. From their intimate friendship would grow the great plan for À Cœur Joie. Marcel was a primary school teacher by training. Military service took him to Meknès in Morocco where he set up his first choir. It was there that he met his wife Jacqueline who shared his epic musical and pedagogical journey for 60 years.

From 1950 to 1962, charged with the responsibility for musical education in Morocco, he developed a network of choirs with the *Psalette du Maroc* as its jewel. In 1962 he succeeded Reine Bruppacher as general secretary of the À Cœur Joie movement in Lyon. Under his direction À Cœur Joie developed in France and established its international dimensions and its francophone character. He helped to set up the Choralies at Vaison-la-Romaine, known today as a European Choral City. In 1969 the International Council of the À Cœur Joie movement was established in Lille under the chairmanship of César Geoffray. Nowadays the International Council brings together a number of federations in France and abroad. After the death of César Geoffray in 1972, Marcel Corneloup took on the chairmanship of the International Council from 1973 to 2003. With his friend François Bourel, he expanded the European

Federation of Young Choirs – Europa Cantat which he chaired from 1982 to 1994. This chairmanship was notable for two events : the EUROPA CANTAT IX festival in Strasbourg in 1982, in the presence of President François Mitterrand and Chancellor Helmut Kohl, and, in 1988, the EUROPA CANTAT X festival in Pécs in Hungary, a choice of venue which anticipated the disappearance of the Iron Curtain. Marcel Corneloup was famous in France as a teacher. He was also a builder. He used to say that it was necessary to create venues for choral singing. Thus were established Les Passerelles, the administrative centre of À Cœur Joie in Lyons, the À Cœur Joie Centre in Vaison-la-Romaine (which was built and then rebuilt) and the *Maison du Beuvray* in the Morvan area. Marcel was a musician, a choirmaster and a composer. In Lyons he created and directed the Éditions A Cœur Joie which still enjoy an international dimension.

This is a short account of the life of Marcel Corneloup. Those who knew and loved him are fortunate: they will remember a man who was committed, sure in his beliefs, rich in knowledges and a loyal friend. For those who did not know him, History will tell that he brought growth in the popularity of choral singing in France for half a century.

Thank you, Marcel ! Your task is accomplished. It was at once exhilarating and inspiring for all of us who are invited to continue with it from now on.

HONG KONG INT'L YOUTH & CHILDREN'S CHOIR FESTIVAL 2011 香港國際青少年合唱節

17 – 21 July

Hong Kong Treble Choirs' Association proudly presents the 3rd Festival in July 2011, which has been successfully organized in 2006 and 2008. Seventy choirs from Estonia, Romania, USA, Congo, South Africa, China, Malaysia, Indonesia, Singapore, Chinese Taipei, Philippines, North Korea, New Zealand and Macao SAR gathered in Hong Kong to share the joy of singing --- in concerts and competitions.

A world-class mega choral event in Hong Kong

- 15 competition categories including new items of A Cappella and Vocal Ensemble
- A jury is established by more than 20 international choral masters
- International choral judging system is applied
- Concerts and competitions are held in high standard venues
- 6 fantastic concerts are presented
- More than 10 master classes, choral workshops & choral clinics are held
- Cultural and music exchange with choirs from other regions

Artistic Director : Prof. Leon Shiu-wai TONG
Chief Adjudicator: Prof. Wing-wah CHAN

For more details, please visit our Festival website:
http://www.hktreblechoir.com/hkiyccf/

CONTACT
Hong Kong Treble Choirs' Association
704 Kornhill Plaza Office Tower, 1 Kornhill Road
Quarry Bay, Hong Kong
Tel no: (852) 2381 9262 Fax no: (852) 2380 7302
Email: info@hktreblechoir.com

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tca 香港童聲合唱協會 Hong Kong Treble Choirs' Association

Partner

International Federation for Choral Music

World Youth Choir Summer Session

Betzabé Juárez Vargas
World Youth Choir Singer (Mexico)

Photo: Mauricio Villaseñor

Many years ago, some people had a dream, to create a place where nationalities do not matter, nor skin colour, political or religious beliefs, a place where all speak the same language and live together as one. 21 years ago, that dream became real, the name: World Youth Choir, the language: music.

The World Youth Choir is indeed an educational experience in every sense; young singers from all around the world come together for a month just to sing in one of the most important and unique choirs in existence, where they get to perform music at the highest level. I could not be more proud to be part of such an amazing project. In the beginning you know that you will get the chance to sing new repertoire, work with important conductors, improve as a musician and test your musical standard, but this choir is so much more than that.

This summer session, we were hosted by one of the most beautiful places on earth, Puerto de la Cruz, Tenerife, Canary Islands, this thanks to the Cultural Association Reyes Bartlet (CARB) and Moviment Coral Catala who, along with the World Youth Choir patron organizations: the International Federation for Choral Music, Europa Cantat and Jeunesses Musicales International, believed in the project and helped to keep the dream alive.

And so the session began. It is very exciting to see how young singers from around the world come together with only one purpose, to create music. The first day is all about welcome. You can see new singers who do not know exactly what to expect, all excited and nervous about this amazing experience, and also old members hugging each other and getting to know all these new people with whom they are going to spend so much time.

Under the baton of Mr. Ragnar Rasmussen (Norway) and Mr. Josep Vila I Casañas (Spain), we had days full of singing, studying and rehearsing, with the additional help of our excellent section leaders, Maria Valdmaa, Lhente-Mari Pitout and Kristopher Snarby, in order to ensure that this cohort would not fall below the musical excellence and high standard that the World Youth Choir is known to have.

But not everything was hard work, we got the chance to experience Tenerife in a very V.I.P way; the organizers took us on a tour to the Teide, a gorgeous place where we had a great time, also during the rehearsal camp some of us managed to go to the beach, Lago Martiánez, Loro Parque and some others for a walk in the city and at night salsa dancing. During our time at Puerto de la Cruz, a group of volunteers were with us every day with big smiles and working very hard: Oti Bazo, Susi Pérez, Marianne Fernández, Sergio Rodríguez, Lisa and Nieves Su Ming, Leire Acosta, Aitor Mora, Cristo Velázquez (President of CARB), we will always be thankful for your efforts, the good company and the time you spent with us.

This summer session Marina Velasquez from CARB joined the choir, she was our guardian angel, she took care of every detail and we appreciate all her hard work and the love that she put into this project.

Too soon, it was time for our first concert; you could hear among the members: "Are we ready? Will it be a good concert? Will we be able to perform this difficult music?" We felt we could use more rehearsals, but then, we were on stage at this beautiful church and the show began. The result was wonderful, we sounded like one soul, a big voice that speaks through music; I can only try to describe the feeling of being there with all these people who just met a couple of days before, but it felt as if we had been working together for much longer, and the most magical thing is that it got even better: as we got more comfortable with the music, we connected more with the conductors and so, we gave our best to every different audience.

The first part of this year's repertoire consisted of choral music by Scandinavian composers of the 20th century, this was under the baton of Mr. Rasmussen who, with a unique style, let us dazzle the audience with a different performance every concert. The challenge of this repertoire lay in really expressing the contrasting moods that the pieces offered: "Våren" by Edvard Grieg, an evocation of spring with a beautiful melody, "Warning to the rich" by Thomas Jennefelt, where we had to demonstrate not only good singing but acting as well; "Luceat" by Mikko Heiniö, "Laudes Debitas Deo Nostro" by Wolfgang Plagge, "Peace I leave with you" by Knut Nystedt, "Credo" by Egil Hovland, "And death shall have no dominion" by Sverre Bergh, and finally, we got to sing to the mountain wind with "Biegga Luothe" by Jan Sanström, you could hear a soloist *yoiking* accompanied by the ceremonial drum. The versatility that this choir can achieve will never stop surprising me.

The journey that came after was a bit different, but very exciting as well, Mr. Vila I Casañas took us on the most interesting trip through the choral music of the Mediterranean. We sang: "Esbozos sobre un tema cántabro" by Jesús Eguiguren, "Campanes sobre el mar" by Joan Maria Thomas, "Chácaras Blancas" by Juan José Falcón Sanabria, "Ohihu hau" by David Azurza, "Dos canciones de anochecer" by Alejandro Yagüe to poems by Federico García Lorca, "Les neus que es fonen" by Enric Morera, "Lela" by Rosendo Mato, "Nawa Isbahan" by Juan Pablo de Juan,

Photo: Matúš Šimko

"Canto negro" by Xavier Monsalvage and "Després" by Feliu Gasull, which was one of the most challenging pieces of the entire repertoire. This was commissioned by the Catalan Choral Organization for the World Youth Choir 2010, it was quite an experience to sing it and Mr. Vila did a great job putting together what in the beginning seemed impossible. When we finally got through the piece the feeling was really overwhelming, we had a lot of fun and most of it was because we enjoyed so much working with Josep.

Las Palmas was the first place to witness a very colourful country presentation, at this concert we all dressed up in our traditional costumes, we had the chance to bring our country on stage, 80 singers from 38 different countries standing in the same place. Music is one of the few things that really unifies the world, we were all standing there despite any conflict or doctrine, when you witness something like this, you have no doubt of why the World Youth Choir is UNESCO's Artist for Peace, and being a part of something as important as this is something that I could never compare with anything.

During our concert tour we visited very charming places such as Tenerife, Las Palmas, Donostia-San Sebastián, Burgos, Menorca and Barcelona. This would not have been possible without the collaboration of Canarias's Government, Cabildo de Tenerife, Puerto de la Cruz, Las Palmas and Burgos's Town Hall, the Confederation of choirs of País Vasco, Joventuts Musicals of Ciutadella and Linguamon.

There is someone who works before, during and after every session, dedicating a big part of his life just to see that this project moves in the right direction; that is the project manager Mr. Vladimir Opačić, he organizes everything so we can find our way easily through this wonderful experience, but he is more than just the manager, he is the one who welcomes every member into this special family, he promotes respect, friendship, tolerance, and most of all he encourages the choir to give its best in every rehearsal and concert, he is a true ambassador of the World Youth Choir message and we could not be more lucky to have him as our guide.

The last concert was filled with emotions because we realized that it was time to go home, for some of us this might be the last concert with this wonderful choir, meaning that we might not see each other or sing together for a long time. We sang for the audience but most of all, we sang for us, for our friends, for those who were there and for those who were in our hearts; suddenly the past weeks seemed to have passed too quickly, all this experience felt as if it had happened in just one short second; that night we sang, laughed and cried, for me it was the best concert, all of these emotions were printed in the music and, therefore, you would not be able to listen to anything like it anywhere else.

Nowadays we need a place that reminds us that we can live in peace and join forces to achieve something pure, a place that gives us the strength to keep preparing ourselves to be professionals, which is why this choir must live a long life.

This choir made me see myself differently; it changed the ideas I used to have about my talents and limits. Being among these great people put things in perspective not only in professional terms, but also in a very personal way, to live, explore and manage myself for the rest of my life. This can only be learned at home, and this is what it is for me, a second home.

In the end, the World Youth Choir is a big network, not only of top quality musicians, but also of amazing human beings with extraordinary souls, here you can find your best friend, soul mate or even your partner for life.

The World Your Choir does change your life forever!

Betzabé Juárez Vargas *(Mexico)*
World Youth Choir 2009 and 2010. World Chamber Choir 2009 Anniversary Session. Member of La Capilla Virreinal de la Nueva España *conducted by Aurelio Tello,* Capella Cervantina *conducted by Horacio Franco and the Chamber Choir of the National School of Music (ENM) of the UNAM conducted by Dr. Samuel Pascoe. Studies singing at the ENM.*

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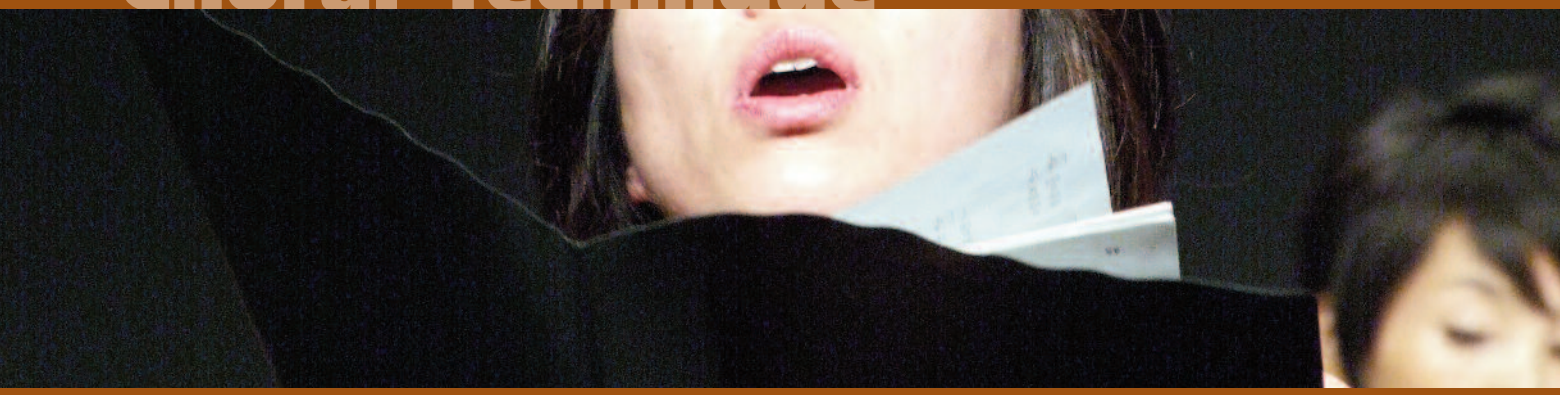

Choral Technique

Researching the Choral Score

Tim Sharp

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

Please contact Andrea Angelini, ICB Managing Editor

E-mail: **aangelini@ifcm.net**

Researching the Choral Score

Tim Sharp
Executive Director of the American Choral Directors Association and Conductor of the Tulsa Oratorio Chorus

The development of the choral program has always been of interest and concern to the choral director, but more and more the development of the program has become a key factor in audience development as well as in sustaining ensemble interest. The systematic development of the choral program begins naturally with the identification of the type of literature desired for study and performance. In order to choose choral literature that will give confidence to a developing program or ensemble, the following questions first come to mind:

- What is the desired musical period(s) of the program?
- Who is the composer of the music?
- What is the desired voicing?
- Is the piece a major work or smaller in scope?
- What is my long-term plan for this ensemble?
- What are my obligations to these performers?
- What are my obligations to our audience?

After these questions have been considered, the next set of important questions must be considered:

- How do I find ideas for this program?
- How do I know if the edition under consideration is reliable?
- Where can I find the best edition?
- Where can I find a choral piece written on a particular text?
- How can I find a complete listing of a composer's works?
- How can I best discern the musical intentions of the composer?
- How can I find if a work is still in print?

These questions reveal what type of source needs to be consulted.

Knowing the best and most appropriate source and having a research system to discover good sources enables the conductor to find answers for all of these questions.

Primary and Secondary Sources

Source materials used by the conductor are approached from two levels: primary sources and secondary sources. Primary sources are original documents, and because they are firsthand information, they are considered to be most reliable sources of research information. When data is not original to the researcher they become secondary sources. Secondary sources represent varying degrees of likeness to primary sources. They also vary in degrees of reliability due to the increased level of remoteness from the original source and the various levels of the strength of scholarship used in the editing of the secondary source.

The distinctions between primary sources and secondary sources require that we consider the following questions before the search for the desired edition:

- Does the literature sought merit the study of the original source?
- If so, is it possible to view the original manuscript or a facsimile?
- If not, are scholarly secondary study editions available?
- Are reliable editions available for use in performance?

Understanding the Nature of Sources

Conductors and performers would seem to be working with the most important source, the actual musical score. However, all musical sources are not the same. The score in the hands of the conductor or performer is at least one step removed, if not many steps removed, from the primary source – the composer's original manuscript.

The information we know about music comes from four principal sources:

1. Documents of record, such as programs or newspaper accounts.
2. Essays and treatises on the theory and practice of music.
3. Composer biographies or contemporary accounts.
4. The musical score itself.

Some editions are more accurate than others. The most correct edition of a score is the one that most precisely conveys the final intentions of the composer. Friedrich Hänssler, former senior editor of the publishing firm Hänssler-Verlag of Stuttgart, Germany, states that the ideal edition is one that, "seeks to accurately present the composer's last wish for the composition". However, determining the exact intentions of the composer is not as simple as rendering an exact duplication of the original manuscript. Such a rendering would fail to convey to the modern audience matters such as the reconciliation of differences in duplicate versions of the original manuscript, differences in notational practice between the time of the original manuscript and today, and questions regarding original performance practice.

For this reason, editions are indeed critical as we seek to develop a reliable and confident choral program.

Editorial Process

Editions are only as good as the scholarship that led to their publication. The ideal that any editor is working toward is a trustworthy representation of the musical intentions of the composer. If the composer is living, the published edition has the opportunity to accurately represent the composer's musical intentions and is most often accurate. However, even under these conditions mistakes are made in the printing process. These are often corrected in a second printing, but many original printings

...Researching the Choral Score

of the incorrect score will be available and widely distributed before a publication is reprinted. If the published score is from as earlier musical period, the editorial process is essential to an accurate publication. Editorial methods vary greatly, and the importance of the editor in the process cannot be overstressed; the results are crucial. The motivation to publish historical works is to direct the attention of the musical community to worthy music. Therefore, any form of simplification that makes the music immediately accessible to the greatest number of people is desirable. However, in whatever manner information and notation may be simplified, the overriding caveat is to convey accuracy in a final edition. Therefore, the most important editorial marking is the indication that distinguishes between what is original and what has been supplied or amended by the editor. Any information provided by the editor is valid, as long as the editor demonstrates the original musical markings and explains what has happened in regard to the original. The conductor must be certain that nothing has been changed from the original without some indication in the score. The use of editorial brackets or parenthesis is the common indicator of information supplied by the editor to distinguish it from original material.

Toward Ideal Sources

The ideal for every conductor is to have scholarly scores informed by the original manuscript. The opportunity to see the exact musical markings made by the composer brings great understanding and confidence to the research, interpretation and performance process. However, original scores before 1500s are extremely rare. This is true of all early editions and in diminishing levels of rarity as the process of music printing progressed through the centuries. Therefore, conductors, like researchers of any music, must depend upon editions of the original manuscript for study and performance.

The Search for the Right Source

In order to begin the search for literature, the conductor should ask the following questions at the outset of every program choice:

1. What kind of literature do I want to study or program?
2. What is the best source for the literature identified?
3. What process do I follow in order to review the source identified?

In general, the term *historical edition* may be applied to any music publication devoted to a past repertoire. The serious investigator and/or performer is interested in investigating scholarly editions, also termed *critical editions*. Such published historical editions are based upon an editorial process that involves comparing and contrasting the composer's original manuscript or other historical editions upon the original manuscript. The alternative to the historical/critical edition is the *performance* edition. The performance edition involves an editorial process, which may – but not necessarily – use primary or scholarly secondary sources. The performance edition often does not footnote or reference its sources, and often incorporates editorial markings designed in a modern performance.

The historical or critical edition and the performance edition need not be mutually exclusive in editorial process, but the fact that they are intended for two different audiences usually determines the choices made in the editorial process. The scholar expects the historical or critical edition to indicate, through verbal description and footnotes, research relative to the understanding of the original manuscript. The performer, on the other hand, expects the performance edition to render a score that is honest to the intentions of the composer, yet easily readable in performance setting. The performance edition does not distract the performer with possibly confusing notation alternatives and descriptions printed in the musical score. The *historical* edition is found in either a collected edition that contains a composer's complete compositional output, or in an anthology that contains a variety of works of a similar genre. A facsimile in which the primary source is reproduced – with or without scholarly commentary – is considered a category of the collected edition. Collected editions, anthologies, and facsimiles are usually available in ongoing series published by musicological societies and usually found in libraries. *Performance* editions exist separately as independent publications due to their practical function as a performance copy for either conductor or performer. They are published in large quantities because of the needs of the performing ensembles for which they are intended. Performance editions are usually found by searching the catalogs of music publishers, by speaking with colleagues, or by contacting a reputable music dealer.

As stated above, the historical editions are based upon primary and secondary sources. Performance editions may also be based upon primary or secondary sources, as in the case of the *Urtext edition*. Urtext is a term applied to a modern printed edition of earlier music in which the aim is to represent a literal rendering of the original score without editorial additions or alteration.

