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3rd Quarter, 2018



DOSSIER
IFCM COMPOSITION COMPETITION 2017

IFCM News:
World Youth Choir to Make its Debut in
Inner Mongolia in July 2018

INTERNATIONAL CHORAL BULLETIN

COVER

Every year, local Mongolians come to this Aobao for praying and worshipping
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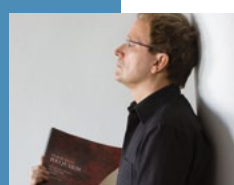
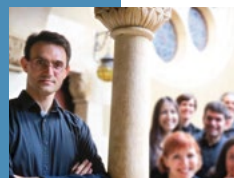
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PRESIDENT'S COLUMN



EMILY KUO VONG

President

Dear Friends,

I would like to start by welcoming all new subscribers to our global community and sharing my excitement as we fast approach a rather busy time for the IFCM. July will be a truly important month for choral music lovers around the world, but especially for those who have the opportunity to join us for three festivals taking place in China, namely the China Inner Mongolia 2018 Belt and Road Choral Festival in Hohhot, the 14th China International Choral Festival and IFCM World Choral Education Conference in Beijing, and the 2018 China (Qiandongnan) International Folk Song Choral Festival and IFCM Voices Conference. These will be closely followed by this year's edition of Europa Cantat, taking place in Tallinn, Estonia.

These international festivals are a great example of what our federation has always worked for.

Since its inception, IFCM has been an organization that aims to show how music, and choral singing in particular, can bring people together. More than ever, we are working towards that goal - to help create a world that is transparent, tolerant and accessible to all, no matter where they come from. We certainly acknowledge the responsibility this organisation has for such a project, which is only possible through our amazing global choral community, since it shall always be the world's best example of unity and peace.

With this in mind, I would like to call every choral singer in the world to join us in this venture: to try to find new ways to spread choral music and work together to continue building a better and more unified world.

In addition to the festivals our amazing partners are holding with us this month, IFCM has also just finished creating a new website and is working hard to renovate the membership system. We are also designing a new application for your phone so that all choral lovers and IFCM collaborators can receive updates on all that is going on with IFCM and choral music around the world.

It is truly a great time to be part of the IFCM, and I am very honoured to be the president of this magnificent organisation.

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IFCM COMPOSITION COMPETITION 2017



**IFCM Composition
Competition 2017**
Andrea Angelini

**IFCM Composition
Competition 2017**
**Interview with the three
winners**
Karoline Silkina

**IFCM Composition
Competition 2017**
Winners' Biographies

IFCM COMPOSITION COMPETITION 2017

ANDREA ANGELINI

conductor, composer, ICB Managing Editor

THE IFCM CHORAL COMPOSITION COMPETITION HAS COME TO AN END. THIS IS THE THIRD EDITION ORGANISED BY THE INTERNATIONAL FEDERATION FOR CHORAL MUSIC WITH THE AIM TO PROMOTE THE CREATION AND WIDE DISTRIBUTION OF A NEW AND INNOVATIVE CHORAL REPERTOIRE.

IFCM holds the composers and their intellectual work in high regard. The jury, made up of Ko Matushita (Japan, President), Oscar Escalada (Argentina, member), Dominick DiOrio (USA, member), Josep Vila (Spain, member) and Ambrož Čopi (Slovenia, member) rated 181 works submitted by composers

from 5 continents. The winner of the first prize was the piece entitled 'NUR' by the Spaniard Juan Manuel Conejo Gonzales. Second place went to the Polish composer Jakub Szafranski with the work 'Falling Stars' and the third place went to Benedikt Brydern (USA)

for the piece 'Miserere'. The three winners will receive a cash prize, a diploma and a trophy. Further information on www.ifcm.net

Edited by Mirella Biagi, UK/Italy



Juan Manuel Conejo Gonzales, Spain, winner of the first Prize

IFCM COMPOSITION COMPETITION 2017

Interview with the three winners

KAROLINE SILKINA

choral conductor and journalist

Karoline Silkina: *When did you first get interested in music? How old were you?*

Juan Manuel Conejo Gonzalez: My parents always played records at home when I was a child. I really liked listening to them, all kinds of music, but above all, classical music. I think I was five years old. But I remember that one day – at the age of seven, more or less - tuning my radio, I found something so exciting for me, something that moved and touched me just listening to it: choral music. I do not remember exactly what style it was, sacred Renaissance music, perhaps. Since then, it has been a passion for me. My father told me about a music teacher at school in my little village – Fuensalida (Toledo) – and I started to study piano with him, at twelve years old. Soon I began my musical studies at the Jacinto Guerrero Conservatory of Toledo and later I finished them at the Royal Conservatory of Music of Madrid where I studied my degree in Pedagogy and Composition.

Jakub Szafrński: Music was present in my life from the very beginning. My dad loves Beethoven and plenty of my family members played various instruments. My parents decided for me to go to primary music school and this is how my journey started.

Benedikt Brydern: In Germany pretty much every kid started on an instrument when I grew up. My mother wasn't too fond of the piano, so she had me started on violin at the age of six.

How did you begin composing for choir?

JMCG: I started singing in a choir – San José Choir - in my village when I was thirteen. A few years later I began to feel the need, firstly to arrange some popular hits, and secondly to compose some small carols. I was lucky to perform those works since the director liked them. In 1991 I began to study choral conducting in several workshops in Lleida and Tarragona and soon I became the conductor of San José choir. Then I composed a few more interesting works, sacred and profane. In 1997 I participated with San José Choir in the VII Griñón Choral Contest in Madrid. Each choir must sing a folk song and I composed a work based on Miguel de Cervantes words: Ausencias de Dulcinea. Happily it won an award, and of course, this was a great boost for my career as a choral composer.

JS: I started singing in the choir when I was a teenager. This kind of music shaped my sensitivity. Before I started composing I was arranging multiple pieces, mainly for a vocal band which I started and which consisted of my close friends. The goal was to have some good time together, we did not even plan for



Juan Manuel Conejo Gonzales, Spain, winner of the First Prize



Jakub Szafranski, Poland, winner of the Second Prize

concerts. Yet the band started giving concerts and I decided to compose my first pieces. This was also an experience that led me to studying conducting. Now I am also second conductor of the Warsaw School of Economics and of the Male Choir of St. John's Archcathedral 'Cantores Minores' also in Warsaw.

BB: Being a professional violinist I often performed the amazing pieces incorporating a choir, like Mozart's "Requiem," Handel's "Messiah" or Lauridsen's "Lux Aeterna" and was impressed by the power of the voices. But it took many years before I started my first choral composition.

What would you say are the most important influences on your music?

JMCG: There are several influences. Firstly, all music of the Middle Ages and the Renaissance. I like so much the early examples of writing music and using musical textures: plainchant, organum, descant, heterophony, counterpoint... I can find there all the basic elements I need to compose and create new music; by studying and analysing them, I take good advantage of them in order to obtain the best results. I like practically all Renaissance composers but I am very impressed by the music of Tomás Luis de Victoria. It is amazing how, by using polyphony, he is able to achieve such an expressive music. In my opinion he is one of the best Spanish composers of all time. Fortunately, there are currently Spanish choirs and institutions that are working hard to enhance his fame. Secondly, I have always admired the music of Zoltan Kodaly and Benjamin Britten because of the harmonies they use and their way of working with the text and treating the voice. You can find in their music clarity, cleanliness, simplicity, expressiveness... They are, for sure, reference composers for me in my way of conceiving a composition. Finally, I must mention Einojuhani Rautavaara, György Ligeti and Salvatore Sciarrino in their way of making, constructing, and researching new harmonies, structures, or musical textures and sounds.

JS: An important factor in composing music for me are the people around me. Their behaviour, opinions and sensitivity influence me a lot. Other factors are spirituality and philosophy, that is why I find sacred music very inspirational. Also other arts like literature or fine arts are a source of inspiration.

BB: Melody, harmony and form.

Do you consider the audience when you're working on a composition?

JMCG: Of course. When I studied Composition at the Royal Conservatory of Music of Madrid, I was lucky to receive advice from a great Spanish lecturer and composer whom I greatly admire too: Antón García Abril. He always said in his lessons that "...you can look for your own style, but do not forget the audience..! Try to look for good – but not easy – melodies...!" I will never forget these words. And it is very difficult to do this! I have composed for different choirs, from amateur to high level performance, and I have always tried to work taking into account the vocal characteristics on each level. I understand what an amateur choir needs, and logically I will write depending on its needs. But for a medium level or professional choir I will try to do the best for each one. I like so much the melody, but – at the same time – I try to work in new harmonies, new structures and textural elements in order to create interest for the audience.



Benedikt Brydern, USA, winner of the Third Prize



Jakub Szafranski, Poland

JS: In my opinion music should not be composed for a specific audience. My music is, though, focused on the audience in the way that I share my musical thoughts with them. When it turns out that my musical perspective is understood by the audience I am very happy. However I do not write music to fulfil the needs of the audience. An exception can be pieces dedicated for particular people – then I do my best to compose pieces which the recipient will like, thus I adjust to their music taste.

BB: Unless I write for the commercial media/market I think about it, but in general artistic expression without boundaries comes first.

How important is it that music should be accessible on first hearing?

JMCG: I think not only on first hearing but also on first performance...! It is really a good question because when you do a premiere, often your music is only performed just once. To avoid this, it is better that your music is accessible to the audience, but also to choirs, musicians or singers, and of course, to promoters.

JS: Accessibility of music for the audience depends on their musical experience and knowledge. Often pieces are not entirely understood and their meaning can be discovered only after listening to them multiple times. When I listen to music I am very attentive – I try to hear all of the details and understand all of the thoughts of the composer. In my opinion a good composition should encourage curiosity – it should not be discouraging, but at the same time not too obvious. It should bring some mystery with it. I feel like a detective when I discover more and more hints left by composer.

BB: Not really important. Great music will always get you excited and trigger an emotional reaction, even if you don't "understand" everything yet. It also depends on the music you have heard in your life, the different styles you got exposed to, etc.

What are you working on at the moment? Do you have anything else coming up?

JMCG: Yes. Now I am writing a piece for piano for four hands. It is a commission for the COMA'18, that is, the Contemporary Music Festival of Madrid, organized by AMCC (Madrilenian Composers Association) to which I belong. It is a work based on Castilian folk elements and it will be premiered at the end of this year. Although I specialize in choral composition, I am still writing chamber music or solo works. I would like to write music for orchestra, but it is very difficult for me so far. I am also making popular music arrangements for

children's choirs that I am conducting at the Conservatory, creating new repertoire for them. As for new choral projects, I am thinking about composing all the Lamentations of Jeremiah for Maundy Thursday, Good Friday and Holy Saturday, recreating some elements of Victoria's Lamentations.

JS: Lately I have written two pieces– Gloria di Angelis and Hail, oh Mother – both for contests. I also had the pleasure of arranging patriotic pieces for the Philharmony in Poznań, specifically for the Poznań Chamber Choir, conducted by Bartosz Michalowski. Currently I am still working on an hour-long oratory *Vesperae in Ascensione Domini* for symphonic orchestra, 2 mixed choirs and Gregorian schola.

BB: I am finishing a double concerto for two violins and orchestra and way down the line I am working on a "Requiem" or something similar in scale.

Artists almost always have their methods for working in their craft. How would you describe your general process for creating a new score?

JMCG: If I have to write choral music, first of all I read the text several times and I start thinking about the general idea of the music, taking some notes. This part of the process can take minutes, hours, days or even longer, depending on the type of the score. It may seem like fun because I can be in this phase while walking in the park with my wife and children, cooking, driving to work, even taking a shower...! Many times I get ideas about structure and some melodies appear in my mind... I even think how I would like to finish my score. That is very important to me.

After this, I sit down at the piano and start to get carried away by the text as I write the music. When I have written a good part of the work, I use my computer to edit the music. From that moment, I continue writing at the computer,



Benedikt Brydern, USA

always checking the harmony on the piano and copying the rest of the notes. In general, I tend to be quite meticulous in my writing: thinking about a chord for a long time, listening to the music, changing notes or voices, structure...

JS: Before I start I usually write down all of the inspirations and ideas that come to my mind, without using any notes. Sometimes they are single words, sometimes formal ideas. After this process I am ready to decide on the form of the piece. The more I work during this phase, the more effectively I work on the score and on changing the idea into music. There are also fixed sound ideas which occur to me during writing the score and which I use. After creating the first draft I move on to add details. To me this process can be compared to creating a sculpture out of stone or a piece of wood, carving more and more details to create the final effect.

BB: If it is a commission, I just sit down and get started on writing for that particular instrumentation. Maybe a harmonic progression gets me inspired or a melody. Often I start with the middle or ending of a piece. You never know when inspiration strikes. Often I discard many ideas but use one that appeared halfway through a sketch.

Could you discuss the role that text plays in your compositional process?

JMCG: When I have to compose choral music, the text is my guide and almost my main source of inspiration. I always compose adjusting the music

to the text. You could say that I am a madrigalist in the XXI century...! All the elements I use in my scores come from the text: melodies, rhythms, all types of creative processes, and surely the structure.

JS: I find the meaning of the words very important. Sometimes I try to express them directly by sounds, sometimes the music is just metaphor for the text which contains some valuable ideas.

BB: When writing for voice(s) the text is very important. It triggers rhythm, melody and dynamics.

What piece of music (any medium) do you wish you had composed?

JMCG: It's a very interesting question, but at the same time, difficult to answer.

There is a lot of music that I would have liked to compose, especially from the Renaissance. But in my opinion each piece of music belongs to its time and historical circumstances which produce a very particular vision of art. Anyway, I wish I had composed any of Tomás Luis de Victoria works. I find it incredible how with so few elements he is able to generate so much expressiveness in his music. He was such a brilliant composer.

JS: I have always wanted to write a choral opera. It would be scenic performance for more than one choir with movement, an interesting plot and all the elements which you can find in a classic opera, but performed purely by choir members.

BB: Something like Handel's "Messiah" which still gets played and is loved around the world after centuries have gone by!

What would you say defines your style?

JMCG: Eclecticism, undoubtedly, although I tend to be somewhat modal.... I always try not to repeat the same processes or the same chords or scales. I want to say something different in each score, but it also depends on the type of the work. If it is choral or vocal I



Juan Manuel Conejo Gonzales, Spain

always have the text as a valuable guide. If instrumental, I use a slightly different way of thinking: serialism, folk elements, aleatoric music...

JS: In my music I pursue beauty. In choral pieces I attempt to use the vast array of capabilities of the human voice without harming it. I also like to give the singers the possibility to influence the performance by including aleatoric parts in my pieces. Thanks to this each performance is very unique.

BB: Fairly traditional contemporary classical (not too avant-garde), incorporating also elements from jazz, pop and other styles.

Tell me about your hobbies and interests.

JMCG: I like swimming, reading, going to the theatre and cinema... but especially I like going for a stroll with my family and playing with my children. Although it couldn't be considered as a hobby, I enjoy conducting a lot and putting on concerts with the camera choir

'In Hora Sexta'. This is one of the projects that I like the most, since we have been singing together for more than fifteen years. They are my friends and I love them.

JS: I love soccer, I try to play myself every week, my favourite team is Liverpool. When I have a chance I also enjoy mountain hiking.

BB: I like photography and also assembling computers or designing websites.

Tell me something about your awarded piece at the IFCM contest.

JMCG: I was thinking about NUR for a long time. There is a choir in Madrid whose name is Nur, which has performed and premiered several of my works. I wanted to thank them by composing a work with its name. So I was investigating about Nur, its meaning, and I thought about how we perceive light, and what it could represent to us. At the same time, I was thinking about its physical properties: reflection and refraction, and then I wrote the text. I picked

out six languages whose words for "light" are monosyllables, including the Latin language. A friend of mine who is an expert in English language, Susana Martín, helped me in adapting the original text into more correct English. The first day I composed a few chords playing the piano, and suddenly I had more than the beginning of the score. The rest of the work consisted in a development in which light's physical properties are musically treated and where different languages are used to create harmonic colour. The most relevant aspect of NUR is the connection between music and text.

JS: *Falling stars* was written to a poem of Rainer Maria Rilke. The poem is about falling stars in the context of the wishes we make, when we see them fall. In this piece I wanted to express the stars' movement and their majesty, and also – following the poem – their 'daring play'. *Falling stars* consists of contrasting textures and utilizes

contemporary executive techniques (*glissando, aleatoricism*).

BB: "Miserere" is my first composition for SATB *a cappella*. I have written for vocal soloists before, but this time I thought I wanted to explore the colours and possibilities of voices only. The piece starts quietly with "soft" dissonant chords and soon picks up with a driving rhythm in odd-meter time (7/8). After a climax we return to the first harmonic idea and come to a peaceful close.

What does this IFCM prize mean for you?

JMCG: Oh, It has been amazing! It is a great honour for me to have won the IFCM first prize. For some time I have been attempting to show my music internationally and this type of award is the best platform to achieve that. It will be a 'before' and an 'after' in my choral production, and of course in my life as a composer and I hope it can help me to boost my compositional career. In recent years I have not been able to compose much because besides my job as a teacher at the conservatory, I have three very young children... you can imagine... but now I seem to find more time to write music. I am a very lucky man. I know how difficult it is to get this prize because it is a highly competitive contest and there are very high level composers from all over the world. I want to thank the IFCM and its jury for having thought that my music is worthy of this award, and of course, I want to congratulate again Jakub Szafranski and Benedikt Brydern for their prizes. Thank you very much.

JS: I am very happy and honoured to be awarded a prize in the IFCM contest. It is the biggest contest I have ever taken part in. The IFCM is a very renowned organisation internationally. I also see this award as an important step in my career.

BB: I am really honoured to be in the group of the award winners. I have been on a few juries myself and it is never easy to select a few out of a



Jakub Szafranski, Poland

hundred submissions. And there are so many talented composers out there. Also, this will be my first exposure to the world of choirs, choral directors and singers, etc. which I am really excited about!

Edited by Caroline Maxwell, UK



KAROLINE SILKINA was born in Grodno, Belarus. There, she started her fascinating musical adventure playing the piano, singing in the choir, taking part in numerous concerts and winning competitions. She is currently studying Public Relations at the University of Warsaw and has an interest in PR, marketing, visual marketing, social media and communication. In addition, Karoline is a second-year student of choral conducting at the F. Chopin University of Music. Karoline is the founder and conductor of the Journalism Department choir at the University of Warsaw. Email: caroline.silkina@gmail.com

IFCM COMPOSITION COMPETITION 2017

Winners' biographies



Juan Manuel Conejo Gonzales, Spain

JUAN MANUEL CONEJO GONZÁLEZ

He studied Composition at the Royal Conservatory of Music of Madrid with Antón García Abril, Manuel Seco de Arpe, Alicia Díaz de la Fuente and Alfonso Romero, specializing in Composition for Audio-visual Media. He has also conducted choirs in Lleida, Tarragona, Daroca and Bilbao with Josep R-Gil-Tàrrega, Enrique Azurza, Nestor Andrenacci, Lluís and Josep Vila, Johan Duicjk, Martin Schmidt, Vasco Negreiros and Werner Pfaff, among others. He is currently a composer, Solfege and Piano teacher, and choral conductor at the professional Conservatory of Music of Getafe (Madrid) and conductor of the Camera Group "In Hora Sexta" in Madrid. His has extensive training, having attended courses and

seminars in Choral Conducting and Composition: he has been given advice from José María Sánchez Verdú, Cesar Camarero, Jesús Legido, José Manuel López, and Salvador Brotons, among others. He is a member of the Madrilian Composers Association "AMCC". Although his production covers the composition of symphonic works, chamber, and solo instruments, he is specialized in choral music.