Although it is greatly preferred for editors to include references to source materials, many performance editions do not indicate

sources. If sources are not referenced, the performer must either take the responsibility of comparing the performance edition to critical source materials, or trust the scholarship of the editor to be true to the original intentions of the composer.

Acquiring Sources

After determining the literature type and the source desired, the final step in the research and program development process is to acquire the edition of the musical score. In some instance, more than one source may be identified. In other instances, the desired score may not be available. When beginning the quest for the source and edition desired, it is important to note the descriptive elements regarding the composition:

1. Title of composition
2. Composer and author of text source
3. Editor
4. Setting
5. Publisher and/or distributor
6. Item number
7. Copyright date or publication date

It is the rare and privileged one who has the opportunity to view original manuscripts of early music, especially if the music score is a classic, but it is important to know that such works are indeed available and can be viewed. As you would expect, rare and important original documents are kept under lock and key and behind glass or in environmentally protected libraries or vaults. These are typically found at the important research libraries, national libraries and national archives. However, under special conditions and with ample advance notice, interested researchers can view such material.

When the viewing of the original document is difficult or impossible, it is quite possible for the researcher to refer to a photographic *facsimile*. Manuscripts dating from as early as medieval works are available through facsimile editions. If a facsimile is not available for the desired score, the study of a primary source is still possible through specially ordered digital or film copies, or through microfilm or microfiche copies. Libraries and archives that have acquired historical manuscripts often make these resources available through copy services. Such formats are relatively inexpensive to acquire and are excellent sources of study. Their availability has made scholarship possible on a much broader scale, allowing researchers to command the resources of libraries around the world.

The next step for study beyond digital and photographed likeness of the originals comes through scholarly historical editions. Typically, such editions describe the original sources on which the modern edition is based as well as other sources for information employed. Information regarding modern scholarly editions has been consistently chronicled through journals and other

...Researching the Choral Score

periodicals dealing with historical musicology. Information about the primary sources on which modern editions are based is best obtained from the editions themselves, but this information may need to be amplified by consulting the catalogs of printed and manuscript music in a major research library. Indispensible reference books, dissertations, catalogs, and online sources exist today for locating both historical editions and performance editions of choral scores. Such reference materials are available in libraries with a focus on music research.

Due to the expense involved in preparing and publishing historical editions, libraries are generally the only place historical collections are found. Performance editions, on the other hand, are affordable for individuals interested in collecting and studying specific compositions. Performance editions are published with the intention of making them available to conductors on a mass scale for performance. Libraries are less likely to shelve individual performing editions of small compositions. However, major works such as oratorios, cantatas, symphonies, incidental music, concertos, and operas are often found in libraries. The performer interested in locating performing editions of smaller works must contact publishers, specialized archives and libraries, rental agents, or retail music suppliers directly to secure a particular composition. Only the most popular of performing editions stay in print for extended periods.

References for Finding Sources

The most thorough and accessible English-language list of historical editions is found in a A. H. Heyer's *Historical Sets, collected Editions, and Monuments of Music: A Guide to Their Contents*. The most recent edition of Heyer's monumental work includes the complete editions of the music of individual composers and the major collections of music that have been published or are in the process of publication. Each entry follows the U.S. Library of Congress format and contains the composer or compiler of the collection, the title, the place of publication, the publisher, the date of publication, the paging or number of volumes, and a brief description of illustrative material. After any special notes, a listing of the contents is given. This source can be found in most music research libraries.

Three other English-language works are also very helpful for identifying historical editions:

- *Historical Musicology*, by L. B. Spiess
- The list of historical editions published in Willi Apel's *Harvard Dictionary of Music*, under the entry "Editions, historical,"
- "Editions, historical," in *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie

The German musical encyclopedia *Die Musik in Geschichte und Gegenwart* is another standard reference for scholars seeking historical editions. Collected editions and their contents are listed in this German-language reference under the heading Denkmaler, or monuments. (*Appendix E lists other resources for researching credible sources*)

Digital technology is being used today for viewing printed editions through images delivered electronically and viewed online. In this process, printed editions are scanned and transferred into digital format. Images stored digitally can be viewed on screen or printed in hard copy. This process is in full commercial use with popular performing editions and with some historical editions. This technology can be used to store a full library of scholarly and performing editions to be made available to the widest possible audience through the Internet. Laser technology allows the transference of more than eight thousand pages of information to a compact disc. When this process becomes completely economical for all users, the printing of editions as we know them may become irrelevant.

Elements Contributing to an Excellent Edition

It is entirely possible to edit a historical manuscript oneself. In fact, the best way to understand the process that contributes to an edition is to work through the various steps necessary for producing an accurate historical edition.

The *first step* in creating your own edition is to seek out the best sources for the work to be edited. This step requires securing primary or secondary sources and assessing the accuracy and reliability of these sources; it is less difficult if there is only a single source for the desired composition. The *second step* in the process is to compare and take into account versions deemed reliable for the desired work. If there are several sources for the desires composition, the editor must compare and contrast these sources, always keeping in mind that the intent is to discover, as best as one can, how carefully the source mirrors the composer's final intention for the work. The *next step* in the editorial process is to consider the notational devices used in the original work, and then make decisions how best to convey the original markings into notation that has meaning to the modern reader. For early music, this is a particularly difficult task. Even as late as the eighteenth and nineteenth centuries, notation markings conveyed meanings that are interpreted differently today. The modern editor must decide whether to keep the original markings and

explain the modern difference for interpretation in footnotes, or change the markings to convey modern meaning, again noting the editorial change by way of footnotes. The fourth step in the editorial process is to factor in the performance practice. The editor must consider how the work was intended to sound during the period in which it was written. What implications do these facts have upon a modern performing edition? Composers in earlier times often left some notation or interpretive markings off their manuscript, leaving some decisions to the performer. This meant that there was a difference between how the manuscript looked and how it actually sounded. For example, in the Baroque period composers used figured bass to indicate the harmony desired for a composition. The informed keyboard player knew to render the indicated figured bass into a correct performance. However, what does the modern editor do with such markings? This is one example of the performance practice consideration every historical editor must face.

Finally, the editor must decide who the intended audience is for the edition chosen. In other words, is the edition intended to be a performing edition, or is the final work a historical/critical edition intended for scholarly study? Or, is the final edition intended to satisfy both performance and scholarly study? The Urtext edition attempts to convey the original composer's composition without editorial markings. Such an edition translates into modern notation all the notes and details of the original manuscript. At the other extreme is a heavily edited performance edition. Characteristics of the pragmatic performance edition are exact markings for various interpretive characteristics. Such an edition makes the work immediately available for a wide group of performers. These two extremes in types of editions do not need to be mutually exclusive. If the editor is careful to clearly indicate editorial additions and interpretations from what was in the original manuscript, an edition can be both a scholarly and performance edition.

Creating your own Choral Edition

Following the directions outlined below, create your own researched edition of a work for study or performance, and consider making your edition and scholarship available to others. Here are the steps:

1. Identify the best primary source or reliable secondary source(s):
   a. If an original source is available, consult this as a primary source.
   b. If more than one original source is available (copy, revision, etc.), consult each copy and compare the sources.
   c. If reliable secondary sources are available, consult and compare all secondary sources.
2. Take into account all versions deemed reliable for the desired edition:
   a. The intent is to discover, as best as one can, how carefully the source mirrors the composer's final intentions for the work.
3. Consider the notation devices used during the period of the original work:
   a. Make editorial decisions on how best to convey these notes to a modern performer.
   b. Note changes made to the score by way of footnotes and parenthesis.
4. Consider the performance factor for the era the work was composed, and consider the issue of performance is a modern setting:
   a. How was the work intended to sound when it was originally written?
   b. How can the original intentions be conveyed to a modern performer?
   c. What did performers know to do during the era this piece was written that is not indicated in the score (and that modern performers would not necessarily know to do today)?
   d. How can such performance practices be conveyed to a modern performer?
5. Decide who is the intended audience for the edition you are creating:
   a. Is this a historical edition for study only?
   b. Is this a performing edition for ease of performance only?
   c. Is this a historical/performance edition, which shows historical editorial changes, but in the context of a practical, performable score?
6. Indicate decisions made in the final edition:
   a. Either by footnotes or parenthesis, show what decisions were made that varies from the original source.
   b. Provide a cover page that indicates editorial decisions.

Conclusion

For the conductor, the ethics of conveying the intentions of the composer should weigh heavily in the building of a program. The choice of the right choral score and edition, and confidence in the editorial practices that went into the creation of that score, are the foundation for the creation of a confident choral program.

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Choral World News

Cantonigròs International Music Festival
Andrea Angelini

"Sounds of June" International Choral Competition, Petrinja, Croatia
Andrea Angelini

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Cantonigròs International Music Festival

Andrea Angelini
ICB Managing Editor

Cantonigròs: a delightful village in the Pyrenees where the brick-faced houses display bright red geraniums in their window boxes. Small as it is, the village is well-known, having been for the last twenty-eight years the venue for a major Music Festival. This event takes place out of doors, trusting that the July days will always be sunny. The Festival welcomes Choirs and Dance Groups from all over the world, and every year provides stirring moments. This event is not just a meeting of immensely differing cultures, but also a meeting of people, individual persons who all come away greatly enriched by this kaleidoscope of sounds and colours. Catalonia is a proud land: proud of its history, its traditions, and its language. "I have a long-term project in mind" says Josep Maria Busquets, President of the Festival. "I want to found a multi-purpose theatre large enough to accommodate the Festival audiences, and adaptable enough to be used on other occasions as an auditorium for plays, for chamber music, and so on." Here at Cantonigròs, the whole world parades before you as you watch and listen, enthralled by the sound of the many choirs and by the energy and vitality of the various dancers. The musical instruments used and the colourful costumes combine to communicate instantly the spirit of a people. Narendra Kotiyan, President of the Jury responsible for evaluating the dance groups, remarks with obvious approval: "They are traditional", referring to the Città di Canicattì Folk Group from Italy, which won first prize. The days of the Festival are very full, enlivened with varied events which are played out against the magnificent backdrop of the mountains; and in the evening, when the concerts are over, the lights of the nearby villages and the deep silence of the woods keep you company. Faultless and very highly trained, the Choir of Santo Tomas University, Manila (Philippines) was the winner in the Mixed Voice Choirs and Folk Music Choirs classes; well-trained and very attentive to their conductor the young members of the Hangzhou Aiyue Tianshi Choir (China) who took first place in the Children's Choirs class. The much-applauded winner of the Female Voice Choirs class was the Cantilena Choir from Prague (Czech Republic).

And of course, a visit to nearby Barcelona is a "must". The innate friendliness and "joie de vivre" of its inhabitants extend a very warm welcome to visitors to this splendid city. Among the many highlights of the city, the magnificent fourteenth-century Cathedral – situated at the heart of the Barrio Gotico – has twenty-eight side chapels with superb Baroque altarpieces, and the Sagrada Familia, Gaudì's unfinished masterpiece, is utterly captivating. The famous architect's creation combines simple plain materials – wood, rough-hewn stone, fragments of brickwork – with meticulously-worked wrought-iron and stained glass. From Cantonigròs, you can also visit the little town of Cadaqués, somewhat remote at the end of a bumpy track, where the peaceful atmosphere evokes everywhere the great artist Salvador Dalì.

For information on the Cantonigròs Festival, visit: **www.fimc.es**
E-mail: ***aangelini@ifcm.net***

Translated from the Italian by Gillian Forlivesi Heywood

Sounds of June

International Choral Competition, Petrinja, Croatia

Andrea Angelini
ICB Managing Editor

On arrival in the little town of Petrinja, you are welcomed by the all-enveloping scent of the ancient lime trees, although the June air is none too warm. The atmosphere, however, is warm and friendly, and made festive by the presence of so many youth choirs, so many young voices, vivid and dynamic. The "Sounds of June" International Choral Competition is taking place here in Petrinja, Croatia, for the third year. Choirs from Zagreb and from a number of other towns in Croatia and neighbouring Slovenia have followed one another on the stage in the two classes of the competition: Classical Choral Music and Choral Folk Music. The rich variety of the music performed reflects the richly varying landscapes of this country shaped like a boomerang, stretching from the slopes of the Julian Alps in the west to the plain of the ancient region of Pannonia in the north-east. An attentive and participatory audience welcomed the winners selected by the Jury comprising Branko Starc (Croatia), President, Andrea Angelini (Italy), and Bojan Pogrmilović (Croatia). The Grand Prix was awarded to the 'Dišpet' ensemble from Zagreb, directed by Jurica Bošković. The same choir, performing the traditional piece 'Procvala grana ljiljana' harmonised by Joško Ćaleta, also won the prize awarded by the Association of Croatian Composers for the best performance of a piece written by a Croatian composer. Out of doors the temperature dropped considerably with the unexpected arrival of a heavy summer mist but inside the Auditorium the busy to-ing and fro-ing of people preparing for their performance on stage or going to join the various groups gathering spontaneously in surrounding rooms, kept the atmosphere warm and welcoming.

Well-deserved applause went to Snežana Ponoš (Croatia) and Marjetka Podgoršek Horžen (Slovenia), recognised as the best directors. Music traverses time, evolving, experimenting, linking closely with a place, touching the emotions, telling of people and events, dreaming. Composers, like historians, may narrate their own times or range further afield. The first prize in the Choral Composition festival was won by Bruno Vlahek (Croatia) for his setting of 'Laudate Dominum'. And speaking of writing – writing music, but not only music – we owe to Slavoljub Penkala of Zagreb the invention of a little gadget destined to revolutionise writing: the fountain pen. The brilliant inventor opened the first factory for producing fountain pens in 1911, and immediately met with huge success, so much so that the name Penkala became a synonym for the pens he produced.

If it is true that environment forges character, apart from one's personal inclinations, it is equally true of music: many-faceted and widely differing musical experiences nevertheless have a common denominator, intrinsic to the formation of character. Character may be formed gradually, or it may be a sudden whirlwind, like a gust of the cold, dry 'bora' which in this part of the world has been known to reach 100 km an hour. The 'bora' has its positive side, too, since it clears the air and also the surface waters of the sea, making them clear and transparent.

And last but not least, the local cuisine also deserves a mention. Croatia is a composite country, which makes for great variety even within a relatively small region: from harsh stony Istria to Slavonia and Barania, where crops abound, to the coast and the riches offered by the sea. In short, there is something for everyone!

For further information visit:
www.choralcroatia.com

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Translated from the Italian by Gillian Forlivesi Heywood

The Award Ceremony

The 'Dišpet' ensemble from Zagreb

The Petrijna Theatre

JuiceBox. from Germany Receives the Leipzig A CAPPELLA Award 2010

Press Release by
Janette Riebeck

More groups than ever had the chance to present themselves within the 4th International A CAPPELLA Contest Leipzig 2010 in the crowded Mendelssohn Hall of the Gewandhaus Leipzig. During two days of competition, 20th and 21st May, 14 groups coming from nine European countries performed a various and ambitious program on stage. Especially one group could convince the jury, headed by Simon Carrington (founder member of the King's Singers), in all criteria. The six singers of JuiceBox. from Hanover/Hamburg (Germany) won the Leipzig A CAPPELLA AWARD 2010 and a prize money of 2.000 euro. Furthermore the group is invited to perform their own paid prize¬winner's concert within the 12th International Festival of Vocal Music "a cappella" (18th till 26th June 2011).

The winner group **JuiceBox.** had the chance to perform at the closing concert of this year's International Festival of Vocal Music "a cappella" in the Great Hall of the Gewandhaus Leipzig. During this concert the group convinced with their charming entertainment and their various program, a mixture of jazzy melodies and intoxicating vocal electro pop music, so called "e cappella music", supported by a grooving beatbox, which demands full physical exertion.

Two groups received the second prize and a prize money of 1.000 euro: **Wortart Ensemble** (Germany) and **Voicebox** (Sweden). The Russian women of **Aquarelle** achieved the third prize and 500 euro. For

the first time, this year the audience was allowed to vote for their favourite. It was **Wishful Singing** from the Netherlands who received the Audience Award and gained 500 euro.

The 5th International A CAPPELLA Contest Leipzig will take place from 23rd to 26th June 2011. Further information about the application will be available in July on the internet website:
www.a-cappella-contest.com
E-mail: info@a-cappella-contest.de

10th International China Chorus Festival

28 July – 2 August 2010

Andrea Angelini
ICB Managing Editor

It isn't a secret. There is a country that is working hard to become a world leader: we are talking about China. This intent to emerge is evident in every sector, also in music. The great general desire to come to know European and other overseas culture, to study it and to leave behind decades of isolation brought about for geographical, politic and social reasons, is remarkable. In July, the 10th China International Chorus Festival was held in Beijing, with a huge number of choirs participating. The city of Beijing is the heart of China: history, culture, language, food and everything else revolves around it. "Singing becomes a true instrument of personal expression that elicits the very deepest of human emotions. Then, when singers are put side by side, it has the potential of generating a unique level of openness and honesty. It pulls people together into a unified *one* that transcends geo-political and cultural boundaries" says Michael J. Anderson, Interim President of the IFCM. And between the many concerts one could enjoy the interesting visit to the Forbidden City, a stroll across the magnificent Tiananmen Square, the bustle of umbrellas to shelter from the heat, the smell of roast duck, the thousands of bicycles everywhere, the aviaries at the windows. The choirs expressed their passion for musical activity through good preparation, continuous attention to the conductor and the commitment of individuals to benefit the entire choir. All this was supported by a truly efficient organizational staff. A computer and a cup of tea: technology, modernity and respect for traditions coexisted at any time. They must be safeguarded, as must be the "hutongs" which, with their courtyard houses, represent the essence of Old Beijing. Many of these bear the names of businesses that used to operate in the streets: Cotton's Hutong, rice's, tea leaves' … "Choral music is a harmonious chord of wonderful singing, it is the soul associated with grace and beauty" – these are the words of Zhanng Yu, President of China Art Entertainment Group. Dynamism and industriousness are the salt of an ongoing transformation, in the choral scene as everywhere else. The ideas are many and crowd the mind, as do the colorful kites that intertwine and then float off into the infinity of the sky.

For more information visit
http://en.cicfbj.cn/

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Revised by Irene Auerbach, UK

Photo: Andrea Angelini

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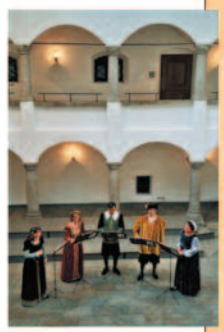

OUTDOOR PERFORMANCES

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What A Wonderful World!

Corona Children's Chorus Camp 2010

Sanna Valvanne
Conductor and Music Director of
the Corona Children's Chorus Camp

Photo: Tero Pajukallio

Nearly hundred children are singing before me with their faces shining, eyes glowing and whole beings fully engaged. People are gathered at the park in front of the Queens Museum of Art, in New York, to hear the first ever Corona Children's Chorus Camp perform. Just 2 weeks ago, when the camp started, most of these children had never sang in a choir before, some had never sung at all. This is the first concert and time ever to be on stage for most of them. The sky really is blue and the sun shining, just like in the song "What a Wonderful World", which the children are singing from their hearts.

The concert and the camp have been like a miracle and a realized dream. Only half a year ago, I made the plan for this camp. My friend, Alvaro Rodas, asked me to create a choir project of my dreams for children and youth in Corona. This was the first step in his El Sistema inspired youth music project, in New York. I had no limitations, since everything had to be created from scratch anyways. It was inspiring to have this freedom, and to plan the best kind of opportunity I could imagine for children who normally don't have it to experience the uplifting and life-changing power of music making.

Corona is a lively, dense and 80% Hispanic neighborhood in Queens, New York. Almost half of all the adults there haven't finished high school, and about 20% live below the line of poverty. No large community music programs oriented to its youth exist there. Through creating music education programs with youth choirs and orchestras, Alvaro's goal was to transform and improve the life, not only of the kids, but of the whole area. His model came from the Venezuelan Youth Orchestra Movement, also known as El Sistema, lead by Dr. José Abreu, which had succeeded to do this for 35 years in Venezuela and other Latin American countries. Originally a professional percussionist and arts administrator from Guatemala, Alvaro was one of the first 10 people trained last year in the Abreu Fellowship Program, at the New England Conservatory, in Boston.

I was very familiar with the phenomenal Venezuelan Youth Orchestra and Choir movement, and happy and honored to be part of it now through the camp. I knew well the Venezuelan Choral Masters, Alberto Grau and Maria Guinand, and had met Dr. Abreu and Gustavo Dudamel through Erkki Pohjola. I had given workshops in Venezuela. In Guatemala, with Kari Ala-Pöllänen, we had initiated a children's and youth choir movement, inspired by the Venezuelans. I had witnessed the power singing really has, to change lives and make social improvements. The mission was to do it now in Corona.

My plan was ideally to have about 100 kids, ages 9-15, rehearsing for 2 weeks, with enough breaks for playing and eating, as well as a weekend, and some non-choral activities in between. My goals for the camp were the same as what my creative and holistic choral method "Making Music with Body and Soul" is always about:

1. To awaken in the kids the love and enthusiasm for music and singing, by sharing mine with them.
2. To introduce them to songs of different cultures and styles using movement, imagination, drama, creativity and fun exercises in the process.
3. To show them what all they can do with their voice, and how fun it is to sing and play with the voice.
4. To free and open them up, so that they can express themselves and music freely and happily with their voice and their whole beings.
5. Shining like stars, to share the joy of singing and music making with everyone in a closing concert.

Alvaro really worked hard to make the impossible possible. The first Corona Children's Chorus Camp successfully took place in Corona, Queens, New York, 9-21 August, 2010! All of what I had planned, and much more happened. Approximately 100 singers, ages 6-16, stayed through the whole camp. We had as many boys as girls. In the 10 days with them miracles took place. First, many of the participants were very insecure, shy, and nervous, and I could hardly hear their voices. But each day, moment by moment, these beautiful and totally inexperienced young people opened up, giving their attention, voices, and beings to the music and singing, more and more. They learned 12 songs in 13 different languages from around the world, with different styles, sounds, movement, harmonies, solos, in accapella, and some with different instruments. They learned everything by heart and all by ear.

In such a short time these kids became shining performers and brave soloists singing in front of audiences not only at the final concert. Because the project drew incredible amounts of attention from the media, the choir ended up also performing at a live TV-Show, to New York City Mayor Michael Bloomberg at an impromptu street performance, and to numerous newspaper and radio reporters.

The singers truly became a team, a real choir, and one voice. They learned, developed, practiced, and worked so hard in the middle of the summer heat without even any air conditioning or chairs. They didn't have any previous knowledge of what a choir is, sounds like, how a rehearsal is, how one behaves at a performance, what musical terms mean, what singing in tune or out of

tune means, or about dynamics, silent breathing, making the music and the voice flow, etc...Everything had to be taught and shown from the scratch. All my experience, method, techniques, tricks, imagination, creativity, patience and faith were put in to test and real use. And they did learn!! Even though I knew children are capable of anything, I still was mind-blown how it all was possible.

Without the fantastic team of 8 music teachers it would not have been possible. They participated in the choir, received training from me, assisted and managed the coordination of the camp, took care of the kids, and enabled the camp to run smoothly. They made it possible for me to attend to the singers also individually. I think why the kids became so engaged in the choir, was partly because during the camp I decided to listen to them all individually and give voice instruction. Just for a few minutes each, but it did the magic. Most of them had no idea until then how good they sounded, and that they actually could sing.

Taking the time to talk with some of the more troubled kids individually I found out how I needed to explain to everybody that each voice mattered, each one of them was equally important to the choir, and to be a choir we needed all of them. Just like in a soccer team. Just like in life. And not to give up. That to become really great in something, one had to work hard, even when it didn't feel fun. It would be worth it and bear great fruit. They needed to hear all this, and that they had all it takes to become great. And they became so great! At the final concert they remembered everything I had taught and gave their ultimate best. Without any previous experience, and in-spite of all the challenges an outdoors concert brings to even experienced performers, they sang better than ever before! I even had 24 soloists

Photo: Sergio R. Reyes

Singers with Sanna & Alvaro after concert

from the choir singing fearlessly by themselves to a microphone at the concert, sounding fantastic.

After the concert one mother expressed her gratitude for the kids receiving this chance, in a loving environment, to open their hearts and connect to their feelings. Thanks to the healing effect of the camp, she said her daughter had for the first been able to cry and express the pain of the parents' divorce. All the parents wanted the choir to continue. It should, and the rest of Alvaro's Music Project should come true too. Just like in Finland and Venezuela, where high quality music education programs have been made available for everyone regardless of their financial or social status, nothing should stop these kids here in the USA, or anywhere, from receiving these opportunities. I am forever grateful and moved by the generosity of Freddie and Myrna Gershon, who donated almost all of the money for the camp. They made it completely free for the kids, gave us hope for the future, and showed us that it is possible!

The effects of the camp were transforming to all of us. Mayra, a little girl at the camp, gave me a beautiful drawing she had made. She had created an image of us, the camp and our theme song "What A Wonderful World". There were hearts, flowers, rainbow, sunshine, and trees flowing out from a brown brick building, exactly like the Louis Armstrong Recreation Center/ELMCOR where we rehearsed. It revealed to me the most important lesson of the camp: The circumstances don't have to be perfect, but we can create a wonderful world with our music, love and play. We have that power. Music has that power. And that's what we did at the Corona Children's Chorus Camp. We created a wonderful world inside and outside us. The kids, their shining faces, pure hearts, innocent spirits, bright voices, the songs, games and making music together generate so much joy, love and beauty, revealing the wonder in everything. What a Wonderful World indeed!

Sanna Valvanne *is an innovative conductor, originally from Finland. She is recognized worldwide for her creative and holistic choral method: "Making Music with Body and Soul", which combines vocal expression with movement and drama. She is a former singer, assistant and vocal trainer of the world famous Tapiola Choir, with a Masters Degree in Music from the Sibelius Academy. Sanna lives in the USA and is a popular clinician, guest conductor and performer with choirs around the world.*

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Festival Youth Choirs in Movement

Shows Cheerful and Fun Choral Music

Press release by
Sonja Greiner
Europa Cantat Secretary General

Bonn, 11.7.2010 – On July 10th the festival "Youth Choirs in Movement" ended with two colourful, very diverse concerts. The Brückenforum in Bonn was filled twice on Saturday; there were more than 1.000 people in both final concerts, participants and local audience who had ventured to the place despite extreme heat. On stage mixed ateliers with up to 150 singers presented choral music of all kinds. The programme went from meditative improvisation with music from Wolfram Buchenberg, to German Folksongs presented in a humoristic way, Indian songs from North-America, the famous Japanese "Sakura" and even pop and rock for choirs. "I would never have believed that a choir concert can be so much fun" was the comment of one of the young people in the audience after the concert – he was probably especially fascinated by the presentation of the atelier "Sing & Swing" which presented pop songs in a kind of Live-Disco with coloured lights, combo sounds and break dance. The audience jumped up, clapped and danced even during the last song of the festival, the first performance of Harold Lenselink's Song "Today".

On July 7th about 500 young singers had arrived in Bonn, coming from different parts of Germany, Belgium, Bulgaria, Estonia, Greece, Iceland, Israel, Russia, Spain, Switzerland and even Hong Kong – China. They mostly stayed in families with choirs from Bonn and the surrounding region which also participated with around 500 people. Europa Cantat President Sante Fornasier and the Lord Mayor of Bonn Jürgen Nimptsch, patron of the event, opened the festival together in the frame of a welcoming concert in which three choirs sang in representation of all participants – a local choir from Bonn and the choirs from Iceland and Hong Kong. In order to bring the singers together, prepare the common singing in the workshops the following days and introduce the subject of the festival "choirs in movement", Hans Cassa and Panda van Proosdij from the Netherlands improvised a sung chocolate recipe with the audience between two choirs.

On Thursday 20 choirs presented themselves in 2 hours so that all participants could listen to each other. The concert showed a vast variety of types of choirs, styles and ages. There were choirs with six to seven year olds, girls' choirs, mixed youth choirs and even a pure boys' choir with young boys and young men from Estonia. Sometimes there were only 9 singers on stage, sometimes there were over 50, some sang folk songs or contemporary music from their country, others chose pop songs or spirituals, and almost all of them moved in some way.

On Friday the choirs were distributed in halls and churches all over town and in the surrounding region, with two or three choirs per concert singing for each other and for the audience and in some cases even singing some songs together.

Choral conductors had a very special additional offer – the renowned conductor and educationalist Zimfira Poloz from Kazakhstan, living in Canada, showed in an open rehearsal with the Schedrik Choir from Germany, with which methods she improves the vocal work of the children, how she manages to produce a specific sound or how it is possible to create different moods in a concert.

The festival ended with the highlights, the two atelier concerts on Saturday. The singers of the festival had worked for three mornings in internationally mixed workshops conducted by renowned conductors and had learned new songs and with movements. They learned everything by heart, with texts in German and English,

Photo: Europa Cantat

Participants of workshop 3 "Musical Journey aorund the World" dir. Sanna Valvanne, Finland
Final concert 10 July

Estonian or Japanese and practiced all movements including getting on and off stage. The result of the work was presented to the other participants of the festival and the Bonn audience on Saturday. In the first concert it was mostly the younger singers performing – they sang songs like "Prinz Ali" or the "Monkey Song" as well as "Singin' in the Rain" and the German Folk Song "Wenn der Pott aber nun ein Loch hat" but also "Silere et Audire" by Wolfram Buchenberg which Yoshi Mathias Kinoshita (Japan/Germany) started with an improvisation. The audience was noisy, nothing seemed to be happening on stage after the previous workshop had left – then suddenly small groups of 5 singers sitting all over the hall in the audience started talking in different languages and shouting things to each other, as if they were undisciplined listeners.

The second concert started with many choirs singing the „Bonn children's hymn" together, a song which the Lord Mayor of Bonn Jürgen Nimptsch had initiated when he was still director of a school. The Chorus ("Let us all be one big fam'ly, joined together here in Bonn") was sung by everybody forming a huge choir with 1,000 voices. Pavel Brochin, Artistic Director of the festival, thanked the atelier conductors for their impressive work over the three days; Sonja Greiner, Secretary General of Europa Cantat thanked the subsidizers and sponsors, the families which had hosted children and young people from abroad for four days, and the small team which had made sure that the organisation behind the stage went well.

The young singers in the audience were delighted when shortly before the end their atelier conductors and choir conductors went on stage together with the team to form a "choir of conductors" performing "You've got a friend" with Kjetil Aamann at the piano – and showing that they can not only conduct and organise but also sing.

Photo: Europa Cantat

Participants of Workshop "S(w)inging Boys" demonstrate under the direction of Hirvo Surva, Estonia, that even for boys, singing can be fun and cool and that boys can also perform like real males. 10 July 2010

At the very end, after the presentation of „Disco Survives" and „September" which brought a fantastic atmosphere to the concert hall, several choirs performed the song „Today" together, a commissioned worked composed by Harold Lenselink from the Netherlands. The text "Today I am rejoicing till the air is full of song, and today my feet are dancing, I am swinging all day long" fit the motto of the festival perfectly and the audience left the hall singing and full of swing.

„It was a wonderful festival", „The atmosphere was fantastic", „We learned so much", „Bonn is a great city", „It was very interesting to sing with choirs from other countries", „The concerts were so much fun" – these and other comments could be heard after the concert while the participants had food and drinks before they had to say farewell. A conductor from Bonn said enthusiastically that participating in the festival was like an intense conductors training on the highest level – and all that for free and at home. And many asked "When will the next festival of this type take place?"

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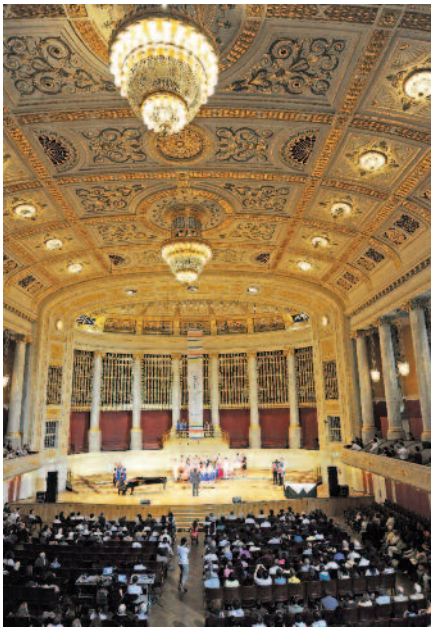
The World Peace Choir Festival 2010

Celebrates its Foundation

Press Release by
Sarah Linder
Austria

Final song with all the choirs



Photos: World Peace Choir Festival

The first World Peace Choir Festival for children's and youth choirs was staged in Vienna from 3-6 August. The choirs taking part in the hour of birth of the festival were the DO-RE-MI Children's Singing Studio from Telfs in the Tyrole, the Prague Philharmonic Children's Choir, the Pielach Valley Children's Choir, the Vienna Boys' Choir, members of the Calgary Boys' Choir from Canada, and seven choirs from the distant Chinese venues of Beijing, Sechuan, Guiyang, Jilin, Xi'an and Hefei.

Without exception the performances took place in renowned Viennese institutions as well as in the surrounding area. The Great Hall of Vienna University, the UN City, the stage at the Town Hall, the Rabenstein Cultural Centre, the Great Hall in Frankenfels as well as the Vienna Concert House transformed themselves into stages on which intercultural encounters took place, and on which the young singers displayed their talents.

Alongside songs typical for their countries which were offered by the individual choirs during the concerts, shared repertoire was sung by all choirs under the baton of Gerald Wirth, the musical director of the Vienna Boys' Choir. The audience was enchanted by the variety put on show by the choirs, the riches of songs, as well as by the folk costumes presented during the performances. During musical workshops on Israeli, Latin American and Austrian music, the young singers extended their musical as well as their cultural horizons with much amazement and fascination. Within the framework of the evening programme, successful concert performances were celebrated and new friendships initiated which span the world.

During the festival, the artistic committee under the leadership of Gerald Wirth selected particularly gifted singers from among all the choirs taking part in the festival, for the World Peace Choir. At the concert in the Vienna Concert House the World Peace Choir celebrated its first appearance and will now, in the coming years and using Vienna as a base, travel into the world to give concerts. The first concert tour will probably take the young singers of the World Peace Choir to China, in 2011.

The second World Peace Choir Festival will take place in Vienna from 25-28 July 2011. Next year further singers will be accepted into the activities of the World Peace Choir.

Choirs that are interested in joining us can gain information about the World Peace Choir Festival 2011, and register for it, at www.wpcf.at as well as at *info@wpcf.at*.

Translated from the German by Irene Auerbach, UK ●

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Rio de Janeiro and Buenos Aires

The Melodia! Festival is open to treble and mixed voice choirs from all over the world with esteemed guest conductors leading combined choir performances. with a professional orchestra. The festival also includes individual choir concerts at outstanding venues like the Winter Music Festival in Petrópolis, and Candelaria Cathedral in Rio de Janeiro. Also experience South American music workshops and a day of cultural outreach spent singing, dancing and drumming with Brazilian samba school students and members of the Cidade de Deus Children's Choir.

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2011: July 14 - 25 Joan Gregoryk, Guest Conductor
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Participating choirs perform at famous venues in three of Europe's most musical and historical cities: Vienna, Salzburg, and Prague, highlighted by the Grand Concert in Prague's Dvorak Hall of Rudolfinum. Perform in individual concerts and joint concerts at outstanding venues with a professional orchestra and a local choir. We invite leading children's choirs to apply for participation in this prestigious festival. It promises to be an unforgettable musical, cultural, and educational experience for all involved.

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La Fabbrica del Canto

Theodora Pavlovitch
IFCM Executive Committee Member

Old and new music, traditional and modern genres, a new view on the diversity of choral culture of our time – this is what the Festival "*La Fabbrica Del Canto*" brings to the international choral stage. To find the basis of its concept, we should have a look at the history of the event. In 1992 the Choral Association Jubilate based in Legnano (Italy) founded this festival with the general idea of offering a platform to the most innovative choirs, and of presenting different musical cultures. The competitive spirit, so typical for many events, has acquired an unusual dimension here. The choirs and ensembles gladly sing next to each other and exchange their musical experience, the conductors discuss and explore new ideas instead of competing for awards.

The name "*La Fabbrica del Canto*" (which could be roughly translated as "Melody Factory"), cuts the ties with all-too binding territorial references and describes in a synthetic and effective way the nature of the event. The term "Factory", apart from reflecting the creativity and the commitment that are specific to any form of art, combines tradition with modernity, referring at the same time to past environments like "laboratory", "atelier", "workshop", and touching upon a social dimension which is both contemporary and familiar to the local population. In this way a territorial reference is maintained and at the same time a trait that is peculiar to choral singing is underlined, namely the rootedness of its contemporary results in a centuries-long tradition.

This description gives us a sign about the general concept of the event. The idea of cultural diversity is the foundation on which "*La Fabbrica del Canto*" has been built. Discovering the richness of contemporary choral art is what makes the event so colorful and dynamic. Here even the most knowledgeable people will be surprised by something new and unknown. From Medieval and early Renaissance music to most attractive new genres – all epochs, different fields and styles of singing can be found in the programme of the event.

And most importantly: apart from its cultural aspect, the festival is also developing the idea of uniting music and solidarity. This year "*La Fabbrica del Canto*" has donated an amount of 13.000 Euro to the Educational Centre San Maximilian in Dar Es Salaam, Tanzania for its educational programmes.

Over the nineteen years of its existence "*La Fabbrica del Canto*" has welcomed 86 leading choirs and ensembles from Europe, Africa, Asia and America. Their names listed in the festival's booklet give a clear indication of the high quality of the event.

Participants in this year's edition of "La Fabbrica del Canto" were choirs and ensembles from eight different countries on four continents. Africa was represented by the Nelson Mandela Metropolitan University Choir conducted by Junita Van Dijk. The Tokyo Ladies Consort Sayaka conducted by Ko Matsushita brought the spirit of Japan. Coro da Camera Coralina and their conductor Alina Orraca (well known to the festival's audience from their participation last year) again supplied a wonderful exposition of Latin American music in parallel with European developments. Europe itself was represented by five different choirs and ensembles: the Ellerhein Choir from Estonia (cond. Tiia Ester Loitme), Mikrokosmos from France (cond. Loic Pierre), SPD Jedinstvo, a mixed choir from Bosnia Herzegovina (cond. Nemanja Savic) and, last but not least, two famous vocal ensembles: Talla from Finland and Vocaldente from Germany.

More than 50 concerts in different towns in Northern Italy over the period 3 June– 1 July, two Choral Marathon Days in Milano (12–13 June) – these in brief are the statistics of the festival's programme. At the end of the event the host choir Jubilate performed *Vespro della Beata Vergine* by Claudio Monteverdi in Legnano, Brescia and Caravaggio. Their partners in the performances were the soloists from Singer Pur vocal ensemble and Gruppo Instrumentale Jubilate under the baton of Paolo Alli, the founder conductor of Jubilate choir.

An amazing choral feast with valuable music and a large perspective – this is "*La Fabbrica del Canto*". The vision of Paolo Alli and the Jubilate Choir Association will bring us to the future editions of the festival and will make their dream, a big choral event within the framework of EXPO–2015 in Milano, come true.

Avanti, cari amici!

E-mail: theodora@techno-link.com

XXth Choralies A Cœur Joie Festival.

Vaison la Romaine, France, 2-10 August 2010

Jutta Tagger
Former Managing Editor, ICB

"A Festival - A Passion"

The emotion is always intense when one enters the magnificent Roman Theatre of Vaison la Romaine in Provence. As always, the evening starts with Open Singing and then continues with a choral concert, a cappella or with orchestra and soloists, or even creative staging, performed by hundreds of choralists or a small vocal group.

This twentieth festival with its up to 6,000 music lovers who came to learn, sing and listen to beautiful choral music of all origins, traditions, styles and epochs, met the highest expectations.

Since its beginnings, in 1953, the festival has been open to the world through its music, participants and conductors. And the Songbook is witness to this multicultural spirit.

The programme included workshops of eight, five or three days' length (the latter, called "discovery workshops" did not culminate in a concert). There were also one-day workshops ("One conductor, one day") and more. There was something on offer for every taste and age.