As a composer of choral music he has publications in Real Musical and Piles and has gained several awards:

- 1st prize in the VII edition of the awards in Canary Islands Choral Composition Competition: "*No Vale*" (2001).
- In 2002, 2006 and 2011, 1st prize in the contest "*Paco Llácer*" of Valencia, with works "*Cançó de the nit de Sant Joan*", "*Canciones de Jinete*" and "*Mariposa del aire*". Published by Piles.
- 1st prize at the X Competition for Choral Composition "*City of La Laguna*", in Santa Cruz de Tenerife: "*Darianas*" (2004).
- 1st prize *ex aequo* of the Choral Composition Competition "*Magerit*", in Madrid: "*Pharmasuíte: Aspilina*" (2007).

His works have been performed by the Magerit Choir, Carlos III University Choir, Vocal Group 21st Century, NUR Choir, Vocal Group In Hora Sexta, FECOCOVA Valencia Choir, Tenerife Reyes Bartlet Choir, and others.

JAKUB SZAFRAŃSKI

Conductor, composer and arranger. A graduate of Grażyna Bacewicz primary and secondary music school in Warsaw. As an alumni of the Fryderyk Chopin Music University, Jakub completed his bachelor's degree in Trumpet and in Music Ensembles Conducting. He also holds a master's degree in Choral Conducting in the class of prof. Ryszard Zimak and in Composition in the class of prof. Paweł Łukaszewski – diplomas completed with distinction. In 2015, Jakub started working with Warsaw School of Economics Choir as a second conductor. In the same year he founded the Artistic and Science Club of Choral Conducting at the Fryderyk Chopin University of Music. In 2016 he started his cooperation with

Archcathedral Male Choir Cantores Minores in Warsaw as a composer and a second conductor. In 2017, he started working at Fryderyk Chopin Music University as a lecturer. Under his leadership, the Warsaw School of Economics Female Choir has won prizes at international choral contests. Jakub Szafranski is a finalist of many composing competitions and his pieces are performed by numerous Polish and foreign choirs. His musical style is characterized by contemporary textural designs using archaisms and styling. Another feature of his compositional workshop is the extraction of timbre resulting from the rare combinations of the executive apparatus.



Jakub Szafranski, Poland

BENEDIKT BRYDERN

Benedikt Brydern studied violin and piano at the Richard-Strauss Academy of Music in Munich, Germany. He undertook private composition studies with Romanian composer Stefan Zorzor. He was selected out of 1000 applicants for Schleswig-Holstein Music Festival to perform in the Festival Orchestra under the baton of Leonard Bernstein in 1988. He returned to the Festival in 1990 to be part in the TV series "Orchestra!" hosted by Sir Georg Solti and Dudley Moore. After graduating in 1992 he received a Rotary International Ambassadorial Scholarship to continue his studies in the United



Benedikt Brydern, USA

States where he completed the Advanced Studies Program "Scoring for Motion Pictures and Television" at the prestigious USC Thornton School of Music in Los Angeles. His teachers included David Raksin, Elmer Bernstein and Bruce Broughton. He won two Marmor Composition Awards sponsored by the Stanford University Music Department, and the 2002 William Lincer Foundation Chamber Music Competition. In 2004, the Composer's Symposium at the Bach Festival in Eugene, Ore., commissioned BB to compose a string trio in honour of George Crumb's 75th birthday. The Oakland East Bay Symphony in conjunction with the James Irvine Foundation commissioned a new piece for their 2010/11 season. His compositions have been performed by the Atlanta Symphony Orchestra, the Sacramento Philharmonic, the Oakland East Bay Symphony and many chamber music ensembles worldwide.

His music has been published by Ries & Erler, Mel Bay, Edition Kossack and Peer Music International.

Edited by Louise Wiseman, UK

CONGRATULATIONS!

- NUR -

- 3 -

Words by composer *Calmo* ♩ = ca. 70

Magtolet

p legato

Soprano 1: On the ve - ry edge of ra - diance, I can see her form fad - ing dis - ap -

Soprano 2: her form fad - ing dis - ap -

Alto 1: On the ve - ry edge of ra - diance, I can see her form fad - ing dis - ap -

Alto 2: her form fad - ing

Tenor 1: On the ve - ry edge of ra - diance, I can see her form fad - ing dis - ap -

Tenor 2: her form fad - ing dis - ap -

Bass 1: On the ve - ry edge of ra - diance, I can see her form fad - ing dis - ap -

Bass 2: her form fad - ing dis - ap -

5

S1: pear - ing small *pp*

S2: pear - ing in the dark. small *pp*

A1: pear - ing in the dark. On the li - mit of per - cep - tion I dis - cern her small *pp*

A2: On the li - mit of per - cep - tion I dis - cern her small *pp*

T1: pear - ing in the dark. I dis - cern her small *pp*

T2: pear - ing in the dark. On the li - mit of per - cep - tion I dis - cern her small *pp*

B1: pear - ing in the dark. small *pp*

B2: On the li - mit of per - cep - tion I dis - cern her small *pp*

Falling stars

for SSAATTBB mixed choir

text: Rainer Maria Rilke (1875-1926)

Lento ♩ = 56

S I Stars... stars, stars, stars,

S 2 Stars, stars,

A I *pp* [oo] *mp* *p*

A 2 *pp* [oo] *mp*

T I *pp* [oo] *mp* *p*

T 2 *pp* [oo] *mp*

B I Star, Star,

B 2 Star,

(*) Every singer in vocal group sings that sequence of notes inside box in different time. Tempo can fluctuate around indicated tempo. Sequence should be repeated constantly till the place marked by black bold arrow.

4

S I stars, stars, stars,

S II stars, Do you re-mem-ber still the fall-ing star

A I *mp* *p*

A II *p* *mp* *p*

T I *mp* *p*

T II *p* *mp* *p*

B I

B II

MISERERE

[4 min]

Andante ♩ = 85

Soprano

Alto

Tenor

Bass

Mi - se - re - re _____ Mi - se - re - re _____ Mi - se - re - re _____ Me_ i

Mi - se - re - re _____ Mi - se - re - re _____ Mi - se - re - re _____ Me_ i

Mi - se - re - re _____ Mi - se - re - re _____ Mi - se - re - re _____ Me_ i

Mi - se - re - re _____ Mi - se - re - re _____ Mi - se - re - re _____ Me_ i

9

S.

A.

T.

B.

De_ us Mi - se - re - re _____ me - i, De - us _____ Mi - se - re - re _____

De_ us Mi - se - re - re _____ me - i, De - us _____ Mi - se - re - re _____

De_ us Mi - se - re - re _____ me - i, De - us _____ Mi - se - re - re _____

De_ us Mi - se - re - re _____ me - i, De - us _____ Mi - se - re - re _____



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INTERNATIONAL FEDERATION FOR CHORAL MUSIC



**Call For Choirs and
Presenters at the 12th
World Symposium on
Choral Music**
New Zealand Choral
Federation Press Release

**World Youth Choir to
make its debut in Inner
Mongolia in July 2018**
Ki Adams

Obituary:
Kåre Hanken
Rudolf de Beer

Se Enkhbayar
A Chinese National
First-Level Composer

CALL FOR CHOIRS AND PRESENTERS

at the 12th World Symposium on Choral Music (11-18 July 2020)

NEW ZEALAND CHORAL FEDERATION PRESS RELEASE

WSCM2020 HAS ISSUED A CALL TO CHOIRS AND CHORAL EXPERTS AROUND THE WORLD TO APPLY TO PERFORM AT THE 12TH WORLD SYMPOSIUM ON CHORAL MUSIC, TO BE HELD IN AUCKLAND, NEW ZEALAND IN JULY 2020.

The Symposium is the world's premier choral event. Held once every three years in a distinctive and exciting destination, it draws together the world's leading choirs, conductors, composers and administrators for a superlative experience of concerts, seminars,

masterclasses and workshops. It provides an unparalleled opportunity for musicians to meet and share ideas, and is also a public showcase for the best the choral art form has to offer.

As if to show its truly global nature, the Symposium has begun the

journey from Barcelona (2017) to its almost exact antipodes, the Pacific haven of New Zealand. There in 2020 the vibrant, cosmopolitan city of Auckland will become, for eight days in July, the choral capital of the world. Situated on 48 (dormant) volcanoes between the ocean and



the Tasman Sea, Auckland is the gateway to a country well recognised throughout the world for its variety of dramatic landscapes and experiences. The city is also home to a lively multicultural blend of Māori, Europeans, Pacific Islanders, Asians and many others.

The theme of WSCM2020 – ‘People and the Land’ – is inspired by this cultural melting pot. It derives in part from the expression tangata whenua (literally “people of the land”), a name the indigenous Māori of New Zealand use of themselves and a concept that sits at the heart of NZ culture in general. Artistic Director John Rosser explains that one of the aims of the Symposium will be “to explore the relationship humans have with the land that supports them: the sense of identity they derive from it and the tensions that may arise out of it. “However,” he adds, “we hope the theme will be interpreted freely and with flair by participating choirs and practitioners, and that they will draw from a wide range of music in their concert programmes and presentations.”

Applications are open to anyone. The international Artistic Committee of WSCM2020 is looking for 24 choirs – of high quality but varied size, age range and style – from right across the globe. While this is a non-competitive festival, selection for the Symposium carries real prestige and offers successful choirs an unparalleled opportunity to perform on the world stage. The Committee also invites choral music professionals to offer lectures, workshops or demonstrations on all aspects of choral music, noting that they will be seeking a varied, informative and inspiring range of topics and events.

As to WSCM2020 itself, the organisers promise that Auckland’s Symposium will be warm, friendly, well-organised, centrally-located, modern, responsive, moving, culturally-rich and inspiring. If they succeed, it will be a Symposium to remember!

APPLICATIONS CLOSE at midnight (GMT) 30 September 2018, and successful applicants will be informed by the end of the year. For more information about the Symposium and how to apply, go to:

[HTTP://WWW.WSCM2020.COM/CALL-FOR-CHOIRS-PRESENTERS/](http://www.wscm2020.com/call-for-choirs-presenters/)



Auckland Harbour, Auckland, New Zealand © Julian Apse



Milford Sound, New Zealand © Will Patino



Auckland City, New Zealand © Chris McLennan

WORLD YOUTH CHOIR TO MAKE ITS DEBUT IN INNER MONGOLIA IN JULY 2018

KI ADAMS

IFCM Board Member and Treasurer of the World Youth Choir Foundation

THIS SUMMER THE ASIA PACIFIC CHORAL DEVELOPMENT FOUNDATION IN COOPERATION WITH THE INNER MONGOLIA BUREAU OF NATIONAL ART TROUPES WILL PRESENT THE 2018 WORLD YOUTH CHOIR (WYC), JULY 4-25, CELEBRATING THE FIRST TIME A WYC SESSION HAS BEEN HELD IN INNER MONGOLIA, CHINA.

The rehearsal session (July 4-10) will be in the region's capital city, Hohhot, during which time there will be a series of open rehearsals. The tour includes concerts in Erdos City (July 11-12), Hohhot (July 13, the Belt & Road Choral Festival Opening Ceremony), and Bao Tou City (July 14). The choir will return

to Hohhot to perform in the Belt & Road Choral Festival (July 16 with the Inner Mongolia Youth Choir and all foreign choirs participating and July 17 in the Closing Ceremony). The singers will then travel to Beijing where they will perform at the Opening Ceremony of China's 14th International Chorus Festival.

During the festival the choir will participate in various performances within the festival including concerts and workshops with both local and international choirs. The 2018 WYC conductors are Helene Stureborg (Sweden) and Jonathan Velasco (Philippines).



World Youth Choir 2017, Pécs, Hungary

**HELENE STUREBORG
(SWEDEN)**

Since 1990 Helene has been working as a conductor and music teacher at the Stockholms Musikgymnasium/Kungsholmens gymnasium. In 2002, she became the conductor of the Stockholms Musikgymnasiums Kammarkör, and in 2011 she founded the Helene Stureborgs Kammarkör which won the Cork International Choral Competition in 2016. Helene taught choral conducting at the Royal University College of Music (1996-2014) and was a member of the Artistic Council of Statens Musikverk (2014-2017). She is frequently engaged to work with the Swedish Radio Choir and the Eric Ericson Chamber Choir. In 2017, Helene was appointed Choir Conductor of the Year by Gehrmans Musikförlag and the Swedish Choral Conductors Association. While Helene is not a WYC alumna, she has an interesting connection with the WYC. In 2015 the Chamber Choir of Scandinavia, a project ensemble, was established by former WYC singers from the north, and Helene conducted the choir's first concert project in Stockholm - another offspring of the musical friendships in the WYC family!

**JONATHAN VELASCO
(PHILIPPINES)**

Jonathan Velasco is active around the world as a choral conductor, clinician, and adjudicator. He studied at the University of the Philippines College of Music and at the Berliner Kirchenmusikshule. Currently Jonathan is Artistic Director and Conductor of Ateneo Chamber Singers. Together with his choirs, Jonathan has won first prizes in choral competitions in Maribor, Cork, Marktoberdorf, Tolosa, Torrevieja, and Riga. He has also been a member of the jury in prestigious choral competitions throughout Europe and Asia and is the Philippine representative to the World Choir Council. In 2008 Jonathan was elected the first President of the newly-formed Philippine Choral Directors Association.

Both conductors have expressed their enthusiasm for the opportunity to conduct the 2018 WYC:

I am really excited to conduct the WYC this year, my third time to do so. I have had a long association with the WYC, starting as a singer in the 1990 and 1991 sessions. In 1993 I was the assistant conductor and in 1996 I was the first WYC singer to

become the conductor of the WYC as well as the youngest conductor (at that time) in its short history. I returned to conduct the WYC in the winter session of 1999/2000. It thrills me to conduct this year's session together with my fantastic colleague from Sweden, Helene Stureborg. (Jonathan Velasco)

Being asked to conduct the 2018 WYC is a great honor! To share the podium with my friend and colleague, Jonathan Velasco, is pure joy. When we met in March in Tianjin, China, to audition all of the nominated singers from so many countries, I was overwhelmed by the quality and high level of the applicants. I have heard the WYC in concert and at choral conferences. I have also heard about the sessions from singers who participated in various WYC sessions (some former students, in fact). They all came back with experiences hard to obtain in any other way. They got to see different parts of the world, they got to know people from all over the world, they got to know music they maybe would not have experienced otherwise, and they got to sing...sing...sing! (Helene Stureborg)



Helene Stureborg



Jonathan Velasco

AUDITION PROCESS

Applications were received from singers representing 45 nationalities: Argentina, Austria, Belgium, Bosnia and Herzegovina, Brazil, Bulgaria, Canada, China, Columbia, Croatia, England, Estonia, France, Gabon, Germany, Ghana, Guatemala, Hong Kong, Hungary, Iceland, Indonesia, Ireland, Italy, Japan, Latvia, Malaysia, Malta, Mexico, Namibia, Netherlands, Norway, Peru, Portugal, Russia, Serbia, Slovenia, South Africa, Spain, Sweden, Switzerland, Taiwan, Thailand, United States of America, Uruguay, and Venezuela. There was an almost perfect gender balance (51% female/49% male), but the applications by voice were not as well balanced (soprano 40%, alto 12%, tenor 24%, bass 24%). Approximately 20% of the applicants had participated in previous WYC sessions.

The international jury for the 2018 WYC took place in March 2018, when representatives of the three WYC patron organizations (International Federation for Choral Music, European Choral Association - Europa Cantat, and Jeunesses Musicales International), together with the conductors of the 2018 WYC session, selected the best singers from nearly 200 candidates. After many hours of listening to the numerous recordings and evaluating the applicants, the international jury selected 64 singers from 33 countries to be part of the 2018 WYC summer session.

Repertoire

Having selected the singers they will be working with, Helene and Jonathan created a concert program consisting of 20th century Nordic and European and Asian folk and popular music. Helene shares the following about the repertoire she will conduct: *Imagine getting a group of nearly 70 well-educated singers who are well prepared for the repertoire and you should mould them into a tight ensemble! The repertoire I have chosen is mainly from Sweden and shows a variety of well-known compositions from our choral tradition. A wonderful work for double choir by Ludvig Norman, "Jordens oro viker," is the oldest composition and represents the national romantic period. From Lars Johan Werle, I wanted to bring "Trees" with lyrics by e e cummings, a playful setting of a very playful text written in 1982 for choir, solo quartet, and baritone solo. Sounds from the oldest parts of northern Sweden are combined and arranged in "Biegga luothe" by Jan Sandström, professor in composition at Piteå Academy of Music. Here, joiks and a ceremony drum create a suggestive story of the mountain wind. Among the more digestible pieces we will perform is "Nordic polska" by Anders Edenroth and Matti Kallio - folk music arranged for Leveleven (The Real Group combined with the Finnish vocal ensemble, Rajaton). From Finland comes "Armottoman osa," also with a folk feeling, written by Mia Makaroff for Rajaton. One departure from the Nordic theme is a composition*



World Youth Choir 2003, Switzerland

by Nana Forte, a Slovenian composer who is guilty of several very good choral compositions. “En ego campana” was commissioned by the Swedish Radio Choir in 2017 and is built on an old medieval text. Two choirs represent bells ringing for the many occasions in life. Tricky but brilliantly written.

Jonathan says: *Listening to the audition recordings sent from all over the world, I believe we will have a fantastic batch of singers this year, coming from every corner of the world. The program I have proposed is a wonderful mix of sacred, folk, and popular choral music, all composed or arranged by Filipinos. I chose this repertoire for its soaring melodies and driving rhythms which will be most appreciated by our audiences in China. We will also sing some Chinese songs as arranged by Filipinos. It is going to be a melting pot of Western and Asian music, sung by a fantastic group of singers in wonderful venues.*

SECTION LEADERS

For each WYC session, section leaders are selected from previous WYC sessions to support the conductors and the singers during the session and the concert tour. The 2018 WYC section leaders are from four countries: Ingvill Espedal (Ung i Kor, music teacher/singer; Bergen, Norway), Katherine Rohwer (Director of Choirs, Lakeshore High School; Stevensville, Michigan,

USA), Scott Riemer (high school music teacher, youth choir conductor, chorister/soloist; Winnipeg, Manitoba, Canada), and Tim Ferguson (freelance conductor and singer; UK and Norway) . When asked about their own experiences with the WYC as singers and what they are looking forward to when working with the 2018 WYC, here is what the section leaders had to say:

Ingvill Espedal (Soprano Section Leader)

I first sang with the WYC in 2010 and was also invited to sing at the Nobel Peace Prize Ceremony with the choir in 2011. I always find it difficult to explain what the WYC means to me, especially when trying to encourage others to apply, because all the arguments are cliché, but they are all still true. The WYC has changed the way I view the world and how I talk to people. It has made me less scared to travel the world and experience new cultures. And it has, of course, given me so many friends to visit all over the world. I honestly believe that anyone, through singing, can make the world a better place to live. And I really encourage everyone to join this life-changing choir!

Katherine Rohwer (Alto Section Leader)

When asked to serve as the alto section leader for the World Youth Choir 2018 session, I paused only to hold my hands over my heart in delight and honour before replying, yes! From the Cape of Good Hope to



World Youth Choir 2008, with Jackie Chan and some local celebrities and choirs for the opening of the 2008 Olympics in Hong Kong

the shores of the Mediterranean to the Nobel Peace Prize Award Ceremony in Norway, the WYC afforded me the opportunity to see so much of the world and, more importantly, to understand our shared humanity through choral music. As a young singer and choral conductor, the WYC is the most incredible classroom. In each session I find myself working with world-renowned master conductors, learning diverse, challenging repertoire from authentic sources, and networking with passionate musicians. It has been the single most important musical and social experience of my career, leading to professional engagements and shaping the sound and spirit of the ensembles I work with today. I am honoured to give back to the ensemble and organization as a section leader, and I cannot wait to learn and grow alongside the tremendous singers of the 2018 WYC.