In addition to the big special concerts at the Roman Theatre (cf. special box), numerous musical activities and concerts took place every afternoon, in the cathedral, in churches, gyms and tents, presented by the workshops, the A Coeur Joie regions and individual choirs. There were also places where one could meet for a drink or a discussion, e.g. the "Conductors' Forum" or the "Carré Jeunes" (Meeting Point for Young Singers), or listen to conferences, sing, etc. Musical activities also took place in public places; the traditional parade, the theme of which this time was "The Seasons" is also worth mentioning. On one evening the choirs went out of Vaison to give concerts in the surrounding area.

A novelty: Open Singing, under the capable and joyful direction of Néstor Zadoff from Argentina, and the breaks between the different parts of a concert were filled with short musical sketches by a very funny vocal trio from the city of Lyons, called Triplex. There was no time to get bored between the different parts of an evening.

The Choralies have always presented a first performance of a work written by a French composer for the occasion. This year, the composer was Patrick Burgan; his work, called Figures, on a poem by Pierre Caumeil,

XXth Choralies festival 2010 - Evening Concerts at the Roman Theatre

Opening concert
- Calliope women's choir (France, cond. Régine Théodoresco)
- Ensemble Sequenza 9.3 (France, cond. Catherine Simonpietri)
- Schola Juvenil de Venezuela (cond. Luimar Arismendi & Ana Maria Raga)

Offenbach Follies
- Solistes de Lyon (France, cond. Bernard Tétu), and Percussions Claviers de Lyon (France, cond. Gérard Lecointe, France),

Soirée 20! (20th anniversary concert)
- Tenebrae vocal ensemble (U.K.; cond. Nigel Short)
- French Youth Choir (France; cond. Fred Sjöberg, Sweden)
- Fusion youth choir (cond. Mick Wagner)

Rhythm and Songs
- Percussions Claviers de Lyon (France)
- Witloof Bay vocal quintet (Belgium)
- Voces8 vocal group(U.K.)

"Dogora" by Etienne Perruchon (France)
- Workshop concert (cond.Vincent Coiffet) with the Orchestre Symphonique des Alpes (France) and the Vaison-Ventoux children's choir (France; cond. Martial Renard, France)

Vocal Jazz
- The Real Group (Sweden)

From Earth to Heaven
- Robert Ray: Gospel Mass (workshop) and Jazz Trio, cond. by the composer (USA)
- Faust (workshop "Between Heaven and Earth" and the Orchestre Symphonique des Alpes, France; cond. René Falquet, Switzerland)

Closing concert
- Nils Lindberg: Requiem (workshop and Usine à Gaz big band (France), cond. Fred Sjöberg, Sweden
- Handel: Saul, extracts (workshop, cond. Mark Shapiro, USA)
- Beethoven: Fantasy for soloists, choir, piano and orchestra op. 80 (soloist: Nathanaël Gouin-Mossé, France, and the Orchestre Symphonique des Alpes; cond. Martial Renard, France)

Open Singing: Néstor Zadoff, Argentina

...XXth Choralies A Coeur Joie Festival

"Sequenza 9.3" conducted by Catherine Simonpietri

Public performance of the Atelier 1 "Poésie des musiques baltes et nordiques", conducted by Aarne Saluveer

Schola Cantorum de Caracas

Audience in the Roman Theatre

All Photos: Dolf Rabus

is a beautiful piece and was performed by a group of singers from the Rhône region under the direction of Christine Morel, with the composer present. Mr. Burgan also participated in a panel discussion "Composing today for Amateur Choir". Aspects dealt with included writing, distribution and reproduction of the piece, the "specification sheet" for the commission, the importance of the text, et al.

This twentieth Choralies festival also provided an opportunity to present an exhibition about the life of the festival since 1953 in the cathedral cloister, together with a souvenir booklet.

The Choralies festival requires the help of more than 400 volunteers. They had come from France or elsewhere. Without them and the assistance of the technical services of the city, it would be impossible to organise such an event every three years in a small place like Vaison, without adequate infrastructure (except for the Roman Theatre). Everything has to be reinvented, recreated every time in order to welcome thousands of singers in good conditions (lodging, food, rehearsal and concerts venues, stage control, communications systems …). All of this is done with a big smile!

Again, the festival in this "European Choral City" was an exceptional event; beautiful and full of human warmth.

Thank you to all who contributed to this success!

E-mail: jutta.tagger@wanadoo.fr ●

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Growing Choral Communities
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Cat-song expressions, Corona Children's Chorus Camp 2010 (photo: Sergio R. Reyes)

World of Children's and Youth Choirs

Let's Talk Method: Placement

Cristian Grases

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

Please contact Cristian Grases, Editor

E-mail: cgrases@gmail.com

Let's Talk Method

Placement

Cristian Grases
IFCM Board Member

In this new installment of *Let's Talk Method* I would like to explore an important and often downplayed aspect of our profession: placement. The strategies and techniques to place our singers have repeatedly proven to be one of the most important logistical decisions a conductor must make. Every ensemble has different needs according to their rehearsing and concert venues, their size, their technical abilities, their repertoire, and also their conductor's preferences. However, here are some general ideas that might help in the decisions making process of our extensive community of conductors worldwide.

Some ensembles are able to select their members based on an audition process and other ensembles accept any and all singers that approach them with the interest and passion for choral singing. Regardless of this fact, every conductor should take the time to hear each member individually and try to find the most appropriate combination of singers within the space. For each chorister the conductor should pay attention to a wide array of qualities in the voice (such as depth, brightness, power, breathiness, vibrato, among many others), intonation abilities, tonal memory, and without this being the least important, behavior and personality traits. This poses a tremendously complex matrix of variables that frequently leads to no perfect solution.

Weston Noble is the Johnson Professor Emeritus of Music at Luther College in Decorah, Iowa. He has an extensive career in successful performing, especially with Luther College's Nordic Choir. One of his most celebrated traits in choral performances is the tone quality he is able to achieve with his ensembles. He expresses that one of the decisions that helps to attain a better quality in the ensemble is the placement of the singers. Steven Demorest collected ten of Noble's lectures in a monograph entitled *Creating the Special World* published by GIA Publications. The fifth lecture collected in this work talks about auditions and placement. Here, Noble describes his voice placement procedure:

"*What ingredients determine blend between singers and the choir in totality? One must consider tone color, vibrato, pitch, physical height, size of tone, and rhythm. To evaluate the presence or absence of these factors the following general guidelines might be used.*

- *Find two people who have a natural vocal blend and have them sing together. These voices are your model pair.*
- *Having established a model pair, bring a third individual. This singer sings first to the left and then to the right of the first singer. Each time only the first and third singers are performing. The same process is repeated with the second singer. This person may become the new first singer, be placed between the model pair, be the new third singer, or none of the above.*
- *When you have the best spot, have all three sing together and then bring in a fourth individual and go through the same procedure. Ideally, each singer should blend with both the person on the right and the left—not just one individual.*
- *After the entire section has been placed in order, you might try flip-flopping them in a mirror image and hearing the entire section just to check the blend both ways. Sometimes the result is surprising!*"

When applying this procedure, I have found that darker voices tend to unify better and faster with brighter voices. So in the end I tend to organize each section with a succession of voices that looks like this:

dark--bright--dark--bright--dark--bright--dark--bright--dark

In many occasions a section cannot be placed as one single line. When splitting the line in two, the same alternation tends to foster a good unification of the voices. It could look something like this:

dark--bright--dark--bright--dark--bright--dark
bright--dark--bright--dark--bright--dark--bright

A conductor might want to choose a similar alternating pattern when placing the singers based on other important traits such as size and power of the voice, size and speed of vibrato, intonation abilities, music reading and solfege abilities, behavior and personality features, or simply based on experience. By alternating choristers based on their individual characteristics a conductor can create the ideal conditions for all singers to excel in their educational process and musical achievements, at the same time that he might be fostering an ideal unification of the voices resulting in a successful choral result.

Now that every section has been organized, the conductor must think of placing the sections to build the resulting ensemble. Much has been written about this and many publications offer alternative "maps" for building the ensemble. Here are some general ideas:

For treble voices

- Consider placing the Soprano 1 and the piano on the same side to improve overall intonation:

Soprano 1	Soprano 2	Alto

Piano (usually placed to the left of the conductor so the lid can open to the audience)

- Consider placing the Altos between both Soprano sections to improve intonation (top and bottom notes of chords will then be together):

Soprano 1	Alto	Soprano 2

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• Consider placing the Soprano 1 in the middle to improve balance and unification throughout the ensemble:

Soprano 2	Soprano 1	Alto

For mixed voices:

• Consider placing the Soprano section and the piano on the same side to improve overall intonation:

Tenor	Bass
Soprano	Alto

Piano (usually placed to the left of the conductor so the lid can open to the audience)

• Consider placing the Bass section behind the Soprano section to improve intonation (top and bottom notes of chords are together):

Bass	Tenor
Soprano	Alto

• Consider blocks instead of lines:

Soprano	Alto	Tenor	Bass

• Consider placing the Soprano and Bass sections together and in the middle to improve intonation and balance:

Alto	Soprano	Bass	Tenor

• All these 4-part mixed-voice structures can be split to create 8-part structures. The two ways of splitting that are most used are shown below and can be applied to any of the structures shown above:

Split by lines:

Tenor 2	Bass
Tenor 1	Baritone
Soprano 2	Alto 2
Soprano 1	Alto 1

Split by blocks:

Tenor 1	Tenor 2	Baritone	Bass
Soprano 1	Soprano 2	Alto 1	Alto 2

Top of Form

Bottom of Form

Mixed formations:

• Consider mixing each section only:

T1	T2	T1	T2	T1	T2	T1	T2	B1	B2	B1	B2	B1	B2	B1	B2
T2	T1	T2	T1	T2	T1	T2	T1	B2	B1	B2	B1	B2	B1	B2	B1
S1	S2	S1	S2	S1	S2	S1	S2	A1	A2	A1	A2	A1	A2	A1	A2
S2	S1	S2	S1	S2	S1	S2	S1	A2	A1	A2	A1	A2	A1	A2	A1

• Consider mixing each side of the choir independently:

T1	T2	T1	T2	T1	T2	T1	T2	B1	B2	B1	B2	B1	B2	B1	B2
S1	S2	S1	S2	S1	S2	S1	S2	A1	A2	A1	A2	A1	A2	A1	A2
T2	T1	T2	T1	T2	T1	T2	T1	B2	B1	B2	B1	B2	B1	B2	B2
S2	S1	S2	S1	S2	S1	S2	S1	A2	A1	A2	A1	A2	A1	A2	A1

or

T	S	T	S	T	S	T	S	B	A	B	A	B	A	B	A
S	T	S	T	S	T	S	T	A	B	A	B	A	B	A	B
T	S	T	S	T	S	T	S	B	A	B	A	B	A	B	A
S	T	S	T	S	T	S	T	A	B	A	B	A	B	A	B

• Consider mixing the entire ensemble:

S	A	T	B	S	A	T	B	S	A	T	B	S	A	T	B
A	T	B	S	A	T	B	S	A	T	B	S	A	T	B	S
T	B	S	A	T	B	S	A	T	B	S	A	T	B	S	A
B	S	A	T	B	S	A	T	B	S	A	T	B	S	A	T

or

B	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A
S	T	S	T	S	T	S	T	S	T	S	T	S	T	S	T
B	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A
S	T	S	T	S	T	S	T	S	T	S	T	S	T	S	T

Or any combination of all of the above.

Nowadays there is a strong tendency in many ensembles to not have fixed formations and to use the entire stage, and even the aisles in the audience, to create complete musical productions that combine singing, dancing, movement, and lighting. In these cases the possibilities for placement are infinite and are intimately related to the concept of the show and the repertoire selected. This is just another possibility conductors have to create a unique musical experience with their ensembles. In other words, choirs could choose to perform a portion of the concert with traditional formations such as the ones described above (and even switching between several formations), and then break the structures and perform in a free-standing formation or even moving during the performance.

These ideas on placement might help create practical solutions for certain ensembles, might encourage some conductors to explore new boundaries outside established traditions, or may just simply spark creative designs for innovative concert productions. In any which case, it is important to keep in mind that placement is another tool that conductors have to improve the quality of their ensembles, understanding the core principle that decisions that consider placement must contribute to the musical process and must not be taken capriciously, in which case could hinder the overall success of the musical enterprise.

Cristian Grases *obtained his Masters Degree in Choral Conducting under Alberto Grau and María Guinand in Caracas, Venezuela; and his Doctorate in Choral Conducting at the University of Miami. He is an award-winning composer active as a guest conductor, clinician, adjudicator and pedagogue in North and South America, Europe, and Asia. He is a Board Member for IFCM and a member of the International Artistic Committee for Songbridge. He is currently an assistant professor at the University of Southern California in Los Angeles, USA.*

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Composers' Corner

The Contenance Angloise – Part One

Graham Lack

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

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The Contenance Angloise – Part One

Harmonic and Melodic Practice in English Vocal Music from the Time of Dunstaple to the Present Day

Graham Lack

Abstract

The 'contenance angloise' is the period in English music between 1420 and 1500 still prized for an emergent, fluid polyphony and overt, systematic consonance. Vocal writing is distinguished by a more suave sound than that of the earlier music of the Middle Ages, a result of a new and liberal attitude to intervals previously classed as dissonances, most importantly the major third. Discussed below are the emergence of proto-tonality in English music of the 15th century, the 'Golden Age' of English music in the 16th century, the 'Second Renaissance' of Vaughan Williams and his followers in the early 20th century, and finally the development and adoption of distinctly madrigalian and new liturgical styles by English composers in the late 20th and early 21st century.

The attitudes of early music theorists to consonance and dissonance

Music theorists in the ancient world considered only the perfect intervals as consonant, the unison, fourth, fifth and octave. All other intervals were considered dissonant, a foreign notion to our ears today. Remarkably, this theory continued to be used in the Middle Ages, during which these 'perfect' intervals were given religious significance. Perfection was connected with the godhead; thus, all other intervals were somehow 'imperfect', i.e. tainted in some manner. There arose early on a concept of the consonant and the dissonant, which is why the major third and major sixth (minor intervals were yet not part of this theoretical construct) were treated as dissonances. It also explains why early polyphony, or 'organum', moved exclusively in parallel octaves, fourths and fifths. Today of course, thirds and sixths are 'our' most consonant intervals.

In Pythagorean theory, consonant intervals display simple number ratios. The original Pythagoreans were active in the 5th Century BC and restricted these ratios to simple ones using only the integers 1, 2, 3 and 4. The octave is, for example, 2:1, and the perfect fifth 4:3. Intervals involving integers greater than 4 were treated as dissonant. The major third was rendered 5:4, and the minor third, 6:5. Later authors such as Gioseffo Zarlino (1517-1590) expanded the ratios in works such as *Le istitutioni harmoniche* (1558), *Dimostrationi harmoniche* (1571) and *Sopplimenti musicali* (1588), and thus allowed new consonant intervals, to include the integers up to 6, embracing their inversions, too. All other intervals remained dissonant in his intervallic theory. Of equal significance is Zarlino's concept of intervallic resolution, whereby not only the interval itself was considered consonant or dissonant, but its tendency to resolve upwards or downwards to another interval was awarded similar credence within a harmonic system of what by now had become proto-tonality. Later authors such as Hermann von Helmholtz (1821-1894) developed a theory of intervals based on the harmonic series and drew up a 'beat theory' (see *Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik*, 1877, translated by Alexander John Ellis as *On the sensations of tone as a physiological basis for the theory of music*, reprinted by Dover, 1954). Here, consonant intervals lack perceptible beats, meaning that an exactly-tuned octave or fifth will not audibly beat. Carl Stumpf (1848-1936) offered a convincing refutation of this theory in 1898 with his own 'fusion theory', which makes forays into what was a new field of psycho-acoustics (see his 'Konsonanz und Dissonanz' in *Beiträge zur Akustik und Musikwissenschaft*, Vol. 1, 1883-1890).

Origin of the term 'contenance angloise' and a 'new art' in the 15th Century

In the 15th century English composers dominated the 'avant-garde' of European musical thought. Their music becomes sought after and many works survive in foreign sources only. The development of the 'contenance angloise' is easily traced to changes in style between, say, the *Salve scema sanctitatis* by John Dunstaple (ca. 1390-1453) and a work like *Stella celi* by Walter Lambe (1450/51-1504+). During the 1420s and 1430s there is evidence of contact between English and continental composers. The mature style of mid-15th century English music is the beginning of the international style of the early Renaissance, which the theorist Johannes Tinctoris (ca. 1435-1511) calls in 1476 the "new art…whose fount and origin is held to be among the English, of whom Dunstaple stands forth as chief". Dunstaple inherited the fauxbourdon style characterised by passages of parallel 6/3 and 6/4 chords – were these harmonies 'invented' and allowed before 5/3 root positions? With its "sweet sound" (Tinctoris), we are dealing here with a new musical language comprising an abundance of thirds and sixths, and which, significantly, leads to the use of full triads. This is the proto-tonality mentioned above.

An interesting literary source is the epic poem *Le Champion des Dames* by Martin le Franc (ca. 1410-1461). In the MS, a fine miniature depicts the two leading composers of the day: Guillaume Dufay (?1397-1474) and Gilles Binchois (?1400-1460). The poet served as secretary for Pope Nicholas V (1447-1455), and the anti-pope Felix V (1439-1449). In addition, he was in the service of the Dukes of Savoy, and frequently sought the patronage of Duke Philip the Good of Burgundy (1419-1467). Le Franc alludes to the

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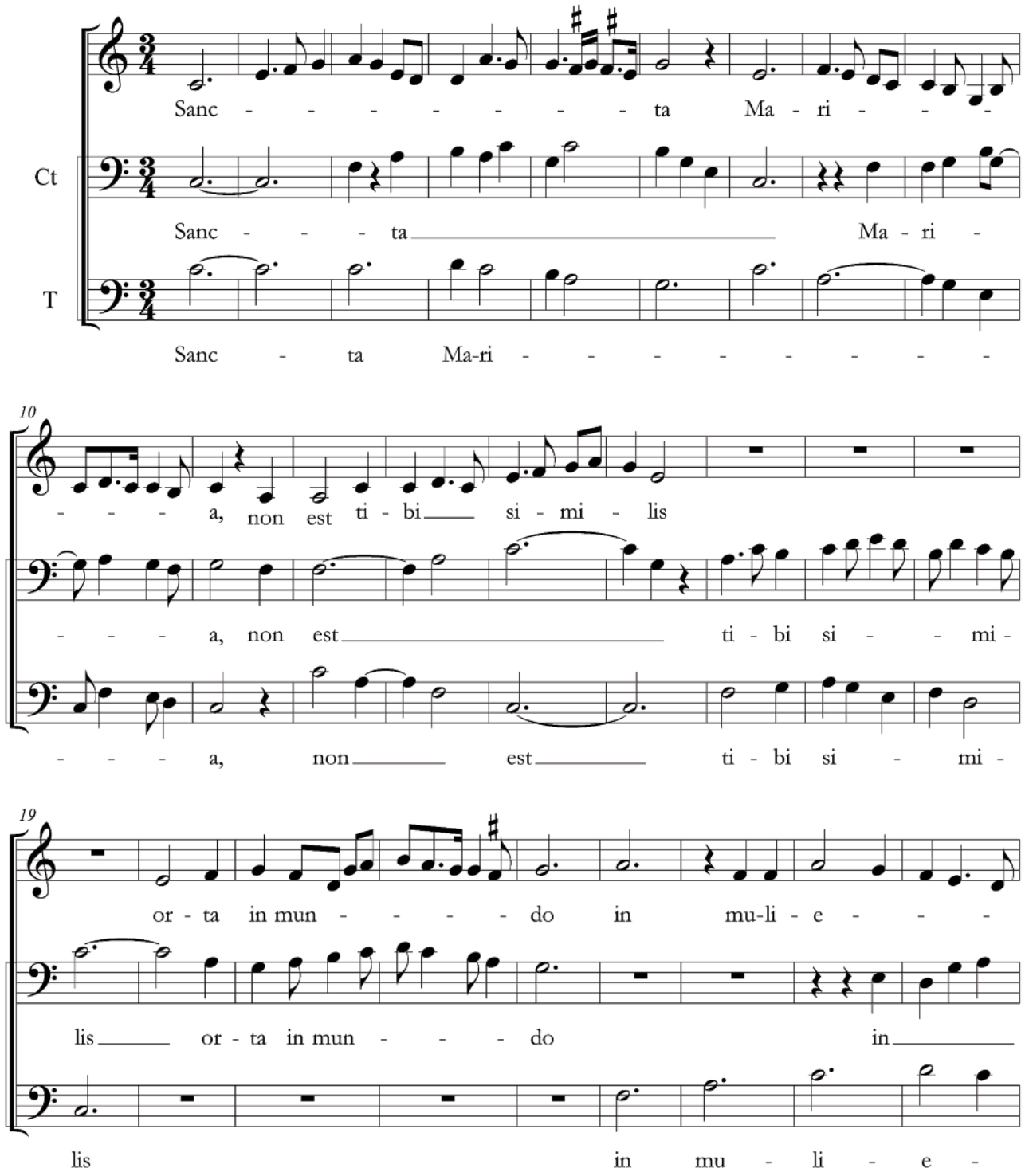
Music Example 1 - John Dunstaple: Sancta Maria

The rising figure in bar 1 of the upper voice, c-e-f-g-a-g, outlines by way of the fourth the major triad, before rising to the sixth and returning to the fifth of the scale. A typically melodious and arguably English stylistic trait of Dunstaple's music.

influence of Dunstaple on Dufay and Binchois. As Martin le Franc described it, this English 'countenance' or style was above all else, a sound: "a new practice of making frisk concordance...rendering their song joyous and notable". The sound resulted from the frequent use of thirds and sixths in the harmony and from a suppleness of rhythm and melody that was newly expressive, and which was taken over by Dufay and Binchois in forming the Burgundian style –the real subject of this passage in le Franc's poem.