Scott Reimer (Tenor Section Leader)

When I arrived in Ghent in 2009, I had no idea how much singing in the WYC would change my life. Coming from Winnipeg, a somewhat small Canadian city with a vibrant and extensive choral culture, I knew how it felt to be part of amazing choral music-making, but there was something unique and special about connecting with singers from around the world through our shared language of music. I remember the thrill of touring throughout Western Europe performing incredible repertoire at such a high level and then again, the following two years, in Spain and in Norway. I built relationships that fostered “global eyes” within me and also gave me friends who could provide insight on cultural songs I was programming with my choirs back in Winnipeg. These special relationships developed and

flourished as a group of recent WYC alumni founded Time Ensemble, an international chamber choir. Having learned some of the challenges of unifying a group of singers from different singing backgrounds, I am honoured to have been invited to lead this year’s WYC tenor section, and I look forward to experiencing the joys of communal singing from this perspective. I know it will add yet another piece of understanding to who I am as a musician and as a global citizen.

Tim Ferguson (Bass Section Leader)

Life-changing: a word I use to describe my experience with the WYC without one shred of doubt or exaggeration. For a young, inexperienced, and somewhat sheltered 18-year-old singer, my first WYC session in Spain (2010) completely blew my mind. Never before had I worked with so many singers from such varied countries and cultures. I returned to the WYC for sessions in Norway (2011), Cyprus (2012), and Hungary (2017) and, in 2016, was a section leader in the Germany session. The WYC has had a huge impact on who I am today as a musician and as a person through fostering open-mindedness and providing a forum for sharing cultural values. Now that I have the opportunity to work as a section leader for the second time, it is a huge privilege to share these values and to continue to meet exciting, excited, and talented musicians from all around the world.

Congratulations to all the 2018 WYC singers and their teachers, mentors, and sponsoring organizations, the section leaders, and the conductors. More details about the 2018 WYC tour will be posted on the WYC website (www.worldyouthchoir.org) as they become available.



WYC 2016 in Germany, cond. Filippo Maria Bressan (Italy)

THE FUTURE

WYC sessions are already being planned for 2019 and 2020. The 2018 WYC jury members were asked what advice they might have for singers, choral conductors, and music educators about the audition process. They suggested that interested singers should always audition and not be afraid that it might be too difficult. One jury member stated: *The special thing with the choir is the blend of voices, styles and cultures, and they can never be sure of what the jury is looking for.* Another jury member also offered positive, constructive guidance: *I would encourage all interested young singers to apply even if they feel that they might not have had extensive experience of choral singing. The jury, which includes the conductors who will work with the choir, spends considerable time studying the applications and listening to recordings and endeavours to offer the opportunity to take part in the WYC to as many young singers as possible. It is obviously competitive, and the selected choir has to have a balance of voices. Hearing young voices from across the globe who all have the common aim of wanting to perform choral music together is uplifting and wonderful and demonstrates that the WYC is alive and ever thriving!* Finally, there is the appeal from the jury to eagerly encourage altos and basses to apply. Some things never change!



AN INVITATION

Hosting the WYC is a unique opportunity for a country to have the world on a local stage, building bridges between young singers from diverse cultures. YOU can host the WYC! Cultural associations, foundations, universities, music federations, festivals, governmental institutions as well as state or private institutions supporting and promoting youth, education, music, national heritage, science, and/or intercultural exchange are all eligible to make submit a WYC proposal. If you are interested in hosting a WYC in your country, contact Blasko Smilevski (blasko@jmi.net), President of the World Youth Choir Foundation, for information about how this dream can become a reality for you and your country.



Not only sharing music but also culture, tradition and food, WYC 2004 in South Korea

OBITUARY: KÅRE HANKEN

19.11.1943 (Ålesund) 3.6.2018 (Oslo)

RUDOLF DE BEER

teacher, choral conductor



Kåre Hanken, a prominent figure in the choral world, both as administrator and conductor, passed away in Oslo on 3 June 2018.

He started his professional career in Ålesund (Norway) as a church musician, where he established the Ålesund Chamber Choir in 1980. From 1987 -1998 Kåre Hanken taught choral conducting at the Institute for Music and Theatre at the University of Oslo. Hanken was employed in 1991 as the first Secretary General of *Norges Korforbund*. He established this choral organization to be one of the most significant choir

associations in his time in both Norway as well as internationally. He held the position as Secretary General until his retirement from its administration in 2009.

He held a Masters Degree in Church Music from the Music Conservatory in Oslo, Norway, and obtained further qualifications in Organ and Choral Conducting in Denmark, Sweden and the USA. He took over as the conductor of Schola Cantorum (Oslo) in 1987 after Knut Nystedt and Carl Høgset and led the choir until 2002. With Schola Cantorum he released two CDs, one featuring works of Knut Nystedt, and led the choir on tours to Japan, the Baltic States, and South Africa, among other places.

Kåre Hanken edited and released three major publications of choral music, including Edvard Grieg's total choral works and a collection of Knut Nystedt's choir music. He was active as a guest conductor, adjudicator, and masterclass presenter at national and international choir competitions and universities, especially in Latvia, Estonia, South Africa, Japan and the USA.

In 1998 he established an extensive choral conducting educational program at the University of Port Elizabeth (South Africa), where he also supervised and lectured in the Masters Degree and Doctoral Programs in Practical Choral Conducting. (These programs were in cooperation with the Norwegian Academy of Music.) In 1999 he was awarded an Honorary Professorship by this University in honor of his contributions to the development of choral singing in the Eastern Cape and South Africa.

He was a Board member of IFCM from 2002 till 2005. Between 2006 and 2012 he was guest lecturer in the academic choral conducting programmes at Stellenbosch University (South Africa). He leaves behind his wife and two daughters.

Edited by Karen Bradberry, Australia

President Emily Kuo Vong, the IFCM Executive Committee and Board members extend their most sincere condolences to Ms. Ingrid Hanken, their children, family and friends.

<https://kor.no/Sider/NKs-hederstegn-til-Kåre-Hanken.aspx>

http://www.mic.no/symfoni%5Ckontakt.nsf/pub_e/per2006072513020076199130

SE ENKHBAYAR

A Chinese National First-Level Composer

ICB PRESS OFFICE

SE ENKHBAYAR WAS BORN IN 1956, IN ALXA ZUOQI, INNER MONGOLIA AUTONOMOUS REGION, CHINA. HE IS THE CHINA NATIONAL FIRST-LEVEL COMPOSER. IN 1987, HE AND HIS COLLEAGUES CREATED THE INNER MONGOLIAN YOUTH CHOIR AND HE WROTE A LARGE NUMBER OF CHORAL PIECES. THE INNER MONGOLIAN YOUTH CHOIR HAS NOW BECOME A WORLD-RENOWNED CHOIR. HE HAS ALSO COMPOSED SYMPHONIES, MUSICALS, MOVIES, ETC, TOTALING MORE THAN 250 PIECES. IN 2017, HE WAS AWARDED THE TITLE OF AMBASSADOR BY THE INTERNATIONAL FEDERATION FOR CHORAL MUSIC. THIS YEAR AT THE HOHHOT INTERNATIONAL CHORAL FESTIVAL, THE WORLD YOUTH CHOIR WILL SING HIS MOST FAMOUS PIECE, "THE EIGHT CHESTNUT HORSES".

著名作曲家色·恩克巴雅尔

色·恩克巴雅尔，男，蒙古族，1956年出生于中国内蒙古自治区阿拉善左旗，硕士研究生，现任“内蒙古民族艺术剧院创作中心”国家一级作曲。

中国合唱协会副理事长，内蒙古音乐家协会副主席，内蒙古音乐家协会合唱联盟主席。2017年被世界合唱联盟授予“世界合唱大使”称号。第十二届中国国际合唱节暨国际合唱联盟青少年合唱教育大会艺术委员会委员。

1987年与同仁创建了内蒙古蒙古族青年合唱团，为该团写了大量的合唱作品，该团现已

成为世界著名合唱团。还谱写了交响乐、室内乐、音乐剧、电影、电视剧及舞蹈音乐和歌曲，共计250多部、首作品。

合唱代表作：混声无伴奏合唱《八骏赞》、《戈壁蜃潮》、《驼铃》、《卫拉特舞韵》、《苍天般的阿拉善》。合唱叙事曲《蒙古靴》、《蒙古象棋》、《大地之声》。混声无伴奏合唱音诗《孤独的驼羔》等。曾20多次获得国际、国内及自治区级各类殊荣。

色·恩克巴雅尔基于丰厚的艺术底蕴，学习和运用欧美与其他民族的先进音乐技法和技巧，以敏锐的艺术眼光，创造出一大批具有强悍生命力的、极具个性化的艺术精品，在国际国内不同文化背景的观众中，引发了强烈的艺术共鸣，这正是“音乐无国界”的最好诠释。他的作品提供了一个特殊而有价值的审美视角，将蒙古民族的音乐元素与现代的音乐技法完美交融，并且不断创新不断突破，挖掘着蒙古族游牧文化的精神价值取向，他是当之无愧的蒙古族无伴奏合唱艺术的先锋。

色·恩克巴雅尔在多年运用蒙古语言进行创作的过程中，发现蒙古语言中天然蕴藏的音乐之美和旋律性，并把语言中的音乐之美和蒙古音乐巧妙有机地结合在一起，表达了蒙古民族古典、高雅、自然的民族特质。他的作品，尤其是他的合唱作品为世界几百个合唱团的必唱曲目，用国际音标标注的蒙古语言，在全球各地飞翔。这种独特的贡献，堪称中国蒙古语言文字得以飞遍世界的第一人。



Se Enkhbayar

CHORAL WORLD NEWS



**Boris Tevlin
International
Competition for
Choral Conductors,
Moscow, 2018**
Theodora Pavlovitch

**Let a Song Gather
Friends
Choral Festival
and Competition in
Chernivtsi, Ukraine**
Olga Churikova-Kushnir

**Ars Choralis
The 5th International
Symposium on
Chorusology**
David Ho-yi Chan

**VII International
Choral Festival and
Competition 'Semyon
Kazachkov', Kazan,
Russia**
Ulyana Lugovtseva

**The ACDA
International
Conductors Exchange
Program**
T. J. Harper

**Celebrating 100th
Anniversary of the
Cathedral Church of
Christ Choir, Lagos,
Nigeria**
Godwin Sadoh

Pacific Pride Choir
Dr Sarah Penicka-Smith

BORIS TEVLIN INTERNATIONAL COMPETITION FOR CHORAL CONDUCTORS, MOSCOW, 2018

THEODORA PAVLOVITCH

choral conductor and professor

MOSCOW STATE CONSERVATORY – A SACRED PLACE OF MUSIC EDUCATION IN RUSSIA AND SEVERAL OTHER COUNTRIES – WAS FOUNDED IN 1866 BY NIKOLAI RUBINSTEIN AND PRINCE NIKOLAI TROUBETZKOY. PYOTR ILYCH TCHAIKOVSKY HAD BEEN ONE OF THE FIRST APPOINTED PROFESSORS IN THEORY AND HARMONY AT ITS OPENING, AND IN 1940 THE CONSERVATORY WAS NAMED AFTER HIM. SERGEI RACHMANINOV, SVETOSLAV RICHTER, MSTISLAV ROSTROPOVICH, RODION ŠČEDRIN, ALFRED SCHNITTKE, SOFIA GUBAIDULINA AND MANY MORE: THE LIST OF SIGNIFICANT COMPOSERS, CONDUCTORS, INSTRUMENTALISTS AND SINGERS WHO ARE GRADUATES OF THE MOSCOW CONSERVATORY IS ENDLESS!

A very special place in the history of the Conservatory was having Prof. Boris Tevlin (1931-2012), a world famous choral conductor and educator. During the 40 years of his active professional work, he founded the Moscow Youth Choir, winner of a number of international choir competitions such as *Guido d'Arezzo* (Italy), *Tallinn – 72* (Estonia), *Varna* (Bulgaria), *Cork* (Ireland), *Tolosa* (Spain), etc. In 1994, inspired by Prof. A. Sokolov (Rector of the Conservatory), Prof. Tevlin founded the Chamber Choir of the Moscow State Conservatory, one of the most remarkable Russian choirs in the last years of the XX century and recently. Created to perform mainly contemporary Russian and European music, the choir became an icon of the modern Russian choral art. Winner of Grand Prix and Gold medals from international competitions in Italy, Germany, Austria, Poland, among others, the choir has been touring all over Russia and abroad, and has recorded many new compositions by contemporary Russian composers. One of the most unforgettable performances at the 6th World Symposium on Choral Music in Minneapolis/St. Paul (USA) in 2002 was the concert of this choir in a program presenting masterpieces by Rodion Ščedrin, Alfred Schittke, and Sofia Gubaidulina. It was not just a concert, it was a real ritual on music that none of us who were there will ever forget!

In 2008 the choir's recording of the choral opera 'Boyarina Morozova' by Rodion Schedrin was awarded 'Echo Klassik' Prize in the category 'Best Opera Performance of the Year' – one of the most prestigious prizes in professional music.

The great achievements of Prof. Boris Tevlin have

been successfully continued by Alexander Solovyov, former long-standing assistant of Prof. Tevlin and now Professor in Choral Conducting Department, laureate of Moscow Prize for his artistic achievements. In 2014 Prof. Solovyov initiated the new International Competition for choral conductors named after his teacher and mentor Boris Tevlin. With the great support of the Rector of the Moscow State Conservatory Prof. A. Sokolov and his team, the first edition of the competition was held in March, 2014 with 28 participants from Russia, China, Poland, Sweden, Belarus and Vietnam and the winners proved their qualities on the stage.

The Second *International Competition for Choral Conductors Boris Tevlin* took place from 27 March to 1 April 2018 in the beautiful concert halls of the Moscow State Conservatory. The Jury this year consisted of 9 renowned music experts: Rodion Ščedrin, Honorary President of the Jury; Lev Kontorovich (Russia), Chairman of the Jury and Professor and Chair of the Choral Conducting Department of the Moscow Conservatory; Vytautas Miskinis (Lithuania), world famous composer and conductor, and Professor at the Lithuanian Academy of Music; Andrea Angelini (Italy), choral conductor and Artistic Director of several choral festivals; Jean-Pierre van Avermaet (Belgium), Secretary General of the European Federation for Choirs of the Union; Inessa Bodyako (Belarus), Associate Professor and Head of the Choral Conducting Department at the Belarusian Academy of Music; Alexander Solovyov, Professor and Conductor of the Chamber Choir of the Moscow State Conservatory; Alexey Petrov, Professor, Rector of the V. Popov Academy for Choral Performing

Art; Theodora Pavlovitch, Professor, Head of the Conducting Department at the National Academy of Music (Bulgaria).

Twenty-eight young conductors from Russia, China, Taiwan, Kazakhstan, Belarus and Serbia were approved for participation and the repertoire they had to prepare was extremely challenging.

In the first round of the competition (in Mayakovski Concert Hall of the Moscow Conservatory), the candidates had to conduct by heart with two pianos playing the scores of one of the following pieces: Sergei Rachmaninov, *All Night Vigil* (Movement 9); S. Taneev, *Prometheus* from 'The Twelve Choruses' with lyrics by Yakov Polonsky Op. 27; K. Penderecki, *Cherubic Hymn*; A. Schoenberg, *Friede auf Erden*; E. Podgayts, *Prophetic Sadness* with lyrics by O. Mandelshtam; Rodion Ščedrin, *The Sealed Angel* (Parts 8-9). In accordance with the rules of the competition, the candidates had to play on piano (also by heart) selected pieces by B. Britten, E. Krzhenek and Rodion Ščedrin. The participants who showed good knowledge of the pieces, appropriate and adequate conducting technique, deep understanding of the specific styles, abilities to build the music structures and the general music shape passed to the next level of the competition.

The second round consisted of conducting (also by heart, with two pianos playing) the following pieces for choir and orchestra: J. Brahms: *Ein Deutsches Requiem* (Mov.6); G. Verdi: *Requiem* (Mov.7); Fr. Poulenc: *Gloria* (Mov. 1-4); S. Prokofiev: *The Gambler* (Scene 2 from Act 4); I. Stravinsky: *Symphony of Psalms* (Mov. 2-3); A. Schnittke, *Requiem* (Mov.10-13). Sixteen competitors selected for the second round had to cover higher requirements for conducting technique including the orchestra part of the pieces for this round, clear vision and adequate conducting of all the elements (tempo, dynamics, articulation etc.), building the complete music shape of the piece and to express an adequate emotional transmission of music and text content.

Only eight participants passed the second round and went on to compete in the third round in the Rachmaninov Concert Hall. In this round the participants had to work with the Chamber Choir of the Moscow State Conservatory and the repertoire consisted of a cappella pieces by Igor Stravinski, Arvo Part, Morten Lauridsen, Rodion Ščedrin, Vladislav Agafonnikov, Kuzma Bodrov, Yurii Yevgrafov, Sergej Yekimov and Valerii Kikta. This round exposed the competitors to the challenge of working with the excellent and very experienced choir that was able to react even to the smaller details and



Vytautas Miskinis, Inessa Bodyako (Members of the Jury) and Lev Kontorovich (President of the Jury)



One of the candidates



One of the candidates

nuances required by the conductors. Here the tasks were strongly orientated to the knowledge and abilities of participants to build the sound of the choir, included different styles of singing based on the specific content of the piece, to bringing the singers to the deepest meaning of music, to finding the most artistic way of music expression and in general, to creating the best model of interpretation.

An hour after the end of the third round, the winners were announced as follows: First prize was not awarded; Second prize and the titles Laureate of the Competition were awarded to Szuyun Hsieh (Taiwan) and Natalia Nefyodova (Russia). Third prize and also titles of Laureate of the Competition were given to Anna Arlukevich (Belarus), Natalia Lyovina (Russia) and Yana Smoktiy (Russia). A special award for the best interpretation of a Russian piece was awarded to Adilhan Akbope (Kazakhstan). The finalists Kirill Kadykov (Russia), Petr Frolov-Bagreev (Russia) and Niyaz Shayakhmetov (Kazakhstan) received Diplomas. Also, a diploma was given to Darina Dzharkimbaeva (Kazakhstan) for the best performance of the score by Rodion Ščedrin in clavier version. Four more Diplomas for the best pianists of the Competition were given to Elena Alexandrova, Olga Gribovskaia, Olga Martynova and Ekaterina Sokolova (all of them leading pianists at the Conducting Department of the Moscow State Conservatory).

The next day of the International Competition for choral conductors was reserved for the master classes of the members of the Jury and parallel work of the competitors with the Chamber Choir for the final concert. This year the master class for Renaissance music and interpretation was led by Andrea Angelini with great success among the students from the Moscow State Conservatory and participants in the Competition.

The final concert on April 1 was a real demonstration of the good results of the Competition. All the finalists and the prize-winning competitors were able to show the audience in the Big Concert Hall of the Moscow State Conservatory their achievements and they performed pieces from their competition's program (selected by the Adjudicators) with the Chamber Choir of Moscow Conservatory. The warm applause proved the precise results and the fair adjudicating.

We are looking forward to seeing on the international stage the winners of the *Second International Competition for Choral Conductors Boris Tevlin, Moscow, 2018*, a new generation of young choral conductors!

Edited by Karin Rockstad, USA



Stained Glass representing Saint Cecilia
at the Grand Hall of the Moscow Conservatory



THEODORA PAVLOVITCH is Professor of choral conducting and Head of the Conducting Department of the Bulgarian National Academy of Music. Conductor of the Vassil Arnaudov Sofia Chamber Choir and the Classic FM Radio Choir (Bulgaria). In 2007/2008 she conducted the World Youth Choir, honoured by UNESCO with the title Artist for Peace, recognizing the WYC's success as a platform for intercultural dialogue through music.

Prof. Theodora Pavlovitch is frequently invited as a member of Jury panels to a number of international choral competitions, as conductor and lecturer to prestigious international events in 25 European countries, USA, Japan, Russia, China, Hong Kong, Taiwan, South Korea, Israel. Since 2012, T. Pavlovitch has been a representative for Bulgaria in the World Choral Council.

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LET A SONG GATHER FRIENDS

Choral Festival and Competition in Chernivtsi, Ukraine

OLGA CHURIKOVA-KUSHNIR

conductor and teacher

THE IX INTERNATIONAL VOCAL AND CHORAL CONTEST-FESTIVAL WAS RECENTLY HELD PRECISELY UNDER THIS NAME IN CHERNIVTSI WITHIN THE FRAMEWORK OF THE 'EAST+WEST=PEACE' PROJECT.

This year the contest-festival was dedicated to the memory of the first astronaut and Hero of Ukraine, Honorary Doctor of Yuriy Fedkovych Chernivtsi National University – Leonid Kadeniuk and lasted for several days, from 23 April 2018 to 27 April 2018.

The music forum began in 2007. It was then that the first contest-

festival was held in Taras Shevchenko Luhansk National University (the last one – VIII – was held in 2014).

Unfortunately, due to the complicated situation in the east of Ukraine and forced evacuation of Luhansk University, it is not possible to continue holding the contest-festival at the moment.

The implementation of such a large-scale project in Luhansk coincided with the period when choral singing had lost its former popularity so the organisers were not hopeful for a great success. However, the ensembles from many regular, music, and art schools took part in the music forum during its first year. A pleasant finding was the level of the choral performance of





participants and the works of talented teachers. Since that time the festival has been becoming more popular from one year to the next. For eight years in a row the festival gathered contestants from several countries of the world in Taras Shevchenko Luhansk National University. During this time a lot of partners and friends from Austria, Belarus, Moldova, China, Slovenia, Russia, and other countries joined the project. The International Vocal and Choral Contest-Festival *Let a Song Gather Friends* became one of the best cultural events that enhanced the prestige of song arts in Ukraine and gave them a chance to develop young talents.

Today the festival is experiencing a revival that will give new opportunities, present new achievements, and develop new young talents.

At this time Yuriy Fedkovych Chernivtsi National University undertook to hold the music forum and give a new life to the contest. The revival of the International Vocal and Choral Contest-Festival is a momentous event for the whole Ukraine particularly today when our country is having a tough time.

This year the sounds of the IX International Vocal and Choral Contest-Festival *Let a Song Gather Friends* have been heard in Chernivtsi during the week. The contestants performed in several sections as follows: academic solo singing, pop solo singing, folk solo singing, vocal ensembles, and choral singing. Moreover, the contestants of different ages had the opportunity to take part in the contest-festival.

Every day of the festival was special for both the participants and the audience. The following concerts were held during this event: a church concert in Three Hierarchs Church; a concert of academic singing in the Organ and Chamber Music Hall; and a concert of pop singing in Academic Palace. The highlight of the festival events was a night festival that took place within the area of Yuriy Fedkovych Chernivtsi National University (the former Residence of Bukovinian and Dalmatian Metropolitans) with the participation of choral ensembles and pop performers. The festival ended with a fireworks display.

More than 800 contestants took part in the contest within the different sections and age categories. The youngest participant was 7 years old and the oldest one was 82 years old.

The contest auditions were evaluated by the esteemed members of a jury

from different countries chaired by Konstantin Rusnak (Chisinau, Republic of Moldova), chairman jury of the "academic solo singing", "choral singing" and "vocal ensembles" sections, and Ivo Bobul (Kyiv, Ukraine), chairman jury of the "pop solo singing" and "folk solo singing" sections.

Among the jury members:

- Aurelia Simion (Yassy, Romania)
- Andrii Stashevskiy (Poltava, Ukraine)
- Alla Kozyr (Kyiv, Ukraine)
- Liudmyla Havrilova (Sloviansk, Ukraine)
- Christian Dreö (Eisenstadt, Austria)
- Xia Juan (Anhui, China)
- Nataliia Filipchuk (Kyiv, Ukraine)

The 'Subito' chorus of Sydor Vorobkevych Chernivtsi Culture and Arts College won the Grand prix of the IX International Vocal and Choral Contest-Festival *Let a Song Gather Friends*.

The music forum was founded in the east of the country – in Luhanshchyna but it is resuming its work in the west – in Chernivtsi. This is a symbol of our union and a better future.

Edited by Grace Kim, USA



OLGA CHURIKOVA-KUSHNIR is a candidate of pedagogic sciences, associate professor of Yuriy Fedkovych Chernivtsi National University, music and community activist, organiser of art projects, and member of the Mykola Leontovych Chorus Association of the Chernivtsi Oblast Department of the National Ukrainian Music Union. She is a Director of the International Vocal and Choral Contest-Festival Let a Song Gather Friends. Since 2014 Churikova-Kushnir has been an artistic director and principal conductor of the 'Rezonans' student chorus. The ensemble has won international and all Ukrainian contests under her supervision. She is an organiser of many art events and projects as well as an author of more than 40 scientific publications in professional Ukrainian and foreign publications. Email: o.d.churikova.kushnir@gmail.com



ARS CHORALIS

THE 5TH INTERNATIONAL SYMPOSIUM ON CHORUSOLOGY

DAVID HO-YI CHAN

composer, conductor and organist

HUMAN LANGUAGE ALLOWS PEOPLE TO COMMUNICATE AND EVERY LANGUAGE REPRESENTS AND REVEALS ITS CORRESPONDING CULTURES, IDENTITIES AND CIVILISATIONS. WITH MUSIC AS OUR UNIVERSAL LANGUAGE, CHORAL MUSIC IS ONE OF THE MOST POPULAR MUSICAL ARTS IN BOTH SECULAR AND SACRED CONTEXTS. IT SERVES AS A VITAL COMPONENT IN EDUCATION, PROMOTION, ENHANCED WORSHIP, COMMUNITY CONNECTIONS, CULTURAL EXCHANGE ETC. POSSIBLY, IT MAY BE THE FORM OF SINGING THAT CAN EXTERNALLY REFLECT SPIRITUAL BEAUTY AND INNER QUALITIES IN A HUMAN BEING THE MOST.

Being a combined form of musical arts, choral music enhances and brings texts to another level. Whilst people may not understand many foreign languages, context in foreign language become partially accessible through choral music. To me, music itself alone is not a strong channel for conveying precise messages whilst the channel of communication for text itself alone is limited by speech and writings. Their combination, however, undergoes a catalytic process that strengthens their corresponding functions through singing.

Functionally speaking, music and text share different attributes in 'language'. Text presents a clear concept and precise ideas whilst music is a form of expressive arts through personal sensation and understanding. In choral music, music is to serve the messages in the text. Singers and choral directors interpret the music composed by the composer. This builds up the relationship between text writer, composer, singers, vocal coach, director, critic etc. And such polygonal entanglement is further extended in choral theatre or musical

production, where it also involves sound designer, choreographer and acoustician. As a result, it builds up the choral industry with people specialised in different professions and roles.

Whilst there are rapidly growing numbers of choral events in the world, it is a pity that many of them put their main focus on competitions. Though international choral competitions have many advantages including allowing choirs to perform and realise their positioning and strength, it restricts singers and directors to learning on



All the participants sing 'We move the world' by Branko Stark



Presentation by Ilter Denizoglu,
Turkey



The Ars Choralis Board awards
Milad Omranlu (Iran) as honorary
member of HUZ (Croatian Choral
Directors Association)



The Four Formants

the stage only. Apart from the time on the stage, the time dedicated to master-classes and workshops is usually very limited and so it does not allow much exchange with choral experts. The range of topics covered is comparatively narrow, as lectures and workshops are mainly held by jury members who are usually choral directors, vocalists or composers.

In the biyearly choral music symposium *Ars Choralis 2018: the 5th International Symposium on Chorusology*, the Association of Croatian Choral Directors invited 43 lecturers from 22 countries to give an intensive series of choral lectures and workshops on numerous specialised topics in many disciplines related to the choral arts from 5 April to 7 April 2018 in Zagreb, Croatia.

The founder, Branko Stark developed a new terminology called 'Chorusology' that refers to the multidisciplinary science of the choral arts. Participants discovered many musical and non-musical parameters in the process of choral music production, such as rehearsal techniques, choral literatures, physiology and vocal techniques in singing, musicology, linguistics, music education, acoustics, sound waves etc. Ultimately, the symposium attempted to include as wide a range of topics as possible to enlighten and inspire choral directors, educators, scholars, singers, composers and lovers to extending, enriching and revitalising our thoughts and knowledge on choral arts in this contemporary world.

With lecturers from different 4 continents, there were various workshops and lectures for introducing native choral music, notably from South Korea (*Choral music in South Korea; Let's sing songs from Korea!*, Chun Koo), Slovenia (*Choral music of Slovenian composer Ambrož Čopi*, Martina Prevejšek), Israel (*Let's sing songs from Israel!*, Boaz Kabilio) and

Hong Kong (*Linguistics parameters in contemporary choral music*, David Ho-yi Chan). This provided a rare opportunity to broaden the musical scope of participants by catching a glimpse of vocal music from various corners of the world. It also served as a showcase of some updated choral literature possibly for competitions, concert performances and other festive occasions.

Furthermore, music practice was another main area discussed in the symposium, from sacred (*Contemporary Sacred Music in the Liturgical and concert practice: Questions of amateur and professional performance*, Sergey Sidorenko) to secular (*The trained singer in a choral situation*, Marvin Keenze) and from historical (*Choral practice in France from the French Revolution to nowadays*, Henri Pompidor. Remark: The speaker is absent due to sickness) to contemporary (*Choral Rehearsal Gamifications*, Albert Tay). Their presentations suggested many issues and approaches in numerous choral occasions that conductors and singers should be aware of. For example, how can choral directors engage young people for an innovative experience in choral rehearsals?

Vocal pedagogy and intonation issues always play an important part in vocal training for choral music. It is important to review and refresh our understanding from new perspectives, such as the mechanical part inside our body (*Laryngeal muscle control in singing-physiological reality or myth?; Singing at high age, what is needed to make it work*, Per-Åke Lindestad) and possibly its extensive and comparative study (*Common mechanism of voice production in humans, non-human mammals, and birds*, Christian Herbst). Lecturers bring insights by sharing their own initiatives (*DoctorVox Singing Voice Therapy Method*, Ilter Denizoglu), scientific research (*Improvement of choir quality induced by research in choir acoustics*, Harald Jers), expertise (*Function of vocal tract in adolescence*, Irena Hočevár Boltežar), industrial experiences (*The importance of proper vocal technique for adolescent singers*, Marina Bizajk) and aural training approaches (*Listening to the singing voice*, Marvin Keenze). Through their presentations, they gave a thorough picture of human voices and proposed some therapeutical methods for singers at different ages.

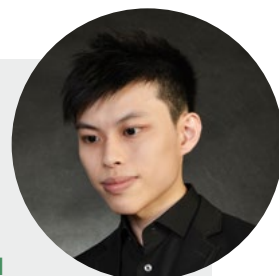
The symposium also included updated multidisciplinary researches on science, acoustics and intonation issues in singing. To name a few, overtone singing (*How to work with overtones and overtone singing in a choir?*, Anna-Maria Hefe), acoustic issues in contemporary performing practice (*Acoustics of spaces in which choirs perform and rehearse*, David Howard), acoustic issues in historical venues (*Choral Music in Venice from Willaert to Monteverdi: The Sound of St. Mark Basilica between myth and reality*, Andrea Angelini), biological issues in voice (*Sex Steroid hormones and the voice*, Filipa La) and intonation issues (*Intonation from an acoustic perspective*, Harald Jers).

On the other hand, the three-hour concert 'We move the World' was the highlight of the symposium. The programme featured some traditional folklores from Croatia, Macedonia, Sepharad (Spain or the Iberian Peninsula during the early Middle Ages) and America in the form of choral arrangements, gospel music, vocal bands and duets. It also included original choral and instrumental composition by Branko Stark performed by some of the invited lecturers. In particular, the overtone performance by Anna-Maria Hefe was remarkable and impressive. In about a week, its video received 221,000 views and 3,552 shares on Facebook. Concluded with the World Choral Song 'We move the World', it symbolised the unity of all the choirs and friends with One Voice, One Heart.

Since the first symposium held in 2010, the Ars Choralis, organised by the Association of Croatian Choral Directors, has already invited delegates from 35 countries for over 200 lectures. The biyearly symposium presents knowledge and research in the field of choral arts on an international level and helps its worldwide development. It provides a platform for exchange with peers and experts that may broaden our horizons. And the next symposium in 2020 will continue to anticipate its song and mission for the development of choral music in the world.

Edited by Mirella Biagi, UK/Italy

DAVID HO-YI CHAN (b.1992) is a composer, conductor and organist. His music has been featured in many international festivals, including Musicus Fest (2017), Brandenburg Choral Festival of London (2017), London Festival of Contemporary Church Music (2017), "Asia - Europe" New Music Festival (2016) and Asian Composers League Festival & Conference (2015, 2016). In 2014, he represented Hong Kong at the ISCM World Music Days in Poland, making him the youngest Hong Kong composer representative to date in this prestigious forum. In the international choral field, Chan has been appointed an honorary member of the Association of Croatian Choral Directors, an emerging composer at the Florence Choral and awarded the title 'World Youth Choral Artist' by the World Youth and Children Choral Artists' Association. With his work commissioned by Marymount Secondary School Choir, his commissioner became the first Hong Kong choir to be awarded champion (youth choir category) in the internationally acclaimed Béla Bartók 27th International Choir Competition. www.davidhychan.com





Vocal Group MAESTRE
Per-Åke Lindestad, violin



The executive team (left to right, bottom to top): Branko Stark, Franciska Križnjak, Zdenka Knapić, Snežana Ponoš, Bojan Pogrmilović, Amrita Bocek, Radmila Bocek, Janja Knapić

VII INTERNATIONAL CHORAL FESTIVAL AND COMPETITION 'SEMYON KAZACHKOV', KAZAN, RUSSIA

ULYANA LUGOVTSEVA

conductor, teacher, journalist

THE SEVENTH SEMYON KAZACHKOV INTERNATIONAL CHORAL FESTIVAL AND COMPETITION TOOK PLACE IN APRIL 2018 IN KAZAN, THE RUSSIAN CITY (REPUBLIC OF TATARSTAN) ON THE VOLGA RIVER. THIS CREATIVE COMPETITION FOR CHORAL GROUPS AND ENSEMBLES TAKES PLACE ANNUALLY, AND THIS TIME SAW THE PARTICIPATION OF SIXTY-ONE MEMBERS FROM ASTANA-KAZAKHSTAN, MOSCOW, ST. PETERSBURG, TOGLIATTI, NOVOSIBIRSK, IRKUTSK, IZHEVSK, NABEREZHNYE CHELNY, KAZAN, PERM, CHEBOKSARY, KOTLAS, SARAPUL, AND OTHER CITIES AND VILLAGES IN RUSSIA.

The competition bears the name of Semyon Kazachkov, the founder and devotee of the Kazan Choir School: he gave sixty years of creative life to the choral art, and was very important to the choral culture of Russia. Here is a brief profile:

Semyon Abramovich Kazachkov (5.06.1909-2.05.2005) was an outstanding Russian choral conductor, art critic, teacher and founder of the Kazan Choir School. He graduated from the Choral Conductor Faculty of the Leningrad State Conservatory in 1940



'Ensolei' Choral Ensemble from the Children's Art School N. 4, Izhevsk (Russia)

(in the class of V.P. Stepanov) and was a Graduate in Art History (1955). The topic of his thesis was "Some Aspects of Rehearsal Work with the Choir." From 1947 to 2004 he taught at the Kazan Conservatory, where he was the Head of the Choral Conducting Department (courses in conducting, reading scores, teaching practice, choral class). He was in charge of the Department from 1948 to 1989. For fifty years, from 1947 to 1997, he directed and conducted the Student Choir of the Kazan State Conservatory. During the Second World War he fought at the front. He was also the leader of the Chuvash State Choir (1940-42) and the leader of the Baltic Fleet Song and Dance Ensemble (1945-47). He was nominated Honored Art Worker of the TASSR and RSFSR (1957 and 1980), Honorary Doctor of Kazan University (1999) and Honorary Professor of the Kazan Conservatory (2004). For many years he was a member of the board of the Tatarstan branch of the All-Russian Choral Society. With the Kazan State Conservatory Student Choir he performed in many cities in Tatarstan, and in Moscow, Leningrad, Tallinn, Saratov, and other venues.

Ulyana Lugovtseva and Airat Yarullin, the Festival Organizers, studied with Professor Kazachkov and created this musical event in gratitude to and in memory of their professor. Here is what the author of the project Airat Yarullin says: "Being a student of the N.G. Zhiganov Kazan State Conservatoire, I learned at rehearsals with Semyon Abramovich Kazachkov to concentrate on the highest level of choral sound, ensemble work, structure, diction. These lessons gave us an invaluable professional foundation. I can still hear the sound of the Choir under the leadership of prof. Kazachkov, a Choir with a capital C, which has transcended the framework of musical art and has emerged into the realm of universal spirituality." Ulyana Lugovtseva, Artistic Director of the competition, says: "Our competition was supported by a grant from the Ministry of Culture in 2012, as it was obvious that it meets a need and there is considerable participation. We will continue with our work, aiming at an ever higher standard both in creative content and in organization." This year, the competitive auditions for the Seventh



City of Kazan, Kremlin



The Awards

Semyon Kazachkov International Choral Festival and Competition were held in the Column Room of the Kazan Town Hall, a venue rich in history and now used for cultural events. This beautiful building was erected in the center of Kazan specially for the Noble Assembly. Since 1854, secular receptions and balls have been held in the building, as well as concerts by outstanding people such as Chaliapin, Mayakovsky, and Rachmaninov; on these occasions all the Kazan élite gathered there. During the First World War, a military hospital was set up here, and after the revolution of 1917 it became the headquarters of the party, and subsequently a cinema and a dance hall. Only in 2005 was the building restored, and now Kazan City Hall is managed by the city administration, which has restored the tradition of holding concerts, charity evenings and dances here. Acoustically the hall is favorable but not straightforward; however, the participating choirs coped well and produced great sound.

The adjudicators of the 2018 competition were Nuria Juraeva, Choirmaster

of the Opera and Ballet Theater, M. Jalil, a professional musician with almost fifty years of experience as a Choirmaster, Aidar Yarullin (Senior Lecturer at the Kazan State Conservatory), and Alexander Dodosov, Head of №10 Children's Art School in Ulyanovsk, organizer and Choirmaster of eight choirs of varying composition and age range. A characteristic feature of the competition is that there are so many different categories: school choirs, amateur choirs, vocal ensembles, male-voice choirs and boys' choirs. The undisputed favorite of the competition and winner of the Grand Prix was the mixed-voice Kama Cantabile choir from Perm State College of Music, Conductor Larisa Yurkova, Director Nina Nikolaeva Borisovna. This choir was the first choice of all the members of the jury and received the highest scores at the festival. The jury noted that it was an excellent ensemble producing outstanding vocal work and artistic performance, offering a lively and interesting repertoire and showing notable confidence in presentation: the choristers made music from their hearts. The audience in the hall showed their appreciation of the performance with many shouts of "Bravo!" Larisa Yurkova also received a special prize as Best Conductor of the Competition.