It would however be unfair to give Dunstaple all the credit for the 'contenance angloise'; his pre-eminence is certainly merited, but several other composers deserve our notice, including Benet, Bedyngham, Forest, Frye, Plummer, Pyamour and Leonel Power (1370 to 1385-1445). The music of Walter Frye (fl. 1450-ca.1475) is preserved exclusively in continental sources. The most important MSS are those of the Burgundian court. Frye was younger than Dunstaple and maintained a presence on the continent after the former's death in 1453, when English influence gradually declined. Music Example 1 (John Dunstaple: Sancta Maria, p. 56)

The Golden Age of English Music: the Madrigal School of the Sixteenth Century

From the middle of the 15th century to the first two decades of the 16th century, England cherished an insular tradition, as it did at later points in history. The predilection for consonant intervals survived well into the next century: there is an unbroken connection between the music of Dunstaple and Frye, and Weelkes and Wilbye. The Eton Choir Book (compiled between 1500 and 1505) is the important source from the period, and preserves an extraordinary repertoire of polyphony marked by soaring melismas and a pan-consonant style. Real innovation in English secular music only takes place at the end of the 16th century, with the rise of the English madrigal. The Italianate features of the form are immediate, and occlude the earlier style of the little secular music surviving by composers of the early Tudor period such as Robert Faryfax (1464-1521).

The immediate impetus for madrigal composition in England is traced to the Italian Alfonso Ferrabosco 'The Elder' (1543-1588), employed in London in the 1560s and 1570s at the court of Queen Elizabeth I. His works proved popular and inspired imitation by indigenous composers. But important collections such as Nicholas Yonge's *Musica transalpina* of 1588 and his second *Musica transalpina* of 1597 – containing "Italian madrigalls Englished" – are a major influence too. Amongst the leading English madrigal composers were Thomas Morley (1557/7-1602), Thomas Weelkes (1576-1623) and John Wilbye (1574-1638). Morley is the only composer of the time who set verse by Shakespeare for which the music has survived. His melodic style remains popular today. Wilbye had but a small compositional output; his madrigals are distinctive, their expressiveness occasioned by an extensive chromaticism not to be confused with the Italian style. Weelkes also wrote highly chromatic music much in the Italian style.

The emergence of the madrigal is entirely characteristic of the Renaissance in general and Italian music in particular. The form was closely married to words, the poetry dominantly Petrarchan. Indeed, the nature of the Italian madrigal was defined by a close expression of the words: a path is glimpsed leading to declamatory solo-singing and opera itself. In the hands of English composers, the madrigal lent expression to the words and even indulged in some word-painting, but remained a musically determined form. The melodies were suffused with the native part-song, and relied less on strictly imitative counterpoint. The English demonstrated once again a gift for indigenous melody while recognising the dominance of the Italian madrigal. What emerged were a new form that merged with the English Air and overtly melodic solo-songs with instrumental accompaniment. The English madrigal was, then, neither wholly English nor justifiably Italian, the result – as so often – of fruitful cross-fertilization. This complex period produced much fine music. The lighter madrigal style that flourished in Italy in the 1580s enjoyed great popularity in England immediately thereafter, even though – in terms of the numbers of publications at least – the madrigal was a much smaller phenomenon in England than in Italy.

The popularity of Italian madrigals in translation, combined with developments in English poetry witnessed by the sonnets of Edmund Spenser and Philip Sidney, encouraged English composers to write madrigals using English verse. Such songs are typically light-hearted in tone. The texts are mainly pastoral or amorous or both, and are set to music admitting both short points of imitation but much homophony besides. The highpoint of this movement are surely the works of Thomas Morley, whose own light and brisk style was taken up by other English composers. In 1601 Morley published The *Triumphes of Oriana*, an anthology of madrigals by English composers in honour of Elizabeth I. The more serious Italian madrigal of the later 16th century had no great influence in England, even if some composers, notably Weelkes, Wilbye and Ward, developed the style, setting darker texts and using chromaticism and dissonance. The collection by Walter Porter (ca. 1588-1659) *Madrigals and Ayres* (1632), evokes Monteverdi's concerted madrigal style, particularly in the use of virtuoso solo and duet passages with continuo. By this time, however, the madrigal in England was being superseded by the native lute-song and ayre.

Regarding melodic and harmonic style, in many an English composer's mind there existed a dichotomy: easily available were imported wares like the Italian madrigal, but present, too, was an innate feeling for simple tunes, which had always lent such credence to the English folk-song. The native tradition, stemming from the part-song, maintained its independence throughout the late 16th

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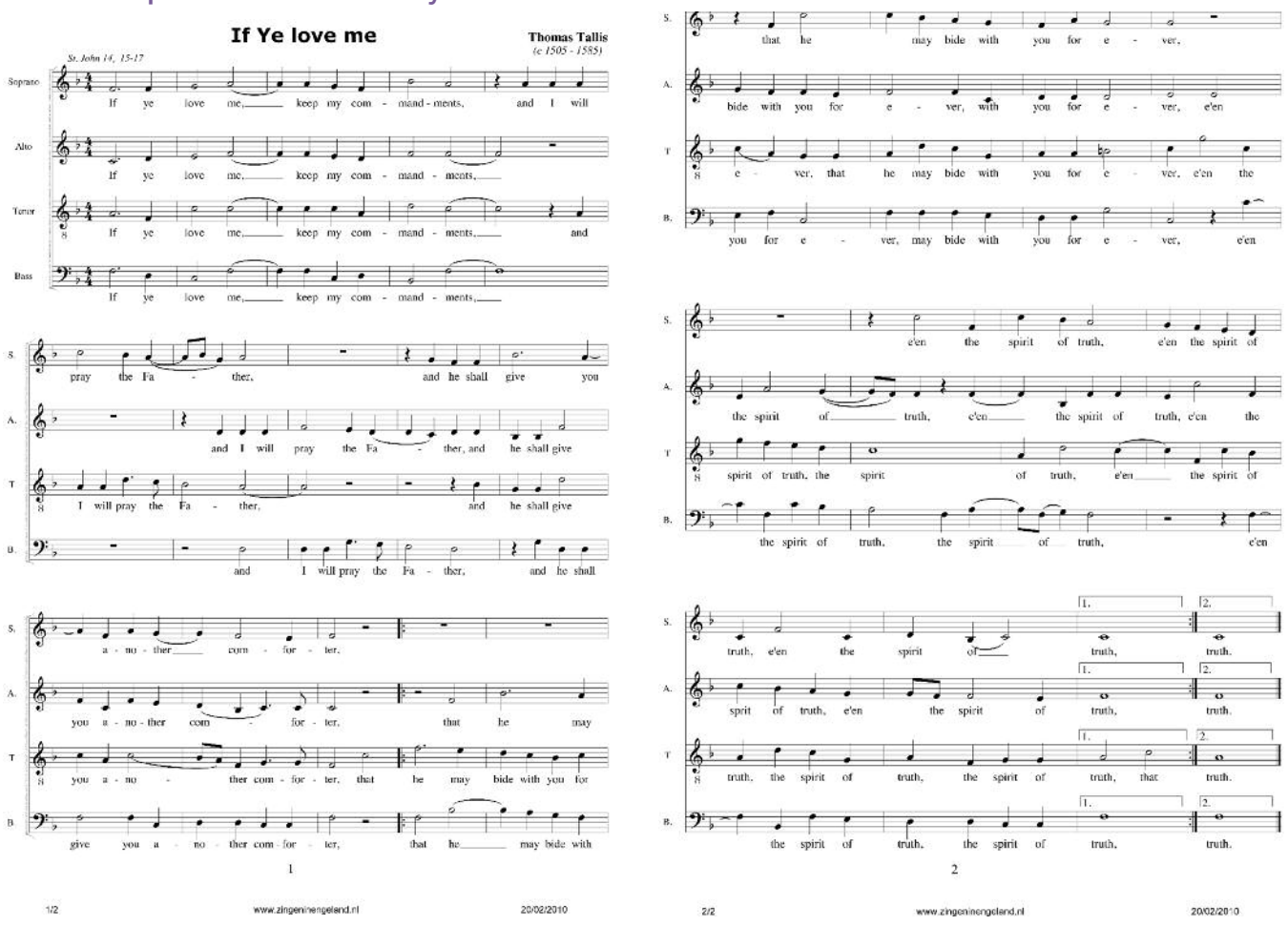
century – it 'kept its face' – and shook off Italianate music. The melodic idiom of the early *In goinge to my naked bedde* by Richard Edwards (1524-1566) displays continental influence but relies more on the stock-in-trade idioms of English song, with its overtly triadic structures. As for *The doutfull state that I posses*, by Thomas Wythorne (1528-1596), rhythmically it resembles an adaption of *a villanella alla napolitana*, but melodically is again rooted in the English folk-song style. Another composer to resist Italian influence was William Byrd (1543-1623). From his *Songs of Sundrie Natures* (1589) to the composer's final publication *Psalmes, Songs, and Sonnets* (1611), he maintains a more Netherlandish than Italian style, cultivating a learned counterpoint and on occasion casting his chosen texts in a harmonic idiom that is quite severe. Typically, he eschews Italiante word-painting. In *Come wofull Orpheus* a strong native cast remains, even if the occasional line like "sowrest sharps and uncouth flats" is chromatically aberrant.

In all manners then, the English madrigal remained a less esoteric activity, and became a more popular movement. No evidence remains of professional madrigal singers being employed by noble families, as was the case throughout Italy. The rise of a new gentry and a true middle class demanded music for private use. And while an Italian composer was pretty certainly drawn to all things literary and dramatic, an Englishman was more likely to be concerned with the stuff of music itself, simple diatonic harmony that coloured in its own subtle way the melodic line, along with a sparing use of chromaticism within a reliable tonal structure. English music displays most often a songlike tendency, where all voices within a polyphonic texture retain equal melodic importance. Although the top voice in

Music Example 2 - Thomas Tallis: If ye love me

Note in bar 19 the descending major triad that occurs between the tenor, alto and bass at the point of imitation to the words "e'en the sp[i]rit of truth". A bell-like and harmonious moment that unites polyphony and homophony.

many a work from this period caries the burden of the tune, this treble dominance is set off time and again by other voices, which remain – at least to varying degrees – equally as tuneful. As always, it is impossible to separate entirely melodic thinking from the harmonic context, even if a much clearer conception of tonality – the music of Thomas Morley is a prime example – is typical for the English school at this time. The proto-tonality of the late Middle Ages and early Renaissance had developed into a tonality that may be described as functional; the bass line is telling in this respect. In Morley's own *Shoote false love*, the cadences fall on the dominant and, in the seventh line of the poem, on the dominant of the dominant. This assuredness of harmonic style is surely a characteristic of English music as the 16th century draws to a close. It is a kind of assertiveness of harmony that marks out the English style, as she turns her face towards an equally progressive continent.
Music Example 2 (Thomas Tallis: If ye love me, p. 58)

The Second Renaissance of English Music

It will come as no surprise if the author – writing from Munich – calls to mind the infamous phrase by the German scholar Oskar Adolf Hermann Schmitz: "Das Land ohne Musik" (The country without music). This is the title of a book he published in 1904 in the Bavarian capital, a work somewhat anti-British in sentiment and in which he accused the English of displaying a lack of "Kultur". His sentiments go back much earlier, at least to the critics Carl Engel and Georg Weerth, but possibly to Friedrich Engels too. But it was Carl Engel, a musical anthropologist and based in England at the time, who claimed in his 1866 study on national music that "Die Engländer sind das einzige Kulturvolk ohne eigene Musik." (The English are the only civilised society without its own music.) This foray into cultural history helps the author conveniently skip some 300 years of English music history, a new Dark Age if one will, during which 'we' produced little of note, not to forget Henry Purcell and Georg Friedrich Händel – the most famous 'English' composer of the 18th century.

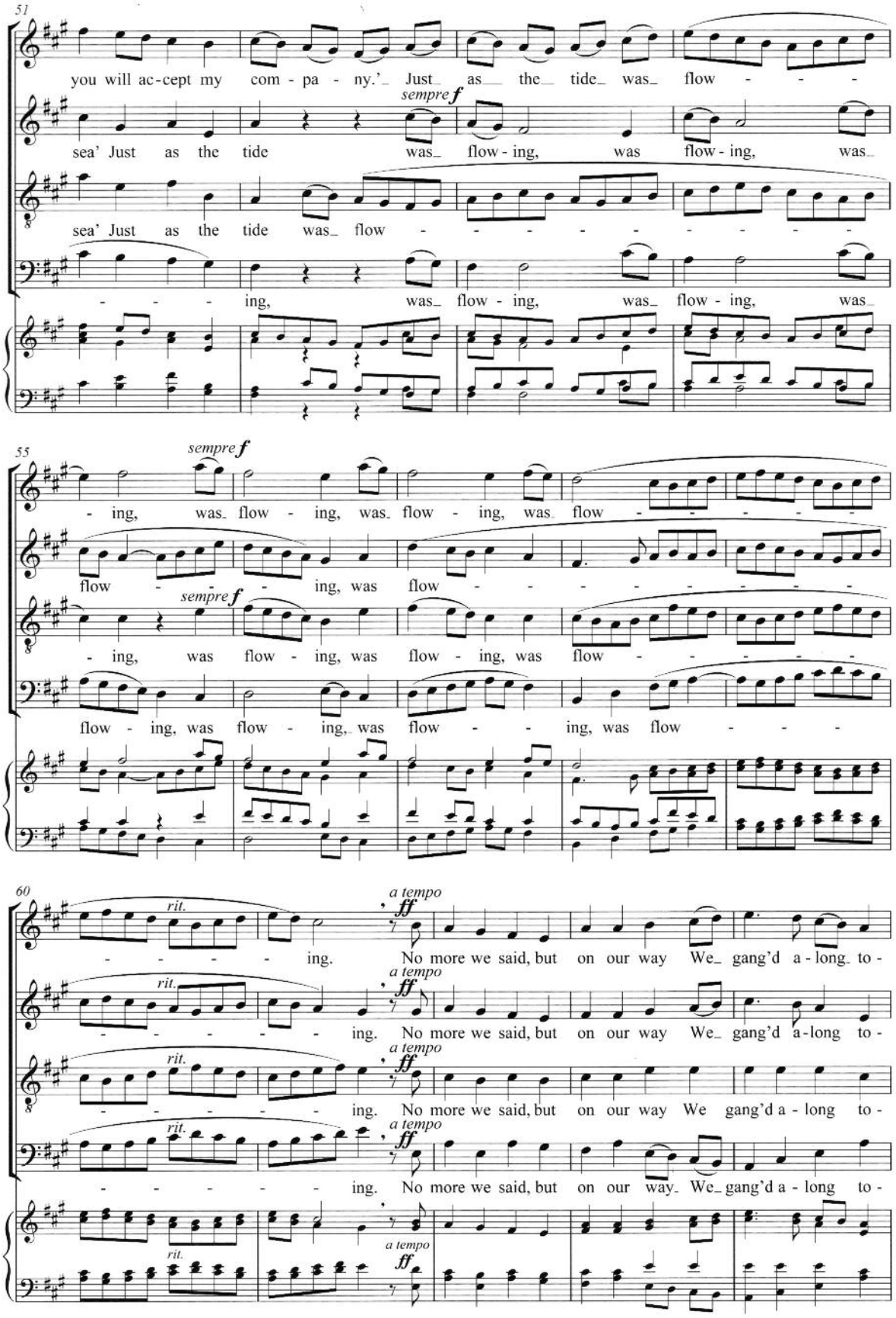
What makes English music so quintessentially English? Until the end of the 19th century even the English themselves had no idea, allowing foreigners to gain such a prominent place in English music life that they were soon regarded as 'British'. George Frideric Handel, as he was soon to style himself, lived in England for a substantial part of his life, and is still considered by many to represent English music *par excellence*. A canny explanation for this is given by George Grove as early as 1890 in the first edition of his eponymous *Dictionary of Music and Musicians*: "There is something expressly English in Handel's characteristic. His size, his large appetite, his great writing, his domineering temper, his humour, his power of business, all are our own." As for the oratorios written by Felix Mendelssohn Bartholdy, cynics would argue that they appeared to have been penned expressly to give the numerous English choral societies something to do with their time.

Be that as it may, it was Ralph Vaughan Williams (1872-1958) and Gustav Holst (1874-1934) whose music represented a Renaissance of English music at the turn of the 20th century. This movement, variously known as a 'New Renaissance' or a 'Second Renaissance' of English music blended effortlessly English folk-song and hymnody with the part songs and church music of the Elizabethan era, while using forms and styles already extensively explored by Bach and Handel. For both Vaughan Williams and Holst the great repositories of Tudor church music, such as the *Cantiones Sacrae* published by Tallis and Byrd in 1588, were equally important sources as the secular madrigal, the author restricting the present discussion to secular music only. RVW, as he continues to be affectionately known, wrote choral music that proved a firm base for the next generation, comprising such major figures as Benjamin Britten and William Walton.

For over half of a century, Vaughan Williams remained a figurehead of English music. Just as William Byrd before him had largely ignored the perceived excesses of the Italian madrigal, he remained wholly insensitive to the upheaval in compositional method promulgated by the Second Viennese school. He clung to tonality. Faced with the increasing industrialisation of England, he began to collect the traditional folk and popular songs of the land, whose melodies he was to introduce into his own works. RVW took his inspiration from a deeply-rooted English tradition: the nation's love of folk song. He was greatly influenced by the folk-song collector Cecil Sharp, with whom one had to be: "either pro-folk-song or anti-folk-song, and I came out heavily on the folk-song side", as Vaughan Williams once pointed out, using the comment for his famous 1912 article 'Who wants the British composer?' The face of English music thus turned inwards once again, as New Music took new directions in Europe and the pace of musical innovation outstripped audiences' ability immediately to comprehend it.

The Second English Musical Renaissance was strongly reflected at the time in a particular sphere: national newspaper and journalistic music criticism, especially at the outbreak of the first World War. This returns us neatly to the role of the journalist in music reception-history. The word 'Renaissance' in this new context of English music was first used, in September 1882, by the journalist Joseph Bennett, chief critic of the *Daily Telegraph*. He used the term in his review of the premiere of Hubert Parry's Symphony No.1 in G, a work seen by many as a watershed in English music.

In general, critics aligned themselves either side of the great European musical debate: on one side those of the Schumann and Brahms persuasion, and on the other side they who championed English versions of this classically German idiom, which consisted of a largely watered-down musical language as perpetrated by advocates

Music Example 3 - Ralph Vaughan Williams: Just as the tide was flowing

A lesson in how to set a folk-song and go well beyond its strophic form. At the local level, the original tune has a rather stilted dotted crotchet, quaver and crotchet at 'flowing', but RVW finds a better match of text and music, setting the word to melismata which literally flow.