An interesting performance was presented by the Blagovest Children's Choir from the city of Gubkin, Belgorod region. The heartfelt performance of the Choir was supported by their vocal and choral skills, reinforced by the conducting technique of the Choir Director, Anastasiya Polovinkina.

I would also like to note the performance of the Ensolei Choral Ensemble from No. 4 Children's Art School in Izhevsk, Conductor Natalia Gorbunova, Choir Director Irina Kolesnikova Gennadiyevna. These singers are experienced contestants, winners of several international competitions, and

they strive for new heights. They have original costumes, and in this competition they sang magnificently, both technically and artistically, which was noted by the jury. Among the amateur choirs the leader was the People's Collective of Russia - the Choir of Kazan University under the leadership of Era Danilova. Their well-chosen program showed to advantage all the strengths of a large collective: an understanding of contemporary European choral composition and virtuosity in the performance of Tatar folk music. The choir won first-class honors.

In the beautiful historic hall there was an atmosphere of excitement and joy, and the competition fulfilled brilliantly its main mission - to develop the choral art and improve the standard of performance, and to give joy and inspiration to the participants in the event. It should be noted that the leaders of the teams received a monetary prize and free travel to Kazan - an incentive for further work.

Edited by Gillian Forlivesi Heywood, Italy/UK



Ensemble 'Caramel' from the Children's Art School 'Forte, Togliatti' (Russia)



ULYANA LUGOVTSEVA, graduated from the N.G. Zhiganov Kazan State Conservatory. She was the Artistic Director of the Seventh Semyon Kazachkov International Choral Festival and Competition and is also a Choir Director, teacher and journalist. Ulyana has worked with choirs for over twenty-five years. Email: ullug@yandex.ru

THE ACDA INTERNATIONAL CONDUCTORS EXCHANGE PROGRAM

FROM BUILDING BRIDGES TO RE-IMAGINING THE WORLDWIDE CHORAL LANDSCAPE

DR. T. J. HARPER

Chair, ACDA Standing Committee on International Activities; Director, ACDA International Conductors Exchange Program

TO INSPIRE EXCELLENCE IN CHORAL MUSIC BY EXPANDING OUR REACH AROUND THE WORLD TO CREATE POSITIVE SOCIAL CHANGE, FOSTER COMMUNITY, AND CREATE OPPORTUNITIES FOR THE NEXT GENERATION OF INTERNATIONAL CHORAL LEADERS

Beyond the borders of any one country or continent, choral music continues to grow and redefine itself as it continues to be informed by the cultural traditions inherent to a region, and by the passion of individuals actively engaged in its creation, its performance and its scholarship. Across the globe, centres of choral music are emerging and continuously reinventing and challenging traditional notions of what choral music is and who is able to set the standards and trends. The ACDA International Conductors Exchange Program (ICEP) is committed to leading the world in the creation of opportunities for intercultural and artistic dialogue with these same choral communities from around the world. This dialogue is the key to creating connections and forging stronger relationships between ACDA and the rest of the world. It is an ongoing exchange programme for emerging leaders from the U.S. and

their international counterparts to interact with choruses and choral musicians from one another's respective countries.

Artistic exchange as a means to share, learn, and build community has always been a fundamental component of the choral profession as evidenced in the very first Choral Journal (May 1959), which called for all members to participate in a choral exchange programme sponsored by ACDA under the direction of then Vice-President, Elwood Keister. Almost 60 years ago, the founding members of our association saw the need for and importance of advocating for open dialogue as a means to achieving greater understanding of unique perspectives. In the eleven years since ACDA Executive Director, Dr. Tim Sharp expressed a sincere commitment to renew our ACDA's focus on international initiatives, ICEP now boasts an undeniably impressive success rate of international professional residencies of more than 100 alumni ICEP Conducting Fellows from 12 countries and 5 continents. The role of ICEP and the newly formed ACDA Standing Committee on International Activities is to engage directly with initiatives that will create opportunities that move people across all borders for professional, musical, educational and cultural purposes with their counterparts from other nations. These collaborations allow future leaders within our profession to further explore the value of international relationships, understanding and empathy. In a 2012 Choral Journal article entitled, *Making our World Smaller Through Global Artistic Dialogue*, Dr. David Puderbaugh expands on the value of collaboration through choral music:

"Our intensified connections to the rest of the world also afford new opportunities for collaboration and exchange of ideas, and the arts



Julie, Jeff Mukoto, Maria Guinand

are an ideal forum for better understanding. A culture's artistic output is a window to the very heart of that society: its history and aspirations, its unique perspective on what it means to be human. Choral music, perhaps more than any other art form, is a reflection of a given society. It uses language and it is communal. If it takes a village to raise a child, it also takes one to form a choir, and that choir is not only exposed to and reflects the music of the culture's traditions but is imbued with the life experiences of each of its members. A choir is a microcosm of the society in which it operates."

ACDA Executive Director, Dr. Tim Sharp had this to say about the International Conductors Exchange Program:

"The International Conductors Exchange Program (ICEP) is one of the major international initiatives ACDA has embraced over the last eight years. We have expanded our relationship with Cuba, China, Sweden, South Korea, Central and South America, Kenya and we will collaborate with South Africa for the 2019 exchange program. As I evaluate our International Conductors Exchange Program, here are the plusses:

- In 2018, ICEP boasts more than 100 alumni worldwide who have promoted the objectives of ACDA and have strengthened our relationship with choral communities through international music exchange and cross-cultural collaboration;
- ICEP Conducting Fellows are in essence goodwill ambassadors for the choral profession whose primary focus is simultaneously artistic and humanistic. These individuals are connecting every member of their own singing communities with their international partners. The sphere of influence created by this program continues to expand at an exponential rate.

- As a result of these international residencies, alumni of the ICEP initiative are creating new opportunities for collaboration and meaningful dialogue beyond the borders of the original exchange."

A relevant example that illustrates this type of growth through international collaboration has been realised recently in Costa Rica where the first Affiliate International ACDA Chapter has been established under the visionary guidance of Maestro David Ramirez, Director of Choral Studies at Universidad Nacional Costa Rica. Maestro Ramirez and a select group of conductors from Central America played an integral role in the 2017 ICEP of the Americas project and ACDA Costa Rica is the culmination of tireless efforts that have materialised into a national force for good through choral music. This new ACDA Affiliate chapter has become a catalyst for meaningful dialogue for other countries throughout Latin America.

Representing past iterations of the International Conductors Exchange Program, the following quotes keenly express why this initiative remains integral to the future of our profession as well as the universality of this humanistic philosophy:

"I have always believed choral music is vital in our communities as a venue for expression, education, appreciation of beauty, and connection to others. Ultimately, these exchanges are not about discovering and understanding simple "differences" or "similarities" between countries – as artists and humans, our commonalities are inherent. Rather, the real revelation was the dramatic expansion of our exposure to and conception of the immense world of musical literature, language, trends, and techniques. I am immensely grateful for the opportunity and wish to encourage others to seek the same." *Kimberly Dunn Adams, 2014 ICEP Conducting Fellow – Sweden*



ICEP in South Korea



ICEP in Sweden

"I believe that international residency is and will always be the ultimate way of experiencing a new culture and of learning new things about yourself." *Ida Fahl, 2014 ICEP Conducting Fellow – Sweden*

"My experience is that when you meet choirs and conductors from other countries you always learn new ways of looking at this form of making music. Every conductor is unique in his or her way of bringing life into a composition, but within a country's tradition you quite often find certain "national similarities" that somehow connect the musicians with each other." *Mats Bertilsson, 2014 ICEP Conducting Fellow – Sweden*

"The students I worked with were no different than my students in the United States, and music was our universal conduit for bringing joy into the world. Life is about the connections we make, and the legacy we leave behind. As educators, we know this all too well, and have the privilege of living our lives by this philosophy." *Jaclyn Johnson, 2015 ICEP Conducting Fellow – China*

"I get the feeling that the ICEP committee makes every effort to pair conductors with other conductors with whom they can learn and thrive. So, a children's choir specialist, for example, could easily be paired with another children's choir specialist. The cultural experience might make some of us feel like fish out of water at times, but that's part of the beauty of the program. Even if there's a mismatching of specializations, our experience in work and in life should empower us with the ability to step into any environment and contribute the

best of ourselves with a positive outcome." *José 'Peppie' Calvar, 2017 ICEP Conducting Fellow – Guatemala*

"The ACDA National Conference in Minneapolis, Minnesota has been one of the most incredible and unforgettable experiences of my life, and the fact of hearing so many people united making choral music is something that in my country is only a dream. The idea of seeing so many young people singing and enjoying music is the most beautiful thing I remember from my experience with ICEP." *Dulce Santos, 2017 ICEP Conducting Fellow – Guatemala*

"Global artistic dialogue, in this case through the exchange of choral music and ideas, can indeed make our world a smaller place. ACDA continues to make the commitment to that ideal with the International Conductors Exchange Program. ICEP represents a wonderful opportunity for a new generation of choral conductors, bringing us together to learn from each other and to affirm that choral music-making transcends national borders, ideologies, religions, and all those demarcations that too often divide us." *David Puderbaugh, 2014 ICEP Conducting Fellow – Sweden*



ACDA in Costa Rica

If you are interested in learning more about the ACDA International Conductors Exchange Program or how to become involved with the conductor exchange in 2019 and beyond, please contact Dr. T. J. Harper, Chair of the ACDA Standing

Committee on International Activities: harper.tj@gmail.com. Follow ICEP on Facebook, ACDA.org or download the ACDA app for mobile devices for the latest news and information about the current and upcoming ICEP exchanges.

Edited by Katy Harris, UK

2012 ~ ICEP Cuba

United States	Cuba
<ul style="list-style-type: none"> • Brett Scott • John Warren • Dean Luethi • Vincent Oakes • Monte Garrett • Reed Criddle 	<ul style="list-style-type: none"> • Digna Guerra Ramírez • Maria Felicia Pérez Arroyo • Carmen Collado López • José Antonio Méndez Valencia • Corina Campos Morales • Leonor Suárez Dulzaides

2014 ~ ICEP China

United States	China
<ul style="list-style-type: none"> • Jaclyn Johnson • Michael Kerschner • Phillip Swan • Cameron LaBarr • Catherine Sailor • Jeremy Jones • Mary Clementi • Michael McGaghie • Nicole Lamartine • Tobin Sparfeld 	<ul style="list-style-type: none"> • Liu Wei • Tian Xiaobao • Jin Ye • Chen Guanghui • Jun Wang • Zou Yuefei • Wang Jin • Wang Yan • Wu Lingfen • Yan Baolin

2014 ~ ICEP Sweden

United States	Sweden
<ul style="list-style-type: none"> • Adam Steele • Amy Blosser • Brian Schmidt • Cameron LaBarr • David Puderbaugh • Dominick DiOrio • Emily Williams Burch • Giselle Wyers • Joshua Bronfman • Joshua Habermann • Karl Nelson • Kimberly Dunn Adams • Michael Murphy • Rebecca Kenneally 	<ul style="list-style-type: none"> • Ann-Sofi Stål • Elisabeth Marmen • Fredrik Winberg • Gisela Hök Ternström • Gunnel Sjöberg • Ida Fahl • Jakob Patriksson • Karl Magnus Jansson • Lars Freden • Mats Bertilsson • Michael Strand • Pär Olofsson • Stefan Ekblad



ICEP in China



Jeffery Ames and Jihoon Park

Every conductor is unique in his or her way of bringing life into a composition, but within a country's tradition you quite often find certain "national similarities" that somehow connect the musicians with each other.

2014 ~ ICEP South Korea

United States	South Korea
<ul style="list-style-type: none"> • Jason Bishop • Patrick Quigley • Timothy Westerhaus • Zebulon Highben • Jeffrey Ames • Matthew Ferrell 	<ul style="list-style-type: none"> • Yoonchung Chang • Sun Young Yun • Jung Jin Baek • Jin Soo Kim • Hye Kyoung Yoon • Kee Tae Kong • Jihoon Park

2014 ~ ICEP Kenya

United States	Kenya
<ul style="list-style-type: none"> • Eric Barnum • Julie Yu • Meredith Bowen • Scott Glysson • Seth McMullen • Stephen Caldwell 	<ul style="list-style-type: none"> • Noah Ochomo • David Isindu • Geoffrey Mukoto • Evans Mbinji • Leonard Wekesa • Ken Wakia • Abby Chokera

2014 ~ ICEP of the Americas

United States	Latin America
<ul style="list-style-type: none"> • Alan Stevens • Arian Khaefi • Bradley Miller • Caron Daley • Jose Peppie Calvar • Joseph Osowski • Matthew Erpelding • Nicholas Cummins • Nicolas Dosman • Paul Hondorp • Phillip Shoultz • Sara Durkin • Sherrill Blodget • Trent Brown • Wendy Moy 	<ul style="list-style-type: none"> • Ana Laura Rey (Uruguay) • Camilo Santostefano (Argentina) • Emiliano Linares (Argentina) • Rodrigo Faguaga (Uruguay) • Santiago Serna (Argentina) • Bianca Malafaia (Brazil) • Eduardo Nóbrega (Brazil) • Jose Alberto Corulli (Brazil) • Tarik Bispo (Brazil) • Cibeles Sabioni (Brazil) • Abraham Tinoco (Mexico) • Julio Morales (Mexico) • Fabian Vargas Castillo (Costa Rica) • Susan Hernandez Oses (Costa Rica) • Dulce Maria Santos (Guatemala)



Evo Ombinji and Tim Sharp



Karolinska Kammerkör

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CELEBRATING 100TH ANNIVERSARY OF THE CATHEDRAL CHURCH OF CHRIST CHOIR, LAGOS, NIGERIA (1918-2018)

GODWIN SADOH

organist, composer and teacher

THIS YEAR DENOTES AN UNFORGETTABLE EVENT NEVER RECORDED IN THE ANNALS OF CHURCH MUSIC HISTORY IN NIGERIA. IT CONNOTES LONGEVITY AND CONTINUITY AS WE CELEBRATE THE CENTENARY OF THE OLDEST CHORAL GROUP IN NIGERIA; THE ENVIABLE AND MOST ADVANCED SINGING ENSEMBLE IN NIGERIA IS SITUATED IN THE OLDEST ANGLICAN CATHEDRAL IN NIGERIA, THE CATHEDRAL CHURCH OF CHRIST, MARINA, LAGOS.

The history of the Cathedral Choir began in the late 19th century, 1895 to be precise, when Rev. Robert Coker inaugurated the first Anglican choir in the country. The centenary celebration is rooted in the first choir festival celebrated on November 23, 1918, under the mantle of the progenitor, Thomas Ekundayo Phillips. Since then, it has been celebrated around this period on the Sunday nearest to St. Cecilia's Day in November of every year. The choir has gone through several metamorphosed phases in the hands of iconic Organists and Masters of the Music, but without losing its standard, tradition, fervor, ethics, and focus on Cathedral liturgical and challenging musical heritage.

Singing has always been an integral part of worship at the Church of Christ since its inception in 1867. It is referenced that the first organist of Christ Church, Robert A. Coker, just before his appointment as organist, was first sent to England to expand his knowledge on church music in order to inaugurate a world-class choir suitable for Christ Church, second to none in Nigeria. The choir were expected to be able

to sing in a manner worthy of being regarded as a model by other churches. The initial choir set up by Coker comprised of ladies and men. It was later re-organized during the ministry of Rev. Hamlyn, who withdrew the young ladies and replaced them with boys and young men; that tradition of singing has never left the Cathedral to date. Today, the present Cathedral choristers, comprised of several choirboys, together with the gentlemen of the choir who sing alto, tenor and bass respectively, continue this rarified tradition of singing into the 21st century, providing spectacular musical renditions at worship services and many other special occasions throughout the year. The choir also reach out to a wider audience by singing in live broadcasts on radio during Easter and Christmas seasons, and through their CD recording. The basis of the choir's ministry is the regular singing at Cathedral services, but there are other exciting activities, including choir feasts, picnics, as well as frequent concert appearances in the Cathedral and other venues outside the gothic edifice.

The taxonomical table below shows three generations of the Phillips family appointed as Organists and Music Masters. This triad of musical geniuses had an indelible imprint on the choir, the music, and the affectionate congregation.

Name	Date of Birth	Years in Service
Thomas Ekundayo Phillips	1884-1969	1914-1962
Charles Obayomi Phillips	1919-2007	1962-1992
Babatunde Sosan	b. 1975	2014 to present

REPERTOIRE

The Cathedral Church of Christ Choir is one of the most respected choral groups in Nigeria and throughout the continent of Africa. It is particularly notable for its wide range of liturgical repertoire, which forms the bedrock of weekly worship in the pristine acoustics penetrating into the naves of the gothic Cathedral. The musical repertoire is similar to that of any typical English Cathedral Choir in England. It primarily reflects the seasons of the liturgical

year, with plainsong antiphons and hymns, challenging festival anthems, and more flamboyant Eucharistic settings, such as Alan Wilson’s *Mass of Light* and Mozart’s *Mass in B flat*, in addition to the daily music that enriches and enhances the worship of all who visit the Cathedral. The repertoire is one that encompasses a broad range of styles and compositions ranging from plainchant to classical, African-American spirituals, contemporary American praise choruses, and Nigerian indigenous gospel music. A taxonomy of the choir’s music is calibrated into two segments as shown below:

Liturgical Music	Concert Music
Hymns	Cantatas
Responses	Oratorios
Chants for Psalms of David	
Eucharistic Settings (Ordinary Mass)	
<i>Te Deum, Benedictus, Venite, Jubilate,</i>	
<i>Magnificat and Nunc Dimittis</i>	
Anthems and Motets	

CHOIR TRAINING

The outstanding musical standard of the Cathedral Choir today cannot be detached from the assiduous work and foundation laid by the doyen, Thomas Ekundayo Phillips. Part of the ethical codes instituted by Phillips included strict discipline, clarity of diction and pronunciation, regular and punctual attendance at choir practices, correct interpretation of notes, voice balance, articulation, attack, comportment, reverence in worship and utmost sense of good musicianship. As an instructional choir director, his expectations were very high and certainly demanding, but the choir always rose to his standard and taste.

Before a choirboy or man can be admitted into the choir to sing in Sunday worship, he would have to first go through the rigorous probationary period that normally last several months. In the case of the choirboys, their probationary period would last 8 months, while that of those who joined the choir as adults to sing alto, tenor or bass, is 3 months. Whenever the young neophytes complete their probation, they would have to be formally admitted into the Cathedral Choir at a special service in which their parents



Choirboys Induction Ceremony with the Support of their Proud Parents, November, 2016



Cathedral Church of Christ, Marina, Lagos, 2017



Cathedral Choir With Obayomi Phillips, Soji Lijadu, Yinka Sowande, Provost Sope Johnson, Archbishop of Canterbury, and Bishop Segun, in the 1970s

would assist them to put on the white surplice over the black cassock. The induction ceremony was always a moment of joy and pride for the parents.