...The Contenance Angloise – Part One

of the nationalist school less able than Vaughan Williams. Wagner's was not the music of the future; this was apparently in the safe hands of Charles Hubert Parry (1848-1918) and Charles Villiers Stanford (1852-1924), academics at London's music conservatories. This coterie then was the foundation on which the new English Renaissance was to be built. Composers such as Walford Davies, Coleridge-Taylor, Mackenzie, and Somervell were welcomed, and Delius, Bantock, Cowen, Sullivan, Elgar and Boughton were rejected as somehow 'not very British'. This remained merely empty debate, one eclipsed by the triumph of Edward Elgar (1857-1934) in the first decade of the Edwardian era. Certainly, future paths taken by English music did not depend on a single work, but it was lucky for Elgar that the German conductor Julius Buths attended in 1900 the premiere in Birmingham of the composer's *Dream of Gerontius*, under Hans Richter. This first outing of what was to become a significant work in the English repertoire was a debacle, the chorus being significantly underprepared; but Buths sensed the brilliance of the score – he was impressed apparently with the great outburst of the chorus at 'Praise to the Holiest in the Height' – and subsequently conducted the piece a year later in Düsseldorf in the presence of the composer. The co-director of Buths was Richard Strauss, who was suitably impressed by the work, remarking at the post-concert banquet: "I drink to the success and welfare of the first English progressive musician, Meister Elgar." Praise indeed from the 'Land der Musik' (The land of Music) for the 'Land ohne Musik'.

Choral conductors around the world should explore Parry's expressive *Lord, let me know mine end*, with its strong accentuation and romantic *crescendi*, and – another telling work – the *Three Latin Motets* by Stanford. Both these pieces are in eight parts. As for *Mater ora filium*, by Arnold Bax (1883-1953), it is a work of genius, an exemplary essay in writing for double choir. This is music that sounds much more challenging than it is, a fact many conductors with limited rehearsal time will welcome. Many other anthems in similar vein still form the staple repertoire of today's Anglican choral repertoire. The tonal vocal writing in English choral music of the late 19th and early 20th centuries is much influenced by Brahms. And another noteworthy piece is *Valiant for Truth*, by Vaughan Williams himself, a setting of an extraordinarily powerful text by John Bunyan. There are other fine *a cappella* compositions, too, by Gustav Holst. The author hopes this call to arms will fire the imagination of those in the business of planning choral programmes. But before setting out on this voyage of discovery, it is worth picking up – on Amazon these days one supposes – an excellent book by Frank Howes: *The English Music Renaissance* (Secker and Warburg/New York: Stein and Day, 1966). The present author asserts that while both RVW and Holst admitted the influence of folk-song, it was English hymnody that played, too, a major role for Vaughan Williams (he edited *The English Hymnal*); Holst, for his part, had his choirs sing the madrigals of Weelkes – pioneering and neglected repertoire as the 20th century was ushered in.

Music Example 3 (Ralph Vaughan Williams: Just as the tide was flowing, p. 60)

(Reproduced from "Five English Folksongs" by kind permission of Stainer & Bell Ltd.)

Graham Lack *studied Composition and Musicology at Goldsmiths' College and King's College, University of London (BMus Hons, MMus), Music Paedagogy at the University of Chichester (State Certificate), moving to Germany in 1982 (Technical University Berlin, Doktorarbeit). He held a Lectureship in Music at the University of Maryland, chaired the symposia Contemporary Finnish Music (University of Oxford, 1999) and 1st International Symposium of Composer Institutes (Goethe Institute, 2000), and contributes to* Groves Dictionary *and* Tempo. A cappella *works include* Sanctus *(Queens' College Cambridge),* Two Madrigals for High Summer, Hermes of the Ways *(Akademiska Damkören Lyran), and a cycle for The King's Singers,* Estraines, *recorded on Signum. The Munich Philharmonic Chorus commissioned* Petersiliensommer, *the Munich Bach Choir* Gloria *(chorus, organ, harp).* The Legend of Saint Wite *(SSA, string quartet) was a 2008 BBC competition prize-winner. REFUGIUM (chorus, organ, percussion) was premiered by Trinity Boys Choir in London in 2009. Recent works include* Wondrous Machine *for multi-percussionist Martin Grubinger,* Five Inscapes *for chamber orchestra and* Nine Moons Dark *for large orchestra. Future projects include a* First Piano Concerto *for Dejan Lazić,* The Windhover *(solo violin and orchestra) for Benjamin Schmid,* The Pencil of Nature *(musica viva),* A Sphere of Ether *(Young Voices of Colorado), and a cantata* The Angel of the East. *Corresponding Member of the Institute of Advanced Musical Studies King's College London, regular attendee ACDA conferences. Publishers: Musikverlag Hayo, Cantus Quercus Press.*

E-mail: graham.lack@t-online.de ●

To our readers:
In the 02/2010 edition of the ICB Andrea Angelini published an interview "In the Mirror" with Colin Mawby, who agreed to let us issue on our web pages his recent composition "Vox in Rama". The work has since been released by Edition Ferrimontana - www.ferrimontana.de

Choral Music Recordings

Critic's Pick… Chanticleer and Cantus

Jonathan Slawson

If you would like a CD to be considered for review

Please contact Andrea Angelini, Interim Editor of the column

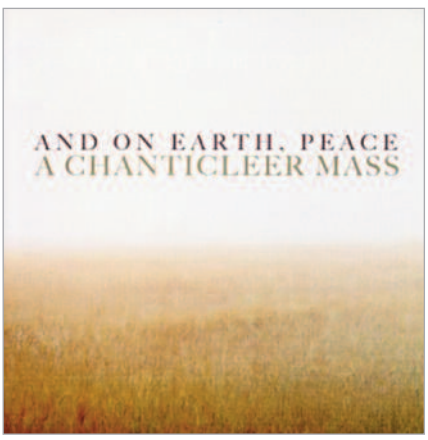
E-mail: **aangelini@ifcm.net**

Critic's Pick...

Chanticleer and Cantus

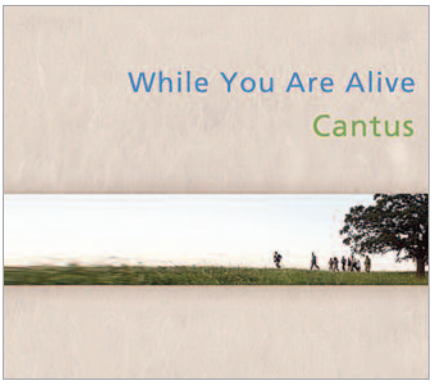
Jonathan Slawson
Journalist

For years, Chanticleer has arguably reigned as the premiere male a cappella ensemble in America, if not the world. They have dazzled audiences around the globe with an impressive array of eclectic music, always sung with pitch-perfect clarity and a true devotion to musical style. Recently though, their talents have been met by another group, Cantus. Not to say that these groups are at all in direct competition, but those of us that live and breathe male a cappella music have certainly been noting Cantus' quick rise in popularity, and look forward to their continued success as they perform around the world. This issue of the *International Choral Bulletin* looks at two CD's in particular, one from each group, that in succession complement each other quite nicely. For this reason, the *Critic's Pick* looks at Chanticleer's *And on Earth Peace: A Chanticleer Mass*, and Cantus' *While You Are Alive.*



And on Earth Peace, produced by Chanticleer, celebrates the 10th anniversary of their founder, Louis I. Botto's death. From this marketable concept, they drew inspiration for a five-part commission, whereby internationally renowned composers from around the globe (Israel, Turkey, Greece, Ireland, America) each set a piece of the mass. This seemingly patchwork design is woven seamlessly throughout the entire CD. The music is an impressive polyphonic burst of energy, juxtaposed at the beginning and end with a simple Plainsong chant, both arranged by music director Joseph Jennings. Their sound is cleanly manicured to perfection. The CD is mastered with a particular attention to the counter-tenors; this feminine quality is entrancing. The high notes are impressive as they cut through the music nicely. Some of their sections are uneasily dissonant, making it somewhat difficult to listen to. The mass in its entirety, however, is reflective and certainly a tremendous brave feat. This CD aligns with their mission to advance the choral music field through the commission of new works. This CD certainly is not classified as 'easy listening', and is recommended only for one with a refined musical ear. For choral music aficionados however, it is a true gem. It is layered with incredible texture and international perspective.

The formal, overly manicured feminine quality of Chanticleer's *And on Earth Peace* pairs nicely with Cantus' *While You Were Alive*. In this recording, Cantus takes the classical music and makes it a bit more accessible. Though their counter-tenors are not quite as impressive and clear cut as Chanticleer's, there is a gruff masculinity that is refreshing, particularly after listening to the overly nuanced counter tenors in Chanticleer. This CD is a bit more eclectic in music style; it is a somewhat disjointed collection of classical repertoire without the binding limitations of a mass or the portrayal of a particular story. In it, they include the work, much of which is new, of famed composers Steven Sametz, Walt Whitman, Eric Whitacre, Edie Hill, Timothy C. Takach, Velijo Tormis, and Maura Bosch. The recording is an impressive collection of proven composers; what it lacks in risk (like that seen in the concept for Chanticleer's mass) it more than makes up for in presenting an array of styles.



Jonathan Slawson *holds a Bachelor of Music degree from Westminster Choir College and is currently pursuing a Master's in Nonprofit Management at the New School University. His professional interests cross arts education, policy, and management. He is the Development Assistant for the Bravo Lincoln Center Campaign, the capital campaign to raise the necessary funds for Lincoln Center's redevelopment. Prior to that he served as Lincoln Center's Government and Community Relations Intern. In addition he has written for Disney's,* In Tune Monthly *Magazine, where he was editor of the Teacher Guide. He also worked at New World Stages (Stage Entertainment) and the McCarter Theatre Center. He has taught music at Maureen M. Welch Elementary School, the New Jersey Performing Arts Center, and Stagestruck Performing Arts Center. He serves on Blair Academy's Board of Governors, and was the recipient of the Westminster Choir College President's Award in 2009; the university's top honor.*

Do you have a CD that you would like reviewed in the journal? Please contact me at *jonathan.ryan.slawson@gmail.com*

Events

Compiled by Nadine Robin

I. Conferences, Workshops & Masterclasses

II. Festivals & Competitions

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

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

Please submit event information for publication to:

Nadine Robin
1600A Valleyridge
Austin, TX 78704, USA
E-mail: nrobin@ifcm.net
Fax: +1-512-551 0501

Conferences, Workshops & Masterclasses

International Seminar for Youth Choir Conductors and Singers, Örebro, Sweden, 27-31 oct 2010. Clinicians: Fred Sjöberg, Alessandro Cadario, Stefan Berglund. Clinic choir: Coro Accademia Feniarco. Apply before: 30 Sep. Contact: Swedish International Choral Center Örebro (SWICCO), Tel: +46-19-765 2788, Email: info@swicco.se - Website: www.swicco.se

Management in International Choral Events, Saint-Lô, France, 26 Oct-2 Nov 2010. Study Tour for young choral managers and every person interested in choral management at an international level. In collaboration with Europa Cantat. Apply before 28 Feb. Contact: Polyfollia, Tel: +33-2-31736919, Email: helene.leroy@polyfollia.org - Website: www.polyfollia.org

World Choral Day, 12 Dec 2010. The theme is "The rapprochement of cultures". Contact: Cristian Grases (All America and the Caribbean), Jeroen Schrijner (Europe and Africa), Catalina Prieto (Asia and Australia), coordinators at worldchoralday@ifcm.net

Hay-On-Wye Winter School, United Kingdom, 28 Dec 2010-2 Jan 2011. A week of music-making for choral singers with Paul Spicer. The music will be a mixture of renaissance settings of Christmas texts and Bruckner, Howells and two of James Macmillan's Strathclyde motets. Contact: Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

Annual National Conductors' Symposium, Vancouver, Canada, 7-12 Feb 2011. Six applicants will be chosen from across Canada, the United States and overseas to participate as conductors, receiving significant time with the Vancouver Chamber Choir in rehearsal and performance. As many as ten additional applicants will be selected as observers and be involved in all aspects of the Symposium, including one opportunity to conduct. Contact: Vancouver Chamber Choir, Jon Washburn, executive & artistic director, Tel: +1-604-7386822, Fax: +1-604-7387832, Email: info@vancouverchamberchoir.com - Website: www.vancouverchamberchoir.com

Choral Workshop with Tõnu Kaljuste, Cesena, Italy, 17-19 Feb 2011. Music by Arvo Part; final concert of the participants conducted by T. Kaljuste. Open to singers and conductors. Contact: Musica Ficta, Tel: +39-347-2573878, Email: info@musicaficta.org - Website: http://kaljuste.musicaficta.org

Asia Pacific Youth Choir 2011, Macau, China, 21-26 Feb 2011. The Asia Pacific Youth Choir's aim is to bring together talented young singers aged 18-28 years from the Asia Pacific region. This project is a collaboration between the Asia Pacific Working Committeeof the International Federation for Choral Music with the Macau Choral Association and Macau. Apply before 1 Aug 2010. Contact: Japan Choral Association, , Fax: +81-3-5421 7151, Email: jcmc@blue.ocn.ne.jp - Website: www.jcanet.or.jp/ap-youth/

Music in Mexico, Cholula, Mexico, 27 Feb-5 Mar 2011. Directed by Carlos Fernández Aransay Contact: Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

ACDA National Conference, Chicago, USA, 9-12 March 2011. ACDA will hold it biennial conference for choral conductors. Included in the event will be choral performances, interest sessions, reading sessions, the premier of the 2011 Brock Commission, networking, a trade show, and other special events. Contact: American Choral Directors Association, Tel: +1-405-2328161, Fax: +1-405-2328162, Email: acda@acda.org - Website: http://acda.org

6th Eric Ericson Masterclass for Choral Conductors, Haarlem, Netherlands, 24 June-1 July 2011. For talented young choral conductors with 2 masters of conducting: Jos van Veldhoven (NL) and Michael Gläser (D). Choirs in residence: the Nederlands Kamerkoor and the Netherlands Radio Choir. Repertoire for chamber and symphonic choirs. Contact: Eric Ericson Masterclass Foundation, , Email: info@ericericsonmasterclass.nl - Website: www.ericericsonmasterclass.nl

9th World Symposium on Choral Music, Puerto Madryn, Patagonia, Argentina, 3-10 Aug 2011. Organized by the CIC Foundation in cooperation with ADICORA. Motto: "Singing in Nature". Contact: , Tel: +54-2965-439232, Email: info@wscm9.org - Website: www.wscm9.com

Rimini International Choral Workshop with Peter Phillips, Andrea Angelini and Ghilslaine Morgan, Italy, 21-28 Aug 2011. For advanced choristers and conductors. Repertory focused on Renaissance Sacred Music. Final concert, Sung Mass and diploma. Individual vocal tuition. Contact: Musica Ficta, Tel: +39-347-2573878, Email: info@musicaficta.org - Website: www.musicaficta.org

6th European Academy for Choral Conductors and Singers, Fano, Italy, 4-11 Sep 2011. Conductor: Nicole Corti (France). French and English repertoire of the 20th Century. Contact: FENIARCO, Tel: +39-0434-876724, Fax: +39-0434-877554, Email: info@feniarco.it - Website: www.feniarco.it

4th International Music Council World Forum, Tallinn, Estonia, Sep 2011. Platform on music and society in the 21st century, exploring a variety of topics from diverse perspectives: cultural, political and economical and focusing on 5 areas: cultural diversity, music as a vector for dialogue, creativity and innovation in music distribution, new approaches to music education, changing audiences (challenges for art music around the world). Contact: Conseil International de la Musique, Tel: +33-1-45684850, Fax: +33-1-43068798, Email: forum.imc@unesco.org - Website: www.unesco.org/imc

Podium 2012 Choral Celebration Chorale, Ottawa, Canada, 17-20 May 2012. Canada's national choral conference. Contact: Association of Canadian Choral Communities and Choirs Ontario, Tel: +1-416-923 1144, Fax: +1-416-929 0415, Email: info@choirsontario.org - Website: www.choirsontario.org

Festivals & Competitions

International Choral Weekend Voices Unlimited, Veldhoven, Netherlands, 22-24 Oct 2010. For choirs with singers aged 15 to 40. Categories: classical, pop/musical/gospel/jazz or close harmony/a capella. Contact: Voices Unlimited, Tel: +31-40-2545220, Fax: +31-40-2785449, Email: info@voicesunlimited.eu - Website: www.voicesunlimited.eu

4th International Showcase for Choir Singing Polyfollia 2010, La Manche, Normandy, France, 27 Oct-1 Nov 2010. A reference meeting point between the best amateur choirs and promoters and organizers of festivals, music seasons, etc.... Plus a "choral festive party" open to all choirs. Contact: Polyfollia, Jacques Vanherle, Tel: +33-2-31736919, Fax: +33-2-31051590, Email: contact@polyfollia.org - Website: www.polyfollia.org

Mediterranean Choir Contest, Palmanyola, Mallorca, Spain, 27-31 Oct 2010. For mixed choirs from all over the world. Contact: Festival de Corals Mediterrani, Tel: +34-971-617 361, Email: info@fcm-mallorca.com - Website: http://fcm-mallorca.com

International Choir Festival it's oh so choir, Brussels, Belgium, 30-31 Oct 2010. Festival focusing on Scandinavian choral music. Reading sessions by various European publishers. Lecture on Danish choral literature by Bo Holten. Festival guest: Sandra Miliken. Wokrhops "Singing with children" by Kurt Bikkembergs. Contact: Vlaamse Federatie van Jonge Koren - Koor&Stem, Tel: +32-9-2202484, Fax: +32-9-2202485, Email: info

22nd Cantapueblo - La Fiesta Coral de América, Mendoza, Argentina, 2-7 Nov 2010. Great Latin American festival open to mixed choirs, equal voices, mixed youth choirs, chamber ensembles and other vocal groups. Contact: Cantapueblo Artistic Director: Alejandro Scarpetta, Tel: +54-261-4295000, Fax: +54-261-4295000, Email: cantapueblo@coppla.org.ar - Website: www.mendoza.gov.ar or www.coppla.org.ar

Alanya International Choir Festival, Alanya, Turkey, 3-7 Nov 2010. Four sections: "open air" performances (required), competition, folk music, pop music. Contact: Antalya International Choir Festival, Tel: +90-242-316 4660, Email: festivalantalya@festivalantalya.com - Website: www.festivalantalya.com

9th International Festival "Coros en el Bosque", Pinamar, Argentina, 5-7 Nov 2010. Workshops on Argentinian and Latin American folk music with Néstor Andrenacci and Ricardo Mansilla, for singers and/or conductors. Concerts by participating choirs, adults or youth choirs, mixed or equal voices. Contact: 9no Encuentro Coros en el Bosque - Pinamar 2010, Martín Lettieri, Diego García Picasso, Tel: +54-114-7712316, Email: info@corosenelbosque.com.ar - Website: www.corosenelbosque.com.ar

Miramar Canta 2010, Prov. de Buenos Aires, Argentina, 6-7 Nov 2010. Non-competitive choral meeting for all kind of choirs. Contact: Miramar Canta, Tel: +54-11-47323983, Email: info@miramarcanta.com.ar or Miramarcanta2006@yahoo.com.ar - Website: www.miramarcanta.com.ar

12th International Choir Festival Nordeste Cantat, Maceió and Aracajú, Brasil, 7-14 Nov 2010. Contact: Federação Alagoana de Coros, Tel: +82-3235-1800, Fax: +82-3033-5844, Email: nordestecantat@gmail.com

3rd International Festival Interfolk in Russia, St. Petersburg, Russia, 11-16 Nov 2010. For folk groups, vocal and instrumental ensembles, choirs and dance groups of various styles, levels and origins from all over the world. Contact: International Choral Festival, Tel: +7-812-3283921, Fax: +7-812-3283921, Email: singingworld@mail.ru or choirfest@inbox.ru - Website: www.interfestplus.ru

6th International Warsaw Choir Festival Varsovia Cantat, Warsaw, Poland, 12-14 Nov 2010. For all amateur choirs. Contact: Choral Society LIRA Varsovia Cantat, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: info@varsoviacantat.pl - Website: www.varsoviacantat.pl

Cantapueblo Brasil 2010 - Vocal Tribute to Brazilian Music, Rio de Janeiro, Brasil, 16-21 Nov 2010. Non-competitive festival open to choirs and vocal groups. Performances, workshops socialization, cultural exchange, tourism and leisure. Contact: Cantapueblo Brasil, Sergio Sansao, Tel: +55-21-38526877, Fax: +54-261-4201135, Email: sansao@cantapueblo.com.br