CONCERT PERFORMANCES

There are other times in the year that the Cathedral Choir performs concerts in and outside of the church. Notable oratorios, cantatas and orchestra works have been performed by the choir such as Felix Mendelssohn's *Elijah* in 1989, *Hymn of Praise*, and *Saint Paul*; Johann Sebastian Bach's *Christmas Oratorio* in 1953; Samuel Coleridge-Taylor's *Hiawatha's Wedding Feast*; George Frederic Handel's *Ode to Joy*, *Judas Maccabaeus*, and *Ode on Saint Cecilia's Day* performed in 1998; Joseph Haydn's *Creation*; John Stainer's *Daughter of Jairus* and *Crucifixion* performed in 1916; Walford Davies's *The Temple*; and Edward Elgar's *Pomp and Circumstance* performed by the Cathedral Church of Christ Choir

Orchestra at the 80th Anniversary of the choir on November 22, 1998. On March 20, 2016, the Musical Society of Nigeria (MUSON) in collaboration with the Cathedral Church of Christ, presented Faure's *Requiem*, that featured the MUSON Choir, Cathedral Choir, MUSON Chamber Orchestra, and MUSON Ensemble.¹

CONCLUSION

In closing, 21st century congregational singing at the Cathedral Church of Christ is indeed a commixture of the good old traditional hymns and contemporary American praise choruses; a tuneful blending of the American and the British musical potluck. At each service, everybody's musical taste is met

through the appropriation of a pluralistic worship that carries everyone along. Suffice it to say that, it is not only the indigenous members that are being catered to, but visiting European and American worshippers comfortably feel at home in the Cathedral Church of Christ with this type of multi-cultural musical repertoire as well. While all these evolutions were going on, the Cathedral Choir and its musicians have painstakingly endeavored to maintain the fittingly exceptional musical standard that it is known for as a role model for other choirs; thereby preserving the legacies of the founding fathers of the choir, namely, Robert Coker, Thomas Ekundayo Phillips, and Charles Obayomi Phillips.

Edited by Taylor Ffitch, USA

¹ This essay is derived from Godwin Sadoh's new book, *The Centenary of the Cathedral Church of Christ Choir, Lagos* (Columbus, OH: GSS Publications, 2018).



CAN Side and DEC Side Choir on Sunday, November 27, 2010, accompanied by the Magnificent Four Manual Oberlinger Organ with 64 stops, 3700 Pipes and Spanish Trumpets



Cathedral Choir with MUSON Orchestra in 2013



Christmas Carol Service, December 2013



Boys and Men's choir



Jimi Olumuyiwa (assisting Choirmaster at the Cathedral Church of Christ) directing the Choir on September 25, 2010



Christmas Carol Service with The Trumpeters of the Life Guards, London, Lieutenant Colonel K. F. N. Roberts, Senior Director of Music, Household Division, December 2013



GODWIN SADOH was a chorister at the Cathedral Church of Christ, Lagos, in the 1980s. He is a Nigerian ethnomusicologist, composer, church musician, pianist, organist, choral conductor, and prolific scholar with over 100 stellar publications to his credit, including 12 books. His academic qualifications include MA in Ethnomusicology from the University of Pittsburgh, MMUS in Organ Performance and Church Music from the University of Nebraska-Lincoln, and in 2004 at Louisiana State University, Baton Rouge, Sadoh distinguished himself as the first African to earn a doctoral degree in organ performance from any institution in the world. He has taught at several institutions including the Obafemi Awolowo University, the University of Pittsburgh, and the University of Nebraska-Lincoln. His compositions have been performed and recorded worldwide. He is presently a Professor of Music/LEADS Scholar at the National Universities Commission, Abuja, Nigeria. Sadoh's biography is listed in *Whos Who in America*, *Who's Who in American Education*, and *Who's Who in the World*. Email: jnloba@gmail.com

PACIFIC PRIDE CHOIR

A New Step in International Touring

DR SARAH PENICKA-SMITH

choral conductor, singing teacher and artistic director

MAY 2018 - TEN MONTHS AFTER PACIFIC PRIDE CHOIR'S INAUGURAL TOUR OF GERMANY AND POLAND, AND WE'RE IN HANOI TO PLAN THE NEXT TOUR. THE STEAMY STREETS AWAKE ECHOES OF 2017'S EUROPEAN TOUR: FRENCH-INSPIRED GOTHIC CATHEDRALS AND ART DECO ARCHITECTURE SQUEEZED IN CRACKS BETWEEN ANCIENT STRANGLER FIGS, ANCIENT TEMPLES WITH PEELING PAINT, AND SO MANY SHOPS, LIT WITH NEON LIGHTS, FRAMED WITH BANKS OF MOTO.

Mel and I have travelled here to learn what it's like to be tourists in Hanoi, before bringing our choir here next year.

Back in July 2014, I stood backstage in a medieval hall in Tallinn, with a middle-aged Polish doctor hanging onto my arm while her teenage daughter died from embarrassment. If you'd told me then that, because of that encounter, we'd be in Hanoi not four years later, I don't know what I would have thought.

Tallinn in summer was crowded, and spectacular. We were there on tour with the Sydney Gay & Lesbian Choir (SGLC), and our free concert in Tallinn was packed with both locals and tourists. During the concert, I spotted one woman nodding and applauding everything with emphatic enthusiasm. It was the Polish doctor.

Her name was Edyta, and she was on holiday in Estonia with her daughter. They'd chanced to see SGLC advertised that day and came along, because Edyta's daughter was gay. Edyta found her way backstage to meet me, held my arm with both hands, tugging it for emphasis, as she poured out their story of the discrimination both her daughter and others in their town faced because of their sexuality. *'You are needed in Poland,'* she kept saying. *'You have to come to Poland.'* I didn't know what to say. I gave her the choir's contact details (we never heard from her), and tried to explain that SGLC couldn't travel all that often but I would tell everyone what she said. That night, in our hotel room, I asked Mel what we were going to do. I'd met Edyta for all of five minutes but I couldn't dismiss her request. Like most community choirs, SGLC only travels every five years or so, and it's a big cost for members, and a monumental effort for the committee. Even if everyone wanted the choir's next tour to return to Europe, how long would it take us to organise? Yet here was someone asking us to bring our music to their home, to work that magic in which choral singing excels - building

bridges between communities that might speak the same mother tongue, but cannot find a useful way to speak to each other.

During that tour, Mel and I hatched our crazy scheme - that we'd form a choir built from the members of local LGBTQI+ (Lesbian, Gay, Bisexual, Transgender, Queer or Questioning, and Intersex) choirs who wanted to travel more often, and take them to places where LGBTQI+ people struggled to gain recognition. We spent a long dinner with Oliver Scofield from KIconcerts formulating a plan, and before we'd left Europe, Pacific Pride Choir was born.

Pacific Pride Choir is based on an 'honour choir' model: singers from around the world are invited to sign up to a tour, we provide music in advance, then meet and rehearse together for the first few days of the tour, before performing with local choirs and creating outreach activities. PPC's aim is to contribute to the visibility and acceptance of LGBTQI+ people in countries where homosexuality is legalised, but not fully recognised. We work in partnership with local LGBTQI+ organisations and people to create visibility, solidarity, and recognition. While our members are predominantly drawn from Australia and New Zealand, and mostly self-identify as LGBTQI+, membership is open to anyone who wants to travel with us. The choir is un auditioned, and the repertoire is tailored to suit the abilities of each new travelling group, although it usually includes music from Australia and New Zealand, and something in the language of the countries hosting us. Our first tour in 2017 saw us rehearse in Berlin before a pop-up gig in Alexanderplatz, and a joint concert with gay men's choir Rosa Kavaliere. Then it was on to Krakow, where we met with three-year-old choir Krakofonia for another joint concert, and a performance and discussion at a Rainbow faith group. Our tour ended in Warsaw with Voces Gaudiae, also three years



The Pacific Pride Choir

old. For Pacific Pride Choir member Jonnie, from Sydney, 'Poland was an inspiration in every way, singing in solidarity with two beautiful choirs. That will forever bond us is the universal language of music. It was a truly magical and heartwarming experience.'

Now we're looking forward to sharing that same experience with new friends in Hanoi. On our scoping trip in May, we met with several NGOs and a queer social group, all of whom were excited about our tour, and had many suggestions about how to connect with as many people as possible. We also joined in rehearsals with the lovely Hanoi Voices, one of a handful of choirs in the city. If we can get 40 people to Hanoi in July next year, there'll be one more choir to add to the list - NGO iSEE will found a diversity choir to sing with us.

Chris, from Melbourne, joined the inaugural tour and signed up for the second tour straightaway. She says, 'I valued being part of a large group of like-minded people travelling together to offer support to young people who do not enjoy the same freedom to be who they are as we from Australia and New Zealand do. I am thrilled that we will offer this powerful, relevant and enjoyable experience to others who face discrimination due to their sexuality.'

We're looking forward to it, too.

Edited by Mirella Biagi, UK/Italy



Versatile, perceptive, and a passionate advocate for music as a force for change, SARAH PENICKA-SMITH thrives working across genres & disciplines. Her reputation stands on her work with some of Sydney's finest community choirs, but she has also founded or developed several grass-roots ensembles aimed at providing hard-to-find opportunities for musicians & music-lovers alike. Whether inspiring hundreds of singers in a choral workshop, or helping individual singers find their best voice in her home studio, Sarah's approach as a conductor & teacher is always collaborative, creative, & personalised. Email: sarahpenickasmith@icloud.com

CHORAL TECHNIQUE



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AURELIO PORFIRI

choral conductor and composer

EVERY COMPOSER HAS HIS OWN STORY, HIS OWN FORTUNE OR MISFORTUNE, HIS OWN WAY TO GET IN OR OUT OF THE PERFORMER'S ATTENTION. HOW MANY COMPOSERS ARE TODAY NOT PERFORMED, AND STILL WOULD BE WORTHY OF GREAT ATTENTION? ESPECIALLY IN TIMES WHEN CLASSICAL MUSIC IS NOT A PRIORITY (I USE THE DEFINITION "CLASSICAL MUSIC" KNOWING THAT IS HIGHLY PROBLEMATIC), NOT MANY COMPOSERS OF THE PAST ARE CONSIDERED WORTHY OF INCLUSION IN CONCERT'S PROGRAMS, OUTSIDE THE "CANON" OF THE HAPPY FEW.

But every musicologist will tell you that there are hundreds or thousands of composers that would be worthy to know and perform, a legion of musicians that we should awake from their (forced) eternal sleep.

One of them, without question, is Giuseppe Ottavio Pitoni (1657-1743), a composer that had a very peculiar destiny. He was one of the most prolific composers in music history, a composer of thousands of pieces of music, but today he is known just for one piece: *Cantate Domino* (or *Laudate Dominum*, there are different text applied to his musical setting). I think there are few choirs that have never sung this piece, short, easy and very effective. But this is just one piece, and not the most important in his catalogue. And he was not only a composer, but a performer and a music theorist, a musicologist. He was quite the man in the musical world of the Roman Baroque. Some considered him the greatest composer in Baroque Rome.

Giuseppe Ottavio Pitoni was born in Rieti on 1657, March 18 (I will mostly use historical information provided by Siegfried Gmeinwieser in 2015 for the Treccani). The following year the family moved to Rome. Giuseppe Ottavio became a music student of Pompeo Natali and *puero cantore* in San Giovanni dei Fiorentini and in Santi Apostoli. Later on he became a student of another great name of the Baroque Roman School, Francesco Foggia. In 1673 he was the choirmaster in Monterotondo (outside Rome) and in the following year in Assisi. In 1676 he was asked to be music director in San Marco in Rome, a position that he held until his death. His musical activities were prodigious; he was also active as organist, composer or conductor in many other Roman churches, such as San Gerolamo della Carità, San Giacomo e Ildefonso, Sant'Apollinare, San Lorenzo in Damaso, Sant'Agostino, Santa Maria della Pace, Santo Stefano del Cacco, Santa Maria in Via Lata,

Santa Maria in Campitelli, San Carlo ai Catinari and many others. He was active also in the major Basilicas of Saint John in Lateran and Saint Peter. He turned down an offer to be the successor of Alessandro Scarlatti in Saint Mary Major. He had numerous students, among them Francesco Antonio Bonporti, Gerolamo Chiti, Francesco Feo and Francesco Durante. He passed away on 1743, February 1. His family tomb, where he was buried, is in San Marco, the Church where he was active for most of his life. You can still see the tombstone of the Pitoni family in this church but probably there is nobody inside. The priest responsible for the church told me few years ago that all the bones, at a certain time, were removed. His catalogue is immense. Scholars consider that there



Giuseppe Ottavio Pitoni

are more than 3,500 compositions in archives around the world. It is said that he never gave a repeat performance of the same composition, writing new pieces for each performance. In a time when the liturgical activities of the Church were flourishing, you can understand what this means. He was also an appreciated theoretician and music historian and was in good relationship with one of the music stars of his time, the Bolognese Father Giovan Battista Martini, who called Pitoni “an oracle.” It is not easy to define a singular style when talking about him, considering that his catalogue is overflowing with compositions. Certainly he was a son of his time, and his music tends to be more chordal than relying on counterpoint. Still he was also a skilled contrapuntist, able to write for two, three, or four choirs in perfect *stile osservato*. One of the features of the Roman school at his time (today this school, as all sacred music around the world, is in deep crisis) was being able to compose in the style of Palestrina. Indeed he was considered the model of this school, and all composers have to refine their skills learning this kind of counterpoint, but also being free to look for a more personal style in line with the changes of time. This was not just a musicians’ whim, but was indeed mandated by the Church herself as we can see from what Saint Pius X would say on



The Bolognese Father Giovan Battista Martini called Pitoni “an oracle”

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November 22, 1903, after he mentioned the good qualities of sacred music: “The above-mentioned qualities are also possessed in an excellent degree by Classic Polyphony, especially of the Roman School, which reached its greatest perfection in the sixteenth century, owing to the works of Pierluigi da Palestrina, and continued subsequently to produce compositions of excellent quality from a liturgical and musical standpoint. Classic Polyphony agrees admirably with Gregorian Chant, the supreme model of all sacred music, and hence it has been found worthy of a place side by side with Gregorian Chant, in the more solemn functions of the Church, such as those of the Pontifical Chapel. This, too, must therefore be restored largely in ecclesiastical functions, especially in the more important basilicas, in cathedrals, and in the churches and chapels of seminaries and other ecclesiastical institutions in which the necessary means are usually not lacking. The Church has always recognized and favoured the progress of the arts, admitting to the service of religion everything good and beautiful discovered by genius in the course of ages—always, however, with due regard to the liturgical laws. Consequently modern music is also admitted to the Church, since it, too, furnishes compositions of such excellence, sobriety and gravity, that they are in no way unworthy of the liturgical functions. Still, since modern music has risen mainly to serve profane uses, greater care must be taken with regard to it, in order that the musical compositions of



San Giovanni dei Fiorentini where Giuseppe Ottavio Pitoni was 'puero cantore' and became a music student of Pompeo Natali

modern style which are admitted in the Church may contain nothing profane, be free from reminiscences of motifs adopted in the theaters, and be not fashioned even in their external forms after the manner of profane pieces". So there was the acceptance of the good progress of art but always in the background of supreme musical models.

This relying on "models" is something typical of our own Western culture, different from Eastern culture that relies more on things ripening themselves, letting things blossom. Maybe both attitudes would be good, not just one or the other. Certainly our composer worked fully immersed in the Rome of the Counterreformation, a city where art and music were flourishing as reaction to the Lutheran reform.

There are so many of his compositions worth mentioning, but are beyond the scope of this paper. For example, his *Dies Irae* for 6 parts was a sensation in his time. In the last year of his life he was completing a Mass for 40 voices in 12 choirs. He was able to write only the *Kyrie* and *Gloria* that unfortunately are lost. It was said that he could write his compositions directly on the separate parts for each voice without having to write them in a complete score, and he was able to do this even if the composition was in a complex counterpoint.

He was a great master, one of the greatest of his time. We sincerely hope he will be rediscovered and performed as he certainly deserves.

Edited by Clayton Parr, USA

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Tantum ergo

Giuseppe Ottavio Pitoni
(1657-1743)

Soprano *mf* Tan-tum er-go Sa - cra - men-tum Ve-ne - re-mur cer - nu - i, ve-ne-re-mur

Alto *mf* Tan-tum er-go Sa - cra - men-tum Ve-ne - re-mur cer - nu - i, ve-ne-re-mur

Tenor *mf* Tan-tum er-go Sa - cra - men-tum Ve-ne - re-mur cer - nu - i,

Bass *mf* Tan-tum er-go Sa - cra - men-tum Ve-ne-re-mur

S cer-nu - i, *f* Et an-ti-quum do-cu-men- tum No- vo ce-dat

A cer-nu - i, *f* Et an - ti-quum do-cu-men- tum No- vo ce-dat

T *f* Et an-ti - quum, et an - ti-quum do-cu-men- tum No-vo ce - dat

B cer - nu-i, *f* Et an - ti-quum do-cu-men- tum No-vo

S ce - dat ri - tu-i. *p* Prae- stet fi-des sup - ple - men - tum Sen - su -

A ce- dat ri - tu-i. *p* Prae- stet fi-des sup - ple - men - tum Sen-

T no-vo ce-dat ri - tu-i. *p* Prae- stet fi-des sup - ple - men - tum Sen - su -

B ce - dat, ce-dat ri - tu-i. *p* Prae- stet fi-des sup - ple - men - tum Sen - su -

S
um de- fe-ctu - i, *mf* sen - su - um de-

A
su- um de- fe- ctu - i, *mf* sen- su- um de-

T
um de - fe - ctu - i, *mf* sen - su - um de - fe-

B
um de- fe-ctu - i, *mf* sen - su - um de - fe-

S
fe- ctu - i. *mf* Ge - ni - to - ri Ge - ni - to - que Laus et

A
fe - ctu-i. *mf* Ge - ni - to - ri Ge - ni - to - que Laus et

T
ctu - i. *mf* Ge - ni - to - ri Ge - ni - to - que Laus et

B
ctu - i. *mf* Ge - ni - to - ri Ge - ni - to - que Laus et

S
ju - bi - la - ti - o, laus et ju- bi - la - ti - o, Sa-lus,

A
ju- bi - la - ti - o, laus et ju- bi - la - ti - o, Sa-lus,

T
ju- bi - la - ti - o, laus et ju - bi - la- ti - o, Sa-lus,

B
ju - bi - la - ti - o, Sa-lus,

40

S ho - nor, vir - tus quo - que, sa - lus, ho - nor, vir - tus quo - que

A ho - nor, vir - tus quo - que, sa - lus, ho - nor, vir - tus quo - que

T ho - nor, vir - tus quo - que, sa - lus, ho - nor, vir - tus quo - que

B ho - nor, vir - tus quo - que, sa - lus, ho - nor, vir - tus quo - que

45 50

S Sit et be - ne - di - cti - o, et be - ne - di - cti -

A Sit et be - ne - di - cti - o, sit et be - ne - di - cti -

T Sit et be - ne - di - cti - o, sit et be - ne - di - cti -

B Sit et be - ne - di - cti - o, sit et be - ne - di - cti -

55

S o, *p* Pro - ce - den - ti ab u - tro - que Com - par sit lau - da - ti -

A o, *p* Pro - ce - den - ti ab u - tro - que Com - par sit lau - da - ti -

T o, *p* Pro - ce - den - ti ab u - tro - que Com - par sit lau - da - ti -

B o, *p* Pro - ce - den - ti ab u - tro - que Com - par sit lau - da - ti -

60 65

S o, *mf* pro-ce - den - ti ab u - tro - que com- par sit lau - da-

A o, *mf* pro-ce - den - ti ab u - tro - que com - par sit lau - da-

T o, *mf* pro-ce - den - ti ab u - tro - que com - par sit lau - da-ti-o, lau -

B o, *mf* pro-ce - den - ti ab u - tro - que com- par sit lau - da-ti-o, lau -

70

S ti - o. *f* A - men, a- men, a - men, a-

A ti - o. *f* A- men, a- men, a-

T da-ti - o. *f* A - men, a- men, a - men, a- men, a - men,

B da-ti - o. *f* A - men, a-

75 *rit.*

S men, a- men, a-men, a - men.

A men, a- men, a-men, a - men.

T a- men, a- men, a- men.

B men, a- men, a- men.

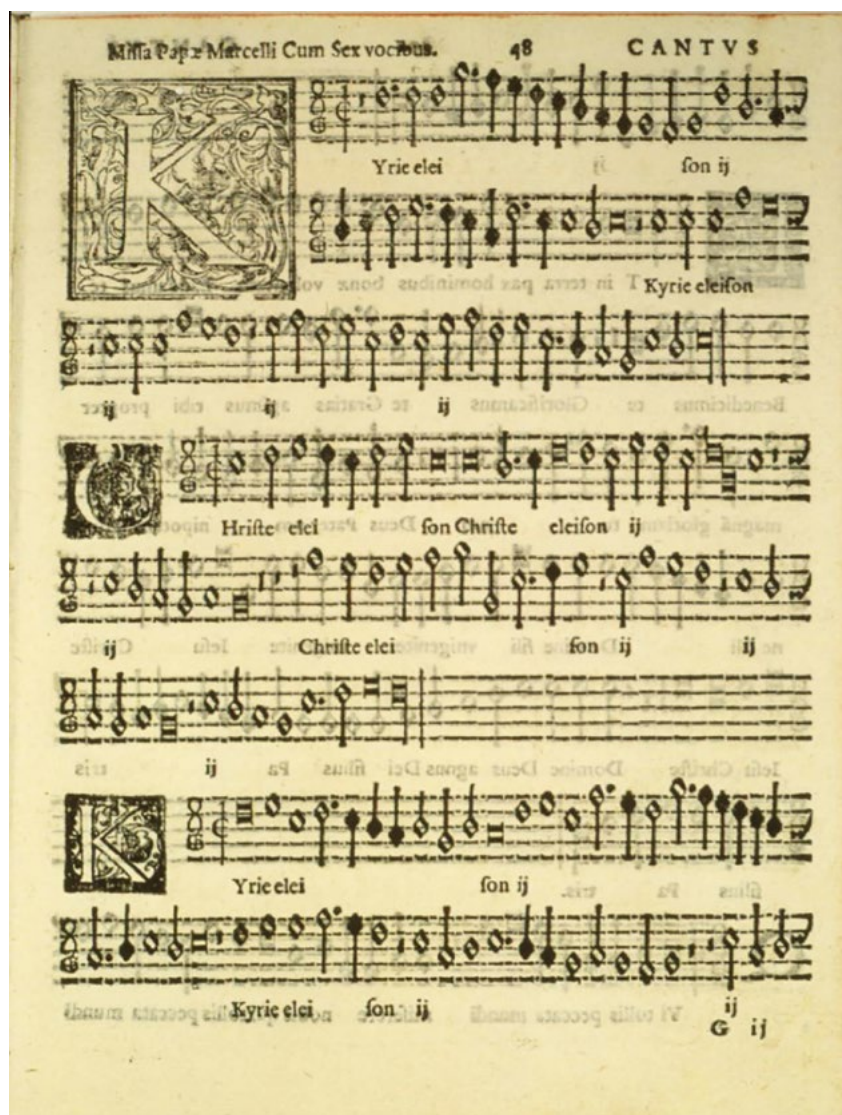
RENAISSANCE PITCH

A Practical Approach

KENNETH KREITNER

University of Memphis

THE EDITORS OF THE ICB HAVE ASKED ME FOR A FEW PRACTICAL WORDS ABOUT THE PITCH OF RENAISSANCE CHORAL MUSIC, AND IT WOULD BE LOVELY TO ANSWER WITH AN EMAIL ALONG THE LINES OF "A=409. THANKS FOR ASKING." BUT THINGS ARE NEVER AS SIMPLE AS THAT, AND IN THE CASE OF RENAISSANCE CHORAL MUSIC, WHICH WAS NORMALLY DONE A CAPPELLA, THE WHOLE IDEA OF A RIGID PITCH STANDARD SEEMS TO BEGIN TO BORDER ON NONSENSE. SO YES, THERE IS MUCH THAT WE DON'T KNOW, BUT SOME THAT MAYBE WE CAN; LET US START IN THE RELATIVELY CLEAR WATER AND SWIM OUT A BIT FROM THERE.



'Cantus' part of the Kyrie by Palestrina,
Missa Papae Marcelli

Trained singers in the Renaissance, with hours and years of solfège practice starting when they were small children, were unafraid of clefs and had little use for ledger lines. This means that the original clefs of a piece of music (found, in good modern editions, on prefatory staves at the beginning) are a pretty good indication of its ranges. A part originally in treble clef is unlikely to go much above a G or much below a D, one in soprano clef not much above an E or below a B, and so on; you can work this out on music paper if you want, but what it amounts to is that the name of a clef corresponds reasonably well to a comfortable choral range (even if maybe a little low for a solo range) for a singer of that name. This in itself is a handy thing for choral directors to know: that these original clefs are a quick way, when browsing through the monuments looking for something to sing, to grasp the ranges of individual pieces. But there is a little more to the story than that.

The sacred vocal music of the late sixteenth century tends to fall into two patterns of clefs: normal clefs, or *chiavi naturali* in Italian, usually with soprano on top and bass on bottom, and high clefs, or *chiavette*, usually with treble on top

and tenor or baritone on bottom. Palestrina's *Pope Marcellus Mass*, treble-mezzo-alto-tenor-tenor, is a familiar example of high clefs; his *Sicut cervus*, soprano-alto-tenor-bass, is in normal clefs. Look through a volume of the Palestrina or Victoria collected works sometime and see how strictly this distinction is kept—and it's an odd thing because the two clef combinations outline ranges, in all the parts, about a third apart, and at least in the case of Palestrina we know that the music was all written for the same choir.

We happen to know some useful things about Palestrina's choir, the choir of the papal chapel, in the sixteenth century. We know that their number was officially twenty-four, but in practice around thirty. We know that they often sang one-on-a-part. We know that they were adult males: boys were not allowed and women were always, of course, out of the question. There were a very few castrati in the Sistine Chapel in Palestrina's time, but mostly we are talking about, in modern terms, countertenors, tenors, and basses. We know that they sang with no instruments at all: the Sistine did not have even an organ. And we know that they were pros, trained in the choir schools and singing this music—music, in large part, written for them personally—for several hours a day, every day, with virtually no rehearsal. All this adds up to a reasonable suspicion that the two patterns of cleffing actually mean something important.

Feel free to work this out on music paper too if you like, but the upshot is that music in normal clefs generally works well around A=440 for a group of falsettists, tenors, and basses today, and that music in high clefs doesn't. As I say, it's about a third higher, in all the parts, and a third is a lot, especially over the course of a long piece: if you have ever tried to sing the entire *Pope Marcellus*

Mass at its written pitch, you know how fatiguing it is especially for the basses. The theory, then, is that music in high clefs was meant to be transposed down about a third (or, more accurately, intoned about a third lower) so that all this music would be approximately in the same range, and that composers, singers, and chapelmasters everywhere—not just in the papal chapel—knew this and did it as a matter of course. The reason the music wasn't written down a third in the first place is that this would require a sharp key signature, and sharp key signatures were not permissible under the rules of solmization and *musica ficta*.

I am oversimplifying quite a bit here, of course: there are many complications still a good deal of debate about the details (see especially Andrew Johnstone's article, and its bibliography, in the Additional Readings below). But the general idea of moving high-clef

music down, some, is supported by the advice of theorists and by, for example, surviving organ parts from times when the music was not performed a cappella. And so, in sum, it seems abundantly clear that Palestrina and a lot of his contemporaries wrote their music with some such clef-code in mind. The problem is that we today have a kind of unspoken clef-code of our own for this music, and it goes in the opposite direction. Our choirs are mixed, not all-male, and are apt to be loaded towards women. Our best sopranos are trained as soloists and like to sing high, our altos are female, and our tenors are few and precious. In general, then, high-clef music works better for the choirs we have today; and the result is that when we sing Renaissance music, we tend to choose high-clef music or to transpose normal-clef music up. (The classic 1922 Schirmer octavo of Victoria's *O magnum mysterium*,

Chiavi naturali		Chiavette	
	{usual clefs}		{high clefs}
Soprano		Violino [treble]	
Alto		Mezzo-soprano	
Tenore		Alto	
Basso		Tenore or Baritono	

'natural clefs' and 'chiavette'

which so many of us cut our teeth on, raises the motet, soprano-alto-tenor-bass clefs in the original, a fourth.) Nor, to be honest, has the cause—if cause there be—been helped by the number of professional mixed choirs specializing in Renaissance repertory that habitually, and with glorious results, transpose up from where it's written.

More along that line presently, but three quick thoughts before we go on. First, I have focused on Palestrina in part because he is a popular and familiar composer today and in part because his music and his situation together add up to produce a relatively clear-cut case; the lessons learned there do seem to apply quite naturally to his contemporaries on the Continent like Victoria, Lasso, and Guerrero, and it is safe to suppose that some sort of clef-code was understood there too, and presumably in repertories like the Italian madrigal. But it is less safe to apply this notion to English composers like Byrd and Tallis, whose music presents its own problems, more complex than we can get into here. Second, it is hard to know how far back to go with the whole high- and normal-clef idea: the music of the generation of Gombert, Willaert, Clemens, et al. does not seem to show such a clear differentiation of stereotyped clef combinations, and even less the music of Josquin's time, or Ockeghem's, or Dufay's. And third, as I started to say at the beginning, exact pitch standards matter only when you're singing with, or in alternatim with, an organ or other instruments: in a fundamentally a-cappella world, some fluctuation is going to happen.

There is a temptation to put all this together and decide that things are messy enough to absolve us from fretting over any decisions we might feel like making about pitch—that since pitch varied back then, there is no point worrying about it now. That, I think, would be a mistake. Written pitch in the Renaissance may not have indicated an exact performing pitch in choral music, but it did mean something, as the clef-codes prove and as, for that matter, the very existence of key signatures proves. Composers and scribes were at some pains to adjust the level of their written pitches, and in general, clef-codes and exceptional cases (e.g., again, the English) aside, they placed them in a way that works well with adult male singers, countertenor through bass, within a step or so of A=440. Flexible pitch, in short, does not mean whimsical pitch: if we move music up and down freely, we really do risk misrepresenting it. And there, to return to where we were a few paragraphs ago, is the problem that we have to face honestly and bravely. Any choral director who doesn't love Renaissance music and want to sing it should probably find another line of work; but we also have to recognize that in the modern mixed choir we have a rather different instrument from the one the composers had in mind. The trick, then, is to negotiate that difference in the way that does the least damage to the intended sound of the music. And this means, for one thing, not messing with the indicated pitch level of a piece, insofar as we understand it, any more than we have to.

So: a few practical words. For most sacred music of the late sixteenth century, if it was originally in normal clefs, don't transpose; if it was in high clefs, bring it down somewhat. If this causes trouble for your singers, I have had good luck moving a tenor or two onto the alto part and a baritone or two onto the tenor part. For English music and music before Palestrina, think of the rules more as guidelines: anything that clearly looks like high clefs might be brought down, but otherwise, it's worth trying to stick close to the written pitch. If we love this music, we have to respect how it was supposed to sound; we should be adapting ourselves to it, not it to us.

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COMPOSER'S CORNER



Interview with Fredrik Sixten
Adam Zrust

INTERVIEW WITH FREDRIK SIXTEN

ADAM ZRUST

conductor and teacher

Adam Zrust: *What is your earliest musical memory?*

Fredrik Sixten: My earliest memories are probably when I was a child attending services where my father worked as a pastor and I heard the organ playing. I was astounded. But I was also afraid, since I recall being frightened by the power and big sounds it could deliver. I also especially remember a performance of Bach's St. Matthew Passion when I was around six years old. It was breathtaking. The organ made me curious about sounds, colour, dynamics, and so on. My first encounters with musical scores were eye opening and enticed me to learn as much as I could, much like many of the old masters did by copying and imitating to learn the craftsmanship behind it. I think that was utterly important for me.

Did you play instruments beyond the keyboard?

FS: I was, in many aspects, a normal teenager, and formed my own rock band where I played the drums. The group was called "Birka" (the old name for Stockholm). At first, we played mostly covers, but at a later stage I started to write my own stuff and therefore learned to play the guitar. I also learned to play guitar in a classical manner and even studied it at the Royal College of Music. One of my first serious attempts was a guitar concerto and later on, a guitar sonata. The latter one is, in fact, published!

You mentioned a strong instrumental background in your upbringing and alluded to its impact on your voice. How would you characterise your treatment of

choral sound?

My fascination with the organ was the start for me, but I also began singing in choirs from early on and got knowledge and experience from that. For me, it's very important that I can hear myself singing the parts, feeling that I mostly shape the part as idiomatically as possible. My music is not always easy for the singers, but it's never impossible. I often get the feedback that it's always worthwhile, even if it's hard. I often use a lot of divisi as a way to make a tight and colorful sound, but I can, of course, deliberately choose not to use it. The text is essential. Even in homophonic choral pieces, I am obsessed with making each part as natural and with its own melody as much as possible.

Your artistic journey appears to be extremely rich. What milestones do you consider most valuable?

My first major piece was "A Swedish St. Mark Passion." Back in 2004, that was a unique piece in many ways – it was the first complete passion in Swedish – but even more dramatically, the first set of the passion where a female soloist (soprano) sang the role of the Evangelist was something that had not happened before through music history. The two performances of my Requiem with the Swedish Radio Choir in 2012 was also a highlight, as was my opera "The Truth Beyond" in Germany and Sweden in 2016. There are so many, in fact, the more I think of it the harder it gets.

Do you have a specific piece of which you are most proud? Or perhaps one that captures the

essence of who you are as a composer?

Oh, this is so hard. I love and adore my music, at least most of it. There could be no other way. Of course, there are some pieces that I have lost contact with – we have grown apart. My Requiem is very close to me; I wrote it in connection to losing one of my closest friends in the middle of his life. So, every time I listen to it brings me close to him. Life and music are often inseparable. I have other pieces I adore, as well – my organ works, the chaconne for string quartet, the concerto for two pianos and orchestra, the opera... the list goes on and on.

To those who may be unfamiliar with your music, how would you describe your compositional style?

My style is, in a way, that I'm not a composer who uses one significant way of expressing myself. Many of my critics say that I am shattered. In my case, I believe this could be a strength. I use different styles as an important ingredient in what I would like to express. "Alleluia," for mixed choir *a cappella*, has become my perhaps most performed piece, but it is not a typical piece for me. I used that style deliberately, as I felt it was ultimately for what I wanted to express, not because it is "my style."

I've noticed you employ unexpected harmonic shifts in your music. What other elements do you consider?

My curiosity makes me interested in opening unknown doors. To go from something familiar to an unexpected turn. That could mean that I make use of a well-known traditional concept which I suddenly

Commissioned by Karlstad Motettsällskap and cathedral organist Hans Nordenborg

Sicut cervus

for mixed chorus a cappella

Music: **Fredrik Sixten (2014)**

Lyrics: Psalm 42 (41*)

Allegretto affettuoso ♩ = c. 68

Soprano

Alto *pp* Mmm

Choir

Tenor *cantabile* *p* Si - cut cer - vus, si - cut cer-vus de - si - de - rat

Bass

pp Ooo*)

pp Ooo*)

p ad fon - tes a - qua - rum, Si - cut cer - vus, si - cut cer-vus de - si - de - rat

pp Mmm

*) According to R. Weber (ed.), *Le Psautier Romain et les autres anciens psautiers latins*, Rom 1953

**) pronounced as the vowel "u" in Latin

© Fredrik Sixten - 2014

leave to explore something else. I can use renaissance language and develop it towards jazz-influenced chords. I can make rhythmical changes unexpectedly and also mix different elements of folk music with baroque style. Above all, the melody is most important. I believe I am known for that and it is always something I am searching for.

Your work reveals boundless exploration of different musical styles and elements. What is your creative process like?

In choral music, the lyrics are the foundation and where I get the most input. I always start there. I usually make sketches – a plan

for how I want the shape of the piece to be before actually writing a single note. The form is utterly important. In my oratorios, I work hard on how I build the piece and which texts to use. I work like a theologian. Then it usually comes fast and the music pours out of me. It's a gift, a blessing. As long as I do the preparations thoroughly it usually works that way. I have seldom had a writer's cramp.

Where do you find inspiration?

I would say from life itself – the contrasts, the conflicts, emotions, breakdowns. When I walk in the woods, or experience beautiful

scenery, I don't hear much music. Ugliness interests me because it's easier to appreciate the wonder in life if it is in relief to a darker background. The loss of my best friend, Patrik Runeke, created my Requiem; my daughter's longing for a long-lasting relationship created "Song of Songs" for choir and organ. Deadlines inspire me, they make me focused. Finding good lyrics inspire me, as well.

What would you consider to be your primary intent as a composer?
It's my inner need to express myself. My curiosity and that I believe I can create new meetings among musicians, singers, and the public. It entices me that different people all over the world want to join me in my musical journey. That is so inspirational. I am deeply inspired through meeting and connecting with people.

Has there been a text you've come across recently that has been transformative for you somehow?
Yes, there are certain poets that really catch my eye. One is the Swedish Nobel Prize winner, Tomas Tranströmer. But there are others, of course. Poems mean a lot to me and I am in constant search for new ideas. There are several things in the Bible; the Psalms, for instance, have truly been important for me both as a composer and a human.

Are there certain composers, past or present, who influence your work? Of your contemporaries, whose work do you admire?

There are so many. It is so obvious and natural to be inspired by others. That would not only include composers, but also artists, poets, actors, sculptures... anything, really. It's the creativity in whatever field you are working within that matters. The outcome is a world in its own.

What advice might you give young composers seeking to find their voice?

Find your inner voice. If you don't have one, search for it; if you have one, keep to it. Avoid repeating yourself. If you don't adore your music, there is something wrong. Be passionate.

What's next for you? Any big projects on the horizon?

Right now, I am working on new motets for mixed choir and a new version of my Requiem with organ to replace an orchestra. I also have a lot of new works on Edition Peters and other publishers of some of my new stuff coming out.

Your bio indicates that you were in various pop-bands during your youth. The inner sixteen-year-old in me is dying to know your favourite pop-band?

My overall hero is Prince. Others were Chicago (especially Terry Kath) and Jimi Hendrix.

What is it about Prince specifically?

He was a genius – as a composer, singer, and instrumentalist. It's a lesson in orchestration to listen to his recordings. His total lack of trying to give people and the record industry just what they wanted and expected. Instead, he focused to get to the next level in his creativity. He was like Mozart – ahead of his time. He was not afraid of the ugliness and harshness, but like Mozart, was also extremely talented in writing melodies. I am truly fortunate to have lived while he was still walking this earth and to hear him live!

Edited by Claire Storey, UK

A native of rural Nebraska, conductor and teacher **ADAM ZRUST** is active in the United States and abroad. His calendar includes concerts, guest performances in festivals and workshops, lectures, and active membership in several professional organizations. Holding degrees from Florida State University and the University of Nebraska–Kearney, Adam is based in Missouri, where he serves as Director of Choral Activities at the University of Central Missouri. Email: zrust@ucmo.edu



FREDRIK SIXTEN (b. 1962 in Sweden) is one of the foremost composers of church music in Sweden today. His choral compositions are performed by every type of choir, from children's to amateur to professional. He has written three large-scale works: St. Mark Passion, Requiem, and Christmas Oratorio. Sixten's organ compositions, as well as his choral music, are performed worldwide. Sixten works as a choral conductor and organist and has held prominent positions as a church musician, including organist of Härnösand Cathedral, Sweden. He is currently the organist of Nidaros Cathedral, Norway. Alleluia was written especially for the Edition Peters Scandinavian choral anthology, I Himmelen. Fredrik can be followed on social media and on the web at www.fredriksixten.se



CHORAL REVIEW



**Bach's Sacred Vocal Music Edition
by Carus**

Mario Fantinna

A Book Polyphonically Written

Vania Romero

**Critic's Pick ...
Anthology of Contemporary Choral Music
by Russian Composers**

Tobin Sparfeld

BOOK REVIEW

BACH'S SACRED VOCAL MUSIC EDITION BY CARUS

NEW STANDARDS FOR BACH PERFORMANCES

MARIO FANTINNA

pianist, musicologist

DURING THE REFORMATION JUBILEE YEAR, CARUS-VERLAG STUTTGART, IN CO-OPERATION WITH THE WORLDWIDE RENOWNED BACH-ARCHIV LEIPZIG, COMPLETED THEIR AMBITIOUS EDITORIAL PROJECT, "BACH VOCAL". THE STUTTGART BACH EDITION NOW CONTAINS JOHANN SEBASTIAN BACH'S COMPLETE SACRED VOCAL OEUVRE. FROM NOW ON, THE CHORAL AND ORCHESTRAL MATERIAL OF ALL THE MOTETS, MASSES, PASSIONS, ORATORIOS, AS WELL AS MORE THAN 200 CANTATAS BY THE FAMOUS KANTOR OF ST. THOMAS'S CHURCH – ALL AT THE CURRENT STATE OF RESEARCH AND ALL INCLUDING A SINGABLE ENGLISH TEXT – IS AVAILABLE FROM CARUS.

Here, Carus has set a new standard within the realm of sacred vocal music because many works were last edited 50 or more years ago, and most of them did not include performance material. Conductors, singers and instrumentalists were obliged to fall back on material from the 19th century which does not do justice to present-day standards with respect to historically informed performance practice. On 9 December, 2017, the complete edition of all the scores, in a high-quality slipcase, was presented during a musicological symposium featuring prominent participants – the music director Prof. Frieder Bernius and the Bach scholars Prof. Peter Wollny, Dr. Christine Blanken, Dr. Ulrich Leisinger and Dr. Uwe Wolf: a worthy conclusion to a substantial editing project!

For the Stuttgart Bach Edition, which was prepared in co-operation with the Bach-Archiv Leipzig, Carus placed the greatest emphasis on the new scholarly edition of the music text. Nevertheless, these editions do not represent a musicological end in themselves. Carus always focuses on the performability of the music and has consistently presented scores, vocal scores, choral scores, and orchestral material for every single work. To date, this was a desideratum, since the previous Complete Edition provided performance material for only a small proportion of Bach's works. Many of the alterations in the music text, which are based on most recent findings, are indeed audible; they have been recorded on CD by the leading Bach interpreters of our era, for example, Frieder Bernius, Hans-Christoph Rademann and Masaaki Suzuki.

A new editorial approach was devised for Bach's large-scale works: to date, Carus is the only publishing house to present the two complete surviving versions of the St. John Passion BWV 245 of 1725 and 1749 – the ones actually performed by Bach himself – in addition to the traditional composite version, which dates back to the 19th century. These two versions by Carus are now claiming their rightful place in concert life. Carus also pursued a new approach with respect to Bach's Mass in B Minor. For the first time, the Carus Edition follows the Dresdner parts of the Kyrie and the Gloria which were annotated in detail by Bach himself in 1733, instead of creating an editorially problematic compilation from score and parts which would have been unknown to Bach in that form. In this way, valuable information regarding *Bach's opus ultimum* has been made available to present-day musicians. In the selection of the work versions to be taken into consideration, the editors did not only focus on final versions – an aesthetic criterion which in any event cannot meaningfully be applied to Bach – but always kept an eye on performance relevance.



In the case of the cantata *Lobe den Herren* BWV 69, for example, the version for the 12th Trinity Sunday performed on several occasions by Bach himself during his early Leipzig years (BWV 69a) was published in addition to the later cantata for the town council election. The text, which is grounded in the liturgical year, significantly expands the church music possibilities for this magnificent cantata.

Individual versions have been regarded within the publishing project as fully valid forms of the work which can stand side-by-side. Many editions already contain different authentic versions of individual movements in the Appendix. In the case of more fundamental differences, separate editions have been published. This is the case for

- cantatas BWV 50, BWV 69/69a, BWV 80/80b, BWV 82, BWV 147/147a, BWV 186/186a, BWV 197/197a,
- Sanctus BWV 232III
- St. John Passion BWV 245

A performance edition of an incomplete work cannot present empty staves. Cautious amendments render these works performable once more, inasmuch as the surviving source material makes this feasible. To achieve this, experienced Bach interpreters were consulted, e.g., Masaaki Suzuki and Pieter Dirksen. All the reconstructed sections are clearly identified in the music text.

- Pieter Dirksen: BWV 188²
- Andreas Glöckner / Diethard Hellmann: BWV 247³
- Diethard Hellmann: BWV 186a³, 197a³
- Klaus Hofmann: BWV 80b³, 139¹, 157³
- Reinhold Kubik: BWV 50³, 181¹, 193¹
- Detlev Schulten: BWV 192¹
- Masaaki Suzuki: BWV 162¹
- Masato und Masaaki Suzuki: BWV 190²
- Uwe Wolf: BWV 132², 147a³

¹Addition of individual lost parts

²Addition of fragmentary sections of works

³Reconstruction of missing versions of works or whole works

The different tuning pitches of various instrumental groups in Bach's early cantatas are always problematic for musicians. Here, Carus editions offer solutions on a case-by-case basis which may turn out very disparate but always result in a version that is performable under present-day conditions. In many cases, however, the performance material also makes it possible for specialist ensembles to recreate "historical performance conditions" (strings and winds playing with different tuning pitches) – once again, an innovation in Bach editions.

A 23-volume complete edition of the scores in three slipcases now concludes the Bach vocal project. The more-than-12,500 score pages printed in an easily readable vocal score format, that is nevertheless suitable for conducting, offer profitable exploration and study for everyone who focuses on Bach's music.

In order to celebrate the completion of this substantial editing project, Carus-Verlag hosted an event at the Bach-Archiv Leipzig on 9 December, 2017. At a symposium in

the house of Carus's musicological co-operation partner of many years' standing, the renowned Bach scholars Dr. Christine Blanken, Dr. Ulrich Leisinger, Prof. Dr. Peter Wollny and Dr. Uwe Wolf discussed the subject "Bach editions in the year 2017" with the conductor and Bach-prizewinner Prof. Frieder Bernius.

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- Missa in G minor BWV 235
- Missa in G minor BWV 236
- Sanctus in C major BWV 237
- Sanctus in D major BWV 238
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- Inserts for the Magnificat (in D major) BWV 243 A–D

vol. 3:

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- St. Mark Passion BWV 247

vol. 4: St. John Passion BWV 245 in all surviving versions

vol. 5: Christmas Oratorio BWV 248

vol. 6:

- Easter Oratorio BWV 249
- Ascension Oratorio BWV 11

Edited by Theresa Trisolino, UK



MARIO FANTINNA, pianist and musicologist, studied and achieved his doctorate at the Music Conservatoire in Padova. He currently teaches music at the Conservatoire of Music in Palermo. Email: mario.fantina@gmail.com



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GLOBAL CHORAL CALENDAR

Our focus at the moment is to unite the choral calendars of international choral organisations. Meanwhile please consult the calendar of choral events published by the European Choral Association - Europa Cantat [here](#).

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BOOK REVIEW

A BOOK POLYPHONICALLY WRITTEN

VANIA ROMERO

singer and choir conductor

LAST TUESDAY, MAY 15, 2018, THE PRESENTATION OF THE BOOK *MEMORIAS DEL CORO UNIVERSITARIO DE CÓRDOBA – CONTADAS A MUCHAS VOCES (1969-1976)* TOOK PLACE IN THE CITY OF BUENOS AIRES. THIS TEXT IS THE RESULT OF A WORK OF WRITING AND COMPILATION MADE BY THE CHOIRMASTER NORMA BASSO, CONDUCTOR OF THIS GROUP DURING THIS PERIOD OF TIME.

The event was celebrated in the Museo del Libro y de la Lengua of the Biblioteca Nacional Mariano Moreno, specifically in the David Viñas Auditorium. In this modest hall around 40 people met. The Coral Canon, a female voice choir where I sing, was invited to participate with a musical intervention to close the act. This choral group is conducted by the choirmaster Maximiliano Mancuso since its foundation.

As both choral singer with a long career and always-updating linguist, this invitation intrigued me since the moment Master Mancuso let us know in a choir rehearsal. My expectations of witnessing a special event went short when I listened to the dissertation of Mrs. Basso about the chronicle.

Those of us, whom are lucky enough to devote our lives in a greater or lesser extent to choral music, know that this artistic expression has the amazing quality of not only transmitting a message but also connecting people in an intense and unsuspecting way.

The initiative of Mrs. Basso's writing about the history of this choir was excellent because this group had a fascinating career worthy of being told and shared. Without doubt everyone related to choral singing who reads this book will identify with many of the members' experiences.

It is well known that a choir provides much more than musical knowledge. Its members acquire social skills such as team work and moral values. This book tells us how the Coro Universitario de Córdoba constituted the first step in the formation of great Argentinean musicians, both in the academic and popular fields. Tours, friendships, difficulty in finding economic support to fulfil projects, love stories. This book has it all and tells it all. And precisely for this, the less fortunate facts of the history of the choir are also shared. Regrettably, they had to live certain dark times.

The years the book reports, coincide with very troubled times in the history of the Argentinean Republic. Times

of dictatorships and periods of a lot of fear and loss. The choir and its members had to face multiple obstacles and tragedies and the lives of everybody radically changed. Some stories, especially the testimonies narrated in first person, are really chilling.

The book consists of twelve chapters. As can be expected, the first one is about the origins of the group. Some of the following chapters are about the tours made both nationally and internationally and others focus on the facts that took place in specific years. The ninth chapter is the darkest one as it gathers the most terrible moments that some of the members suffered during the military dictatorship. The tenth chapter allows us to take a breath of fresh air because it illustrates the trips made just for recreation and not with a specific musical objective. The following chapter lays out the impact this choir had on many of its members and how they later developed their musical careers. And the last chapter collects a little of everything and because of this it is entitled 'Miscellanea'.

During the event of presentation, Mrs. Basso did her presentation both reporting and reading excerpts from the book. A relevant fact that is worth mentioning is that an audio of a very important concert given by the choir at the Universidad de Concepción in Chile in 1971 was digitalised. A couple of pieces were played during the act. With this recording you can see (or hear) for yourself the vocal quality of the group, as well as their feelings expressed through their interpretation, which were captured in those audios. Thanks to the internet, today we can all enjoy the complete concert: https://www.youtube.com/watch?v=mNz_AKfXZqU

The presentation had interventions not only from Mrs. Basso, but also from the book's editor Gerardo Manfredi (Editorial Leviatán) and the choral conductor Néstor Andrenacci. After many emotional words and having listened to the recordings of the pieces performed by the choir, I had the certainty that I wanted to know this

story in depth. It was impossible not to identify with the sense of humour of those young choral singers, not to feel outraged by the injustices they suffered, not to succumb to the happiness felt by two people that found each other thanks to music.

This really is a polyphonically written book; many voices contributed with their experiences to tell in detail not only the history of the Coro Universitario de Córdoba, but also a great number of stories of the personal lives of its members. All this is now captured in the pages of this beautiful writing.

I felt really moved throughout the presentation, and a recurring question came to my mind: 'how is it possible that there is no more promotion of this work?' I have the concern and the deep desire that more people get to know about this remembrance and that the book has the opportunity to reach beyond the audience that attended the hall that day.

Although the title states that this book focuses on the *Memorias del Coro Universitario de Córdoba*, there are many common aspects that can be considered as universal within the world of choral music. This is an edition of 300 copies, so if you have the opportunity to acquire it, do not hesitate to do so.

Edited by Rebeka Angstamann, UK



VANIA ROMERO holds a Bachelor's Degree in Modern Languages issued by the University of Los Andes, Mérida – Venezuela. In that same institution she studied a Master's Degree in Linguistics, specialising in Rhetoric applied to music. In 2014 she began her studies in Lyrical Singing at the Universidad Experimental de las Artes (Mérida, Venezuela). Since 2012 (to the present) she has been part of the Spanish Translators Team for the ICB. Daughter of musician parents (choir conductors), she began her career as choir singer (soprano) in the Cantoría Juvenil de Mérida, being part of the first generation to be promoted to the Cantoría de Mérida. Later she joined the Coro Promúsica and participated in the recording of two CDs and one DVD. Years later she started singing in the Coral de Trabajadores de la Universidad de Los Andes, a multiple award-winning group. She also participated in two sessions of the World Youth Choir (2009 and 2010). She currently resides in Buenos Aires where she serves as Assistant Conductor for her husband Leo Garrido in the project called Coro Zaperoco, a choir of Venezuelan immigrants.

Email: vaniaceciromero@gmail.com

CRITIC'S PICK ...

TOBIN SPARFELD

Choir conductor and teacher

ANTHOLOGY OF CONTEMPORARY CHORAL MUSIC BY RUSSIAN COMPOSERS, VOLUME 1
THE CHAMBER CHOIR OF THE MOSCOW CONSERVATORY
ALEXANDER SOLOVIEV, CONDUCTOR
UNION OF COMPOSERS OF RUSSIA

Russian choral music has a rich history and a wide-ranging repertoire. Recordings and collections of this music, however, focus mainly on the past and often neglect the present. The Chamber Choir of the Moscow Conservatory has recently released *The Anthology of Contemporary Choral Music by Russian Composers Vol. I*, a recording featuring works by many Russian composers.

The Chamber Choir of the Moscow Conservatory was founded in 1994 by Boris Tevlin. During his tenure, the choir won prizes of international competitions in Italy (1998), Germany (1999), and Poland (2003) and was a champion of the first Choir Olympics in Austria. In 2012 leadership of the ensemble was handed to Alexander Soloviev, a conductor and professor who had graduated from the Moscow State Tchaikovsky Conservatory and had studied with Tevlin. Since then, the ensemble has toured both Russia and abroad on a regular basis and has released a number of recordings in addition to winning awards, including three gold medals at the 2014 World Choir Games in Lithuania. The chamber choir currently has roughly 50 singers and is more heavily weighted towards women's voices than men's.

Sixteen different Russian choral composers are featured on this album—nearly all are still living. The works range from sacred to secular texts, and some are a

cappella while others have piano or organ accompaniment. While some well-known Russian composers such as Sofia Gubaidulina and Alfred Schnittke are not featured on this album, it is given the provocative appellation of Volume I.

The album begins with *The Canticle for the 150th Anniversary of the Moscow Conservatory*, a piece for organ and mixed chorus by Vladislav Agafonnikov, the director of composition at the conservatory. Featuring a text by Alexander Pushkin, the long lines and harmonic changes over the pastoral organ texture resemble that of English church music.

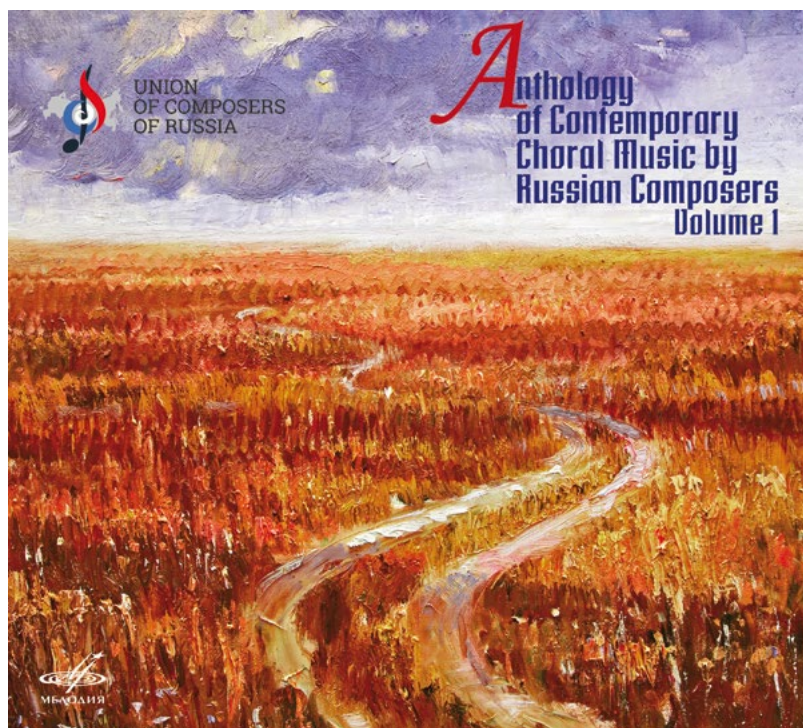
This is followed by two works by Rodion Shchedrin: "*If you're sweet, you'll get pecked*" and "*He who is not sinful to God is not guilty towards the tsar*." Both eschew traditional lyricism for the dissonant, dramatic harmonic language used in choral music in the 1960s and 1970s. The second selection builds to an intense climax over a slowly ascending acerbic passage before its resolution.

Next are two short selections from a choral song cycle by Shirvani Chalayev. The simple settings are melodic and feature a high tessitura in the soprano section that often lies above the treble staff. Meanwhile the basses are called upon to sing quite low, a tradition common in Russian choral music. This is followed by *Console Yourself, My Soul...* by Yefrem Podgaits, a charming homophonic work that starts with bare intervals, but builds into fuller and louder chords and tone clusters. It ends with a solemn coda.

While many works here set a particular text, others are wordless vocalises such as *Andrei Rublev's Daydreams* by Valeri Kitka. It is a lovely cantilena melody, yet it is marred by intonation issues in the soprano section. Tuning issues continue in *Prayer* by Olesia Yevstratova, as the tenor section is not well blended and is under pitch. The bell-like texture at the end is an effective technique and strengthens the piece.

One of the strongest selections on the recording is by Sergei Yekimov, a composer from St. Petersburg. *His Kontakion from the Acatistus to Faithful Saint Grand Prince Alexander Nevsky* is full of rich, full chords and features phased dissonance reminiscent to that of works by John Tavener. Though it too has intonation problems and some uneven onsets by the choral voices, it is a moving and evocative work.

Several other works should be mentioned here include *Autumn* by David Krivitsky. This selection features strong singing by a soloist as well as a lyrical melody sung over sustained men's notes in the style of a fretful waltz. This is followed by Yuri Yevgrafov's "*About Love and the Sky*." After a dramatic opening featuring forceful chords and sharp whispering, a clear soprano solo voice floats over the texture, depicting the fragility and illusiveness of love.



Later the choir presents the live premiere of *Impromptu Ad Libitum for choir and piano* by Tolibkhon Shakhidi. The first movement is meditative vocalise, while the turbulent second movement includes mixed meter, rhythmic complexity, and furious chanting in Tajik Persian.

The final works are much more playful and lighter in subject matter. Most notable is *Tu-cha* by Alexander Klevitsky, an a cappella work simulating a pop/rock band. It features multiple vocal percussion parts, syncopated rhythms, clapping, percussion instruments, and provides ample opportunities for choral movement improvised expression in live performance.

There are many elements