The American International Choral Festival St. Louis 2010, Missouri, USA, 17-21 Nov 2010. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 2-5 Dec 2010. Competition, workshop, concerts in churches. Contact: Bratislava Choral Agency, Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

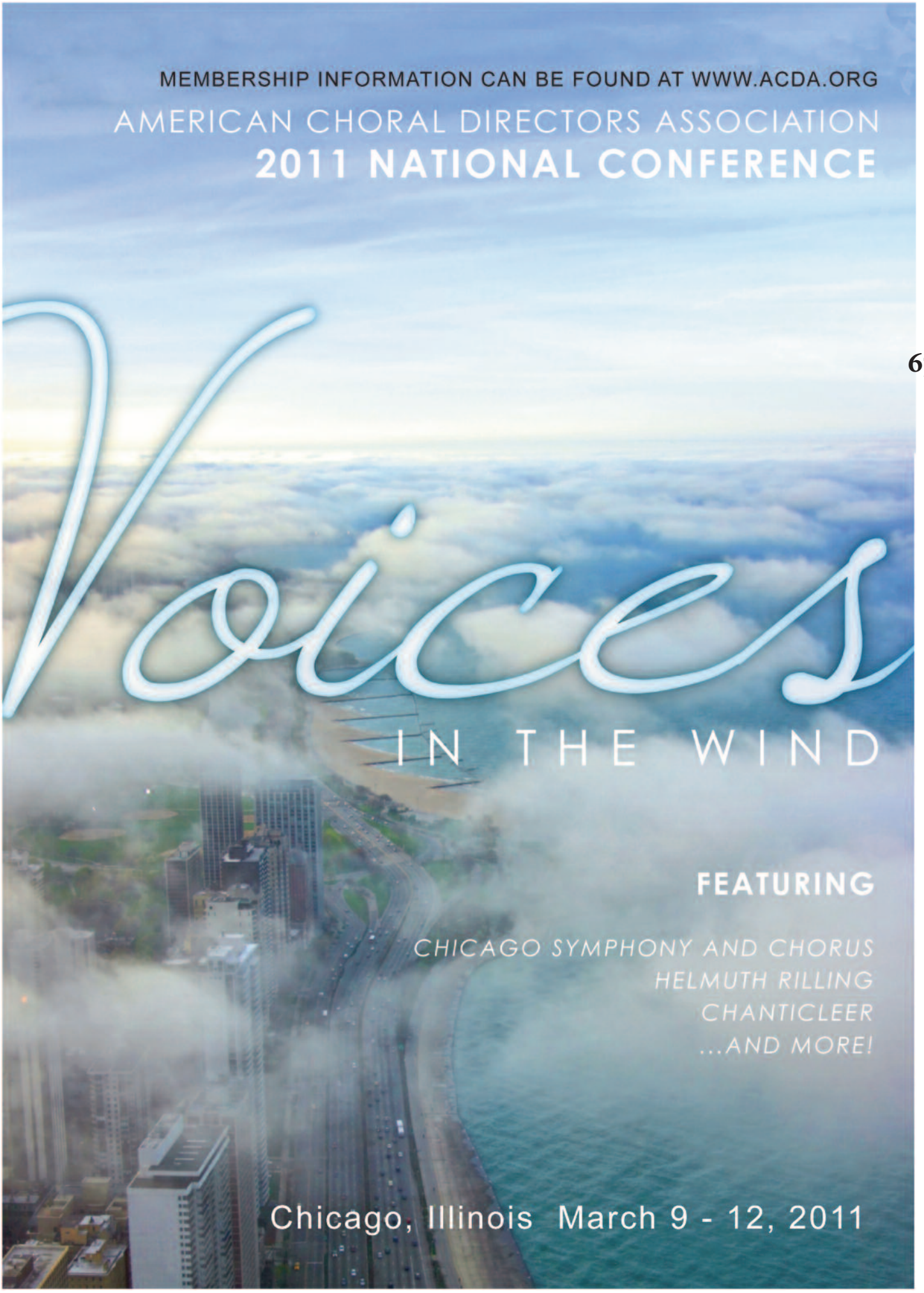
Winter Choral Festival at Hong Kong Disneyland Resort, Hong Kong China, 6-10 Dec 2010. Be part of an enriching musical learning experience for choirs through workshops, performance and competition with Dr Eugene Rogers (USA) as artistic director. Contact: Winter Choral Festival 2010, Tel: +65-6336-6518, Fax: +65-6338-8795, Email: info@tempestmusic.com.sg - Website: www.ravegroup.sg/winterchoralfest

Krakow Advent & Christmas Choir Festival, Krakow, Poland, 10-12 Dec 2010. For all amateur choirs. Contact: Choral Society LIRA Varsovia Cantat, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: mail@krakowchoirfestival.pl - Website: mail@krakowchoirfestival.pl

World Choral Day, 12 Dec 2010. The theme is "The rapprochement of cultures". Contact: Cristian Grases (All America and the Caribbean), Jeroen Schrijner (Europe and Africa), Catalina Prieto (Asia and Australia), coordinators at worldchoralday@ifcm.net

Chor@Berlin 2011 vocal festial at Radialsystem V, Berlin, Germany, 13-16 Jan 2011. Radialsystem V, a new creative space for the arts in Berlin, will turn into a centre of vocal music during those 4 days. Concerts, workshops, education programs presentation. With RIAS Kammerchor, Michael Alber, Vokalakademie Berlin, Frank Markowitsch, Fabulous Fridays, Michael Betzner-Brandt. Contact: Deutscher Chorverband e.V., Tel: +49-30-847108930, Fax: +49-30-847108999, Email: projektbuero@deutscher-chorverband.de - Website: www.chor.com

9th International Festival of Sacred Music Silver Bells, Daugavpils, Latvia, 14-16 Jan 2011. For children's, male, female, mixed choirs, vocal ensembles and pop-music soloists. Contact: Silver Bells, Tel: +371-5476798, Fax: +371-5423601, Email: kultura@daugavpils.lv or sb2@inbox.lv - Website: www.silverbells.narod.ru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...Festivals & Competitions

Vancouver Chamber Choir Young Composers' Competition, Vancouver, Canada, 7 Mar 2011. The competition is open to young composers from any country. Entries will be judged in three age categories with special awards for the best submissions by BC residents. Entries will be assessed on originality, craftsmanship of the music and, where appropriate, the words. Finalist compositions will be performed at the Vancouver Chamber Choir concert Youth & Music on Friday, May 6, 2011 at Ryerson United Church in Vancouver, BC. Contact: Jon Washburn, Manager, Production & Communications, Tel: +1-604-7386822, Fax: +1-604-7387832, Email: info@vancouverchamberchoir.com - Website: www.vancouverchamberchoir.com

1st Vietnam International Choir Festival & Competition, Hoi An, Vietnam, 16-20 Mar 2011. For all kinds of choirs from all around the world. Contact: Interkultur Foundation e.V., Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

4th Fukushima Vocal Ensemble Competition, Fukushima, Japan, 19-21 March 2011. Number of singers in ensembles limited to 2-16. 3 categories: ages 12-15, 15-18 and others. Contact: Fukushima Vocal Ensemble Competition, Email: bunka@pref.fukushima.jp - Website: www.pref.fukushima.jp/bunka/seigaku/en/index.html

Music Festival of Claye-Souilly, France, 1-3 Apr 2011. For choirs and musical ensembles from around the world. Contact: Music Festival of Claye-Souilly in France, Tel: +33-1-60261353, Email: mh.caspar@wanadoo.fr - Website: www.festivalclaye.international.over-blog.com

29th International Youth Choir Festival, Celje, Slovenia, 6-10 Apr 2011. Competition for children's, youth and girls' choirs, open singing, concerts, workshops, roundtables, exhibitions, closing concert of combined choirs. Apply before 31 Jan 2011. Contact: Zavod Celeia Celje, Tel: +3863-4287930 or +3863-4287936, Fax: +3863-4287931, Email: Nenad.First@celje.si or tic@celje.si - Website: www.celeia.info/

7th Palm Sunday Concerts, Portugal, 11-17 Apr 2011. Guest Conductor: Jean-Marie Puissant (France). No participation fee. Maximum 30 singers with singing experience. Contact: Vox Laci, Myguel Santos e Castro, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.com

3rd Antalya International Choir Festival, Antalya, Turkey, 13-17 Apr 2011. For amateur choirs. Categories: female, male, mixed, children and youth choirs. Contact: Antalya International Choir Festival, Tel: +90-242-316 4660, Email: festivalantalya@festivalantalya.com - Website: www.festivalantalya.com

12th International Choir Festival "Tallinn 2011", Estonia, 14-17 Apr 2011. For mixed choirs and individual singers. Apply before 31 Oct 2010. Contact: Estonian Choral Society, Tel: +372-627-4451, Fax: +372-627-4450, Email: kooriyhing@kul.ee - Website: www.kooriyhing.ee

10th International Meeting of Children's Choirs, Var & Bouches du Rhône, France, 14 Apr-29 May 2011. Contact: Fédération Culturelle Aicler Provence, Tel: +33-4-9478 6384, Fax: +33-4-9478 6576, Email: epepro@wanadoo.fr - Website: www.aicler-provence.fr/5.html

11th International Choral Competition Maribor 2011, Slovenia, 15-17 Apr 2011. Member of the European Grand Prix for Choral Singing Association (together with Arezzo, Tours, Tolosa, Debrecen and Varna). For up to 12 selected choirs: female, male and mixed with 16-48 singers (free meals and accomodation). Non-competitive and three competing programs (compulsory, free and Grand Prix). Apply before: 22. Nov 2010. Contact: Mihela Jagodic, JSKD, Tel: +386-1-2410525, Fax: +386-1-2410536, Email: mihela.jagodic@jskd.si - Website: www.jskd.si

13th International Choir Competition, Budapest, Hungary, 17-21 Apr 2011. Competition in different categories and difficulties for all types of choirs. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

5th Children Festival Vox Pueri, Cascais, Portugal, 18-21 Apr 2011. Non-competitive festival for all kinds of children´s choirs with many concerts and common singing. Contact: Vox Laci, Myguel Santos e Castro, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.com

9th Venezia in Musica, Choir Competition and Festival, Venice, Italy, 27 Apr-1 May 2011. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

First International Festival of Children and Youth Choirs "Vivat, Odessa!", Ukraine, 30 Apr-7 May 2011. Let's break the borders and language barriers with our songs is the theme of this festival for children and youth choirs from all over the world. Apply before 10 January. Contact: Festival "Vivat, Odessa", Larysa Garbuz, Tel: + 38-67-974 3329 or +38-98-442 8753, Fax: +38-48-725 1682 or +38-48-725 1682, Email: vivat-odessa@keysolution.ru or chorus@keysolution.ru - Website: www.vivat-odessa.keysolution.ru

The American International Choral Festival Reno 2011, Nevada, USA, 4-8 May 2011. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

18th Vaasa International Choir Festival, Finland, 18-22 May 2011. International large-scale choir-music happening with more than hundred concerts at churches, concert halls, schools, restaurants, etc. Workshops. Apply before 25 Feb 2011. Contact: Vaasa Choir Festival, Tel: +358-6-3253755, Fax: +358-6-3253761, Email: erkki.mendelin@vaasa.fi - Website: www.vaasa.fi/choirfestival

7th International Choir Festival Mundus Cantat Sopot 2010, Sopot, Poland, 25-29 May 2011. For choirs from all over the world. Exchange of cultural traditions, strengthening natural human bonds. Contact: Festival Office Mundus Cantat Sopot, Tel: +48-58-5558458, Fax: +48-58-5558442, Email: munduscantat@sopot.pl - Website: www.munduscantat.sopot.pl

40th International Competition "Florilège Vocal de Tours", France, 27-29 May 2011. Limited to ensembles from 12 to 40 choristers (to singers over 15 years). Four categories: mixed choirs, mixed vocal ensembles, equal voices (male or female), free expression (all ensembles). Qualifying rounds, final rounds and Grand Prix. National competition : limited to ensembles from 4 to 34 choristers (from 6 years). Renaissance competition. Contact: Florilège Vocal de Tours, Tel: +33-2-47216526, Fax: +33-2-47216771, Email: florilege.vocal@free.fr - Website: www.florilegevocal.com

3rd International Choral Competition Anton Bruckner, Linz, Austria, 1-5 June 2011. For all kinds of choirs from all around the world. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Harmonie Festival 2011, Limburg-Lindenholzhausen, Germany, 2-6 June 2011. 14 different competitions for choirs and folk groups, concerts and folk performances with an audience of up to 4,000 people and the hospitality of a whole region. Jury members: Prof. Robert Sund (Sweden), Juergen Budday (Germany), Josep Prats (Spain), Prof. Theodora Pavlovitch (Bulgaria), Maris Sirmais (Latvija), Reijo Kekkonen (Finland). New category for vocal ensembles with 4-12 singers. Contact: Harmonie Lindenholzhausen, Tel: +49-6431-732 68, Fax: +49-6431-97 66 47, Email: information@harmonie-festival.de - Website: www.harmonie-festival.de

5th International Choir Festival Harmonia, Harmanli, Bulgaria, 3-6 June 2011. Non competitive festival for all kind of choirs. Contact: Mixed Choir Slavej, Gencho Donchev, President, Email: harmchoir@yahoo.com or harmchoir@abv.bg - Website: www.harmchoir.hit.bg

Tampere Vocal Music Festival, Tampere, Finland, 8-12 June 2011. Chorus review, contest, workshops, concerts. Contact: Tampere Sävel, Tampere Vocal Music Festival, Tel: +358-20-7166172, Fax: +358-3-2230121, Email: music@tampere.fi - Website: www.tampere.fi/vocal

12th International Chamber Choir Competition, Marktoberdorf, Germany, 10-15 June 2011. Two categories: Mixed and female choirs (over 16 years old/ 36 singers max.). Compulsory work for each category. Apply before Contact: Modfestivals, International Chamber Choir Competition, Tel: +49-8342-8964033, Fax: +49-8342-40370, Email: office@modfestivals.org - Website: www.modfestivals.org/iccc_ausschreibung_en.php

7th The Loto-Quebec World Choral Festival and World Choral Competition, Laval, Québec, Canada, 17 June-3 July 2011. Concerts, workshops, etc... No registration fee. Event adapted to the needs and experience of each choir. Apply before 15 December. Contact: Le Mondial Choral Loto-Québec, Tel: +1-888-9359229, Fax: +1-888-9381682, Email: info@mondialchoral.org - Website: www.mondialchoral.org

...Festivals & Competitions

14th Alta Pusteria International Choir Festival, Alto Adige-Südtirol, Italy, 22-26 June 2011. Non-competitive festival in the heart of the Dolomites: concerts, open-air reviews, day-meetings. Contact: Alta Pusteria Festival Office, Tel: +39-06-33652422, Fax: +39-06-33652422, Email: info@festivalpusteria.org - Website: www.festivalpusteria.org

Serenade! Washington, DC Choral Festival, USA, 23-26 June 2011. Individual shared choir concerts in cathedrals, churches, schools, halls and National Monuments, workshops, choral evensong eervices in prestigious cathedrals, churches and basilicas, sightseeing. Contact: Yarina, Classical Movements, Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Yarina@ClassicalMovements.com - Website: www.ClassicalMovements.com

Sing A Mile High Children's Choral Festival, Denver, CO, USA, 23-27 June 2011. Rollo Dilworth, guest conductor. Non-competitive festival for Treble-voiced choirs. Each choir will participate in massed choir rehearsals and performance and individually in the finale concert at the Newman Center for the Performing Arts at the University of Denver. Contact: Young Voices of Colorado, Tel: +1-303-7977464, Fax: +1-303-7940784, Email: chrys@youngvoices.org - Website: www.singamilehigh.org

7th International Cantus MM Festival of Sacred Music, Vienna, Austria, 24-27 June 2011. Performing festival in Vienna and surroundings. Contact: Chorus MM, Tel: +43-662-645972, Fax: +43-662-645972, Email: chorus2000@aon.at - Website: www.chorus2000.com

12th International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 30 June-3 July 2011. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Tel: +43-662-874537, Fax: +43-662-874537-30, Email: chorus2000@aon.at - Website: www.chorus2000.com

4th Musica Sacra a Roma, Italy, 2-6 July 2011. Competition in different categories and difficulties. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Summa Cum Laude International Youth Music Festival, Vienna, Austria, 2-6 July 2011. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Contact: Summa Cum Laude Youth Music Festival, Tel: +43-650-619 2152, Fax: +43-1-968 5750, Email: office@sclfestival.org - Website: www.sclfestival.org

46th International Days of Choral Singing, Barcelona, Spain, 4-10 July 2011. Concerts and workshops with Poire Vallvé (Catalan folksongs in jazz-folch rythms), Fernando Marina (Magnificat, John Rutter), Damián Sánchez, Argentina (Misa Criolla, Ariel Ramírez). Apply before 15 March. Contact: Federació Catalana d'Entitats Corales, Tel: +34-93-2680668, Fax: +34-93-3197436, Email: fcec@fcec.cat - Website: www.fcec.cat

Songs of the World - Coastal Sound International Choral Festival, Vancouver, BC, Canada, 4-9 July 2011. Guest Conductors: Rollo Dilworth & Henry Leck. Imagine these 2 conductors leading your Children's Choir/Boy Choir/Girl Choir or your SATB Youth Choir at the same festival featuring these voicings in separate repertoire, and also, exciting massed works. Concert places in multicultural downtown Vancouver and surrounding areas. Contact: Coastal Sound International Choral Festival, Tel: +1-604-469-5973, Fax: +1-604-469-5974, Email: info@coastalsoundmusic.com - Website: www.coastalsoundmusic.com

Festival 500 Sharing the Voices, St. John's, Newfoundland & Labrador, Canada, 6-13 July 2011. International non-competitive choral festival featuring multiple performance opportunities and workshops for choirs as well as individual "Come Solo" participants. New for 2011: our Professional Development Program for small vocal ensembles. Deadline for choir and small vocal ensemble applications is June 18, 2010. Contact: Festival 500 Sharing the Voices, Tel: +1-709-7386013, Fax: +1-709-7386014, Email: information@festival500.com - Website: www.festival500.com

7th International Johannes Brahms Choir Festival & Competition, Wernigerode, Germany, 6-10 July 2011. Competition in different categories and difficulties. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

International Youth Music Festival, Bratislava, Slovak Republic, 7-10 July 2011. Competition for children's and youth choirs, orchestras, and bands. Contact: Bratislava Choral Agency, Tel: +421-908-693395, Fax: +421-2-65957054, Email: info@choral-music.sk - Website: www.choral-music.sk

International Choir Festival of Preveza, International Competition of Sacred Music, Preveza, Greece, 7-11 July 2011. For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Repertory must include a compulsory piece, a piece composed before 1800, a piece composed during 1800 - 1950, a piece composed after 1950 & a folk song from the choir's country of origin. Contact: Choral Society "Armonia" of Prevesa, Tel: +30-2682-024915, Fax: +30-2682-029852, Email: armonia4@otenet.gr - Website: www.choralpreveza.gr

Cantus Salisburgensis International Choir and Orchestra Summer Festival, Salzburg, Austria, 7-10 July 2011. Kaleidoscope of Nations and cultures interacting in the city of W.A. Mozart´s birth. Contact: Cultours Carl Pfliegler, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.cultours-europe.com or www.cantussalisburgensis.at

Europa Cantat junior 6, Pärnu, Estonia, 9-17 July 2011. For children's and youth choirs (up to 20 years). With Tõnu Kaljuste (Estonia), Aarne Saluveer (Estonia), Ana Maria Raga (Venezuela), Ken Wakia (Kenya), Michelle Weir (USA), Panda van Proosdij and Hans Cassa (Netherlands). A Europa Cantat international study tour is organized in parallel with Hirvo Surva (Estonia). Contact: Europa Cantat Junior 6, Tel: +372-6274451, Fax: +372-6274450, Email: kooriyhing@kul.ee - Website: www.kooriyhing.ee or www.europacantat.org

1st World Choir Championships, Graz, Austria, 10-17 July 2011. For youth and young adults choirs from all over the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Associazione
Il Garda in Coro
COMUNE DI MALCESINE
Assessorato alla Cultura Malcesine
Palazzo dei Capitani
2nd International Choral Competition for Children's Choirs
"Il Garda in Coro"
Malcesine | Lake Garda
Verona · Italy
20 - 24 April 2010
Sacred Music Category
1st Torun Music School Children Choir "Gioia di Cantare"
(Polonia - Torun) | Director: Renata Szerafin-Wójtowicz
2nd Ondrasek Czech Children Choir
(Rep. Ceca - Novy Jicin) | Director: Josef Zajicek
3rd Mladinski Pevski Zbor Glasbene Šole Fran Korun Koželjski
(Slovenia - Velenje) | Director: Matjaž Vehovec
Secular Music Category
1st Mladinski Pevski Zbor Glasbene Šole Fran Korun Koželjski
(Slovenia - Velenje) | Director: Matjaž Vehovec
2nd Awarded jointly to:
· Mladinski Pevski Zbor Glasbene Šole Koper
(Slovenia - Capodistria) | Director: Maja Cilenšek
· Torun Music School Children Choir "Gioia di Cantare"
(Polonia - Torun) | Director: Renata Szerafin-Wójtowicz
3rd Awarded jointly to:
· Ondrasek Czech Children Choir
(Rep. Ceca - Novy Jicin) | Director: Josef Zajicek
· Gli Harmonici
(Italia - Bergamo) | Director: Fabio Alberti
Grand Prize "Il Garda in Coro" 2010
Torun Music School Children Choir "Gioia di Cantare"
(Polonia - Torun) | Director: Renata Szerafin-Wójtowicz
3rd International Choral Competition for Children's Choirs
Il Garda in Coro
Malcesine, April 17-21 2012
INFORMATION
Tel. +39 045 6570332
www.ilgardaincoro.it
e-mail: info@ilgardaincoro.it
Skype: Il Garda in Coro

...Festivals & Competitions

2nd Grand Prix of Choral Music, Graz, Austria, 10-17 July 2011. Choirs which are singing on a high level but don't have a long lasting experience in competitions or haven't taken part in international competitions for a long time get the chance to give a concert on the spot to qualify for the Grand Prix. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

29th International Music Festival, Cantonigròs, Spain, 14-17 July 2011. Competition and exhibition of music for mixed choir, female voices, children's choir and popular dances. Contact: Anna Jover & Joana Gonzal - FIMC 2010, Tel: +34-93-2326444, Fax: +34-93-2463603, Email: fimc@fimc.es - Website: www.fimc.es

Orientale Concentus IV, Taichung City, Taiwan, 14-18 July 2011. Competition for mixed, equal voices, children's, folklore and chamber choirs. Organised by the Singapore Federation of Choral Music and Ace99 Cultural Pte Ltd. Artistic Director: Nelson Kwei. Contact: ACE 99 Cultural Pte Ltd., Ryan Goh, Tel: +65-9663-1325, Fax: +65-6368-3819, Email: event@ace99.com.sg - Website: www.ace99.com.sg

Rhapsody! Children's Music Festival, Prague, Czech Republic & Vienna and Salzburg, Austrria, 14-25 July 2011. With guest conductor Joan Gregoryk. Participating choirs will perform at famous venues in three of Europe's most musical and historical cities: Vienna, Salzburg, and Prague, highlighted by the Grand Final Concert. Workshop, musical exchanges and sightseeing tours. Contact: Zhongjie Shi, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: ZS@ClassicalMovements.com - Website: www.ClassicalMovements.com

International Singing Week Setmana Cantat Tarragona 2011, Spain, 16-24 July 2011. For mixed choirs, female choirs and individual singers. With Johan Duijck (Belgium), Basilio Astúlez (Basque Country), Hugo de la Vega (Argentina) and Francisco Simaldoni (Uruguay), Edmon Colomer (Catalonia). In collaboration with the Catalan Federation for Choral Associations and Europa Cantat. Contact: Associació Cor Ciutat de Tarragona (Setmana Cantant), Tel: +34-977-227721, Fax: +34-977-230514, Email: setmanacantant@gmail.com - Website: www.setmanacantant.org

Hong Kong International Youth & Children Choral Music Camp, Hong Kong, China, 17-21 July 2011. Artistic Director: Prof. Leon Shiu-wai Tong. Workshop and concert holding in best venues. Attractive accommodation fee, selective touring arrangement. Contact: Hong Kong Treble Choirs' Association, Tel: +852-2381 9262, Fax: +852-2380 7302, Email: info@hktreblechoir.com - Website: www.hktreblechoir.com/hkiyccf

Istanbul International Chorus Competition, Istanbul, Turkey, 20-25 July 2011. For children, female, male, mxed choirs and folk groups. Contact: Istanbul Harman Folklor, Tel: +90-216-3461354, Fax: +90-216-3461308, Email: istcup@istcup.com - Website: www.harmanfolk.com

Melodia! South American Music Festival, Buenos Aires, Argentina & Riode Janeiro, Brazil, 21 July-2 Aug 2011. Guest conductor: Francisco Nuñez. Accepting applications from youth and children's choirs (treble and mixed voices), as well as youth orchestras. Outstanding artistic experiences are combined with once-in-a-lifetime cultural and outreach opportunities. Contact: Alessandra D'Ovidio, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Alessandra@ClassicalMovements.com - Website: www.ClassicalMovements.com

57th International Choral Contest of Habaneras and Polyphony, Torrevieja (Alicante), Spain, 23-30 July 2011. Outdoors habaneras, polyphony in the auditorium "Eras de la Sal" on the Mediterranean Sea coast. Apply before: 15 Feb 2011. Contact: Certamen Int'l de Habaneras de Torrevieja, Tel: +34-965-710702, Fax: +34-965-712570, Email: habaneras@habaneras.org - Website: www.habaneras.org

3rd International Boys and Men's Choral Festival, Flagstaff, Arizona, USA, 25 July-1 Aug 2011. For boys and men's choirs as well as individual male singers from around the world. Conductors: David Hill & Julian Ackerley. Performances in Flagstaff, Mesa (Phoenix) and Tucson. The program will feature music for treble & male choirs and grand finale of combined choirs. Contact: IBMCF, Tel: +1-520-296 6277, Fax: +1-520-296 6751, Email: IBMCF@internationalchoralfestival.com - Website: www.internationalchoralfestival.com

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 27 July-8 Aug 2011. In association with CHORISA, the Choral Institute of South Africa. Travel to Cape Town, Pretoria, Johannesburg & a Game Park. Concerts, individual and shared with top South African Choirs, Workshops, African drumming, dancing, and singing. Contact: Jayci Thomas, Classical Movements, Inc., Tel: +1-800-8820025, Email: jayci@ClassicalMovements.com - Website: www.ClassicalMovements.com

9th World Symposium on Choral Music, Puerto Madryn, Patagonia, Argentina, 3-10 Aug 2011. Organized by the CIC Foundation in cooperation with ADICORA. Motto: "Singing in Nature". Contact: , Tel: +54-2965-439232, Email: info@wscm9.com - Website: www.wscm9.com

7th International Choral Festival "San Juan Coral 2011", Argentina, 11-16 Aug 2011. Non competitive choral festival organized by Universidad Católica de Cuyo´s Choir for 8-10 selected mixed, female, male and chamber choirs. Each choir will participate in massed choir rehearsals and performance and individual concerts at the Auditorio Juan Victoria. Concerts, lectures and workshops for choirs, singers and conductors. Contact: María Elina Mayorga, Tel: +54-264-4234284, Fax: +54-264-4234284, Email: mariaelinamayorga@gmail.com or coro@uccuyo.edu.ar - Website: www.sanjuancoral.com.ar

EUROTREFF 2011, Wolfenbüttel, Germany, 7-11 Sep 2011. Ateliers for children choir, boys' choir and mixed youth choir. Choir to choir concerts, open air concerts in the pedestrian area. Contact: Arbeitskreis Musik in der Jugend AMJ, Tel: +49-5331-46016 - 9009595 (from Jan 1st), Fax: +49-5331-43723, Email: info@amj-musik.de - Website: www.amj-musik.de

4th Grieg International Choir Festival, Bergen, Norway, 14-18 Sep 2011. Open to amateur choirs in all choral categories and difficulties. Competition in 4 categories: sacred & secular music, folk songs, contemporary music. concerts, "sing together Carmina Burana". Apply before 1 April 2011. Contact: Annlaug Hus, Tel: +47 55 56 38 65, Fax: +47 55 56 38 66, Email: post@griegfestival.no - Website: www.griegfestival.no

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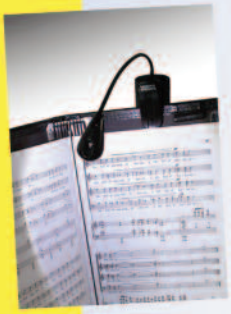
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...Festivals & Competitions

Chor.com Convention for Choral Music, Dortmund, Germany, 22-25 Sep 2011. Biennal convention including workshops, masterclasses, symposia on social and political topics, exhibition, concerts. With Simon Halsey (artist in residence), Rundfunkchor Berlin, Stefan Parkman, Rupert Huber, WDR Rundfunkchor, Freider Bernius, Harald Jers, Kammerchor Consono, Brady Allred, Maybebop, Erik Westberg, etc... Contact: Deutscher Chorverband e.V., Tel: +49-30-847108930, Fax: +49-30-847108999, Email: projektbuero@deutscher-chorverband.de - Website: www.chor.com

11th International Choir Contest of Flanders, Maasmechelen, Belgium, 23-25 Sep 2011. Limited to ensembles from 12 to 40 equal voices and 16 to 40 mixed voices. Contact: International Choir Contest of Flanders, Gert Vanderlee, Tel: +32-89-769668, Fax: +32-89-721815, Email: info@ikv-maasmechelen.be - Website: www.ikv-maasmechelen.be

Rimini International Choral Competition, Italy, 6-9 Oct 2011. Competition for equal voices, mixed, chamber, children, young, folk and spiritual Choirs in the beautiful ancient Town of Rimini. Possibility of a sung Mass in the Renaissance Cathedral. Contact: Rimini International Choral Competition, Tel: +39-347-2573878, Email: competition@riminichoral.it - Website: www.riminichoral.it

9th In... Canto Sul Garda, Riva del Garda, Italy, 13-17 Oct 2011. Competition in different categories and difficulties. Contact: Interkultur e.V., Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Festival Magic Mozart Moments, Salzburg, Austria, 13-16 Oct 2011. Voices from all over the world and the Salzburg Cathedral Choir & Orchestra. Singers are required to have sung the performed piece before. Contact: Cultours Europe, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.cultours-europe.com

4th International Choir Competition and Festival, Malta, 3-7 Nov 2011. Open to all categories. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

7th International Warsaw Choir Festival Varsovia Cantat, Warsaw, Poland, 4-6 Nov 2011. For all amateur choirs. Contact: Choral Society LIRA Varsovia Cantat, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: info@varsoviacantat.pl - Website: www.varsoviacantat.pl

Krakow Advent & Christmas Choir Festival, Krakow, Poland, 9-11 Dec 2011. For all amateur choirs. Contact: Choral Society LIRA Varsovia Cantat, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: mail@krakowchoirfestival.pl - Website: mail@krakowchoirfestival.pl

Concorso Corale Internazionale, Riva del Garda, Italy, 1-5 Apr 2012. For all kinds of choirs from all around the world. Contact: Interkultur e.V., Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

3rd International Choral Competition for Children's Choirs "Il Garda in Coro", Malcesine sul Garda, Verona, Italy, 17-21 Apr 2012. Children must be born after 1 Jan 1994. Two categories: secular and sacred music. Contact: Associazione Il Garda In Coro, Renata Peroni, Tel: +39-045-6570332, Fax: +39-178-6017432, Email: info@ilgardaincoro.it - Website: www.ilgardaincoro.it

Venezia in Musica, Choir Competition and Festival, Venice, Italy, 29 Apr-3 May 2012. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

8th European Festival of Youth Choirs, Basel, Switzerland, 16-20 May 2012. Festival for 18 selected children's and youth choirs (age limit 25) from European countries. No competition. Over 20 choral concerts in churches, concert halls and open air in Basel and the surrounding region for more than 22'000 spectators. Workshop day for all participating choirs, party for the singers, music culture and choir conducting education projects organized by Swiss music academies, open singing for everybody. Contact: Europäisches Jugendchor Festival Basel, Kathrin Renggli, Tel: +41-61-4012100, Fax: +41-61-4012104, Email: k.renggli@ejcf.ch - Website: www.ejcf.ch

41st International Competition "Florilège Vocal de Tours", France, 25-27 May 2012. Four categories: mixed choirs, mixed vocal ensembles, equal voices (male or female), free expression (all ensembles). Qualifying rounds, final rounds and Grand Prix. International competition for youth and children's choirs - two rounds. Contact: Florilège Vocal de Tours, Tel: +33-2-47216526, Fax: +33-2-47216771, Email: contact@florilegevocal.com - Website: www.florilegevocal.com

28th International Franz Schubert Choir Competition, Vienna, Austria, 13-17 June 2012. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Serenade! Washington, DC Choral Festival, USA, 29 June-2 July 2012. Individual shared choir concerts in cathedrals, churches, schools, halls and National Monuments, workshops, choral evensong eervices in prestigious cathedrals, churches and basilicas, sightseeing in Washington, DC, Alexandria, Baltimore and surrounding areas. Contact: Yarina, Classical Movements, Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Yarina@ClassicalMovements.com - Website: www.ClassicalMovements.com

4th International Children's and Youth Choir Festival "Touch the future", Dannstadt-Schauernheim, Germany, 30 June-8 July 2012. For children and youth from around the world. A treble-voice choir festival with choir theater and show choir elements. Guest Choreograph John Jacobson and artistic director Judith Janzen direct the children to a wonderful experience of song and dance. Many opportunities for choirs to present the music of their country and meet new friends. Contact: Juventus Vocalis, Judith Janzen, Email: judith.janzen@t-online.de - Website: www.touch-the-future.com

7th World Choir Games, Cincinnati (Ohio), USA, 4-14 July 2012. WCG taking place in the USA for the first time. The city of Cincinnati has a long cultural tradition including the oldest ongoing choral festival in the world. For choirs from all over the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Orientale Concentus IV

International Choral Festival

EARLY BIRD DISCOUNT!
SGD 20 off Festival Package Fees
Offer ends, 31st January 2011

14th July - 18th July 2011, Taichung City, Taiwan

Competiton and Master Classes for Mixed Choir, Equal Voices Choir, Children's Choir, Chamber Choir, Folklore Choir & Senior Choir.

Federation for Choral Music, Singapore (SFCM) and ACE 99 Cultural Pte Ltd are proud to present Orientale Concentus IV, International Choral Festival in Taiwan! With the success of Orientale Concentus I, II & III, the festival has seen participants from various parts of South-East Asia,as well as Taiwan, China and South Korea.

The choral competition will be judged by an international panel of adjudicators. Choirs will be presented with Gold, Silver and Bronze awards based on their performances, and the category winners will vie for the Grand Prize during the festival's closing ceremony.

COMPETITION CATERGORIES

- Mixed Choir
- Equal Voices Choir
- Children's Choir
- Chamber Choir
- Folklore Choir
- Senior Choir

FESTIVAL HIGHLIGHTS

- Opening Ceremony
- Friendship Concert
- Choral Master Class & Workshop
- Grand Prize Concert
- Award Presentation Ceremony
- Closing Ceremony

*SFCM Members are entitled to special promotional prices throughout the entire registration period.

Registration Closing Date: 7th May 2011

For more information on registration, logistics & flexible tour packages, kindly contact:
Name: Ryan Goh Contact No:(65) 9663 1325

ACE 99 Cultural Pte Ltd (Singapore)

Website:	www.ace99.com.sg
Email:	event@ace99.com.sg
Mailing Address:	6A, Woodlands Centre Road #03-280 Singapore 731006
Office No:	+65 6368 5610
	+65 6368 5692
Facsimile:	+65 6368 3819

ORGANIZED BY: Federation for Choral Music Singapore

CO-ORGANIZED BY: Cultural Affairs Bureau, Taichung City 台中市文化局

SUPPORTED BY: Want Want China Holdings Limited; 時報旅遊 China Times Travel Service

SOLE AGENT: ACE99

...Festivals & Competitions

Summa Cum Laude International Youth Music Festival, held in the Musikverein in Vienna, Austria, 7-11 July 2012. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Contact: Summa Cum Laude Youth Music Festival, Tel: +43-650-619 2152, Fax: +43-1-968 5750, Email: office@sclfestival.org - Website: www.sclfestival.org

8th Golden Gate International Children's and Youth Choir Festival, San Francisco Bay Area, USA, 8-14 July 2012. Competitions, concerts and social activities throughout San Francisco Bay Area. Artistic Director: Robert Geary (USA). Festival conductors and adjudicators: María Guinand and Stephen Leek. Apply before: Oct 2011. Contact: Piedmont Choirs, Tel: +1-510-5474441, Fax: +1-510-5477449, Email: info@goldengatefestival.org - Website: www.goldengatefestival.org

Europa Cantat Festival 2012, Turin, Italy, 27 July-5 Aug 2012. Spectacular vocal festival with participants from Europe and beyond. Workshops by international conductors in all vocal genres. Open singing, concerts: sing & listen, international contacts. Contact: Europa Cantat Festival 2012, Tel: +49-228-9125663, Fax: +49-228-9125658, Email: info@EuropaCantat.org - Website: www.ectorino2012.it

A regularly up-dated list of all events may be found on our website: www.ifcm.net

CERTAMEN INTERNACIONAL DE HABANERAS Y POLIFONIA

PATRONATO MUNICIPAL

57º CERTAMEN INTERNACIONAL DE HABANERAS Y POLIFONÍA DE TORREVIEJA

THE 57th INTERNATIONAL CHORAL CONTEST OF HABANERAS AND POLYPHONY OF TORREVIEJA (ALICANTE - SPAIN)

Will take place between the 23th and the 30th of July 2011. During 8 days at dusk, the participant choirs will sing outdoors habaneras and polyphony in the wonderful auditorium **Eras de la Sal** in the coast of the Mediterranean Sea.

For more information and rules please visit our website: **http://www.habaneras.org** /e-mail: **miguel@habaneras.org**.

Telephone: **+34 966 707 715** Fax: **+34 965 712 570**

INSCRIPTION DEADLINE:
31st OF JANUARY 2011

EXCMO. AYUNTAMIENTO DE TORREVIEJA

DIPUTACIÓN DE ALICANTE

IVM INSTITUT VALENCIÀ DE LA MÚSICA

World Peace
CHORAL FESTIVAL
2011 VIENNA
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25TH-28TH JULY 2011
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- ATELIER 2 **Venetian School of music** director: Fabio Lombardo (IT)
- ATELIER 3 **Spiritual and gospel** director: Walt Whitman (USA)
- ATELIER 4 **Romantic music** director: Jan Schumacher (DE)
- ATELIER 5 **Vocal pop / jazz** director: Stephanie Miceli (DE)
- ATELIER 6 **Latin-american music** director: Ana María Raga (VEN)
- INTERNATIONAL STUDY TOUR director: Corrado Margutti (IT)

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28th AUGUST»4th SEPTEMBER

DEADLINE FOR APPLICATIONS: 31ST MAY 2011

Classical Movements

Travel Specialists for Music and Performing Groups

Serenade! Washington, DC Choral Festival

June 23 - 26, 2011
June 29 - July 2, 2012
June 27 - 30, 2013

- Individual Concerts in Cathedrals, Churches, Schools, Halls and National Monuments.
- Choral Workshops with world class Choral Conductors, including ***Joan Gregoryk.***
- Take part in a Choral Evensong Service in a prestigious Cathedral or Church.
- Sightseeing in Washington, DC, Alexandria, Baltimore and surrounding areas, including the National Smithsonian Museums and the National Monuments.

Ihlombe! South African Choral Festival

New Extended Dates

2011: July 7 - 25 Sessions 1&2
2012: July 5 - 23 Sessions 1&2
2013: July 4 - 22 Sessions 1&2

- Ihlombe is the largest international choral gathering in South Africa
- Perform individual concerts with multiple excellent South African choirs
- Participate in workshops with famous choral conductors
- 2010 festival featured 37 choirs, 16 workshops, and over 2000 participants
- Visit Johannesburg, Pretoria, Soweto, Cape Town, & have a Scenic Safari

IHLOMBE
South African Choral Festival

Tel: 1.703.683.6040
Info@ClassicalMovements.com
www.ClassicalMovements.com

Classical Movements
319 Cameron Street
Alexandria, Virginia 22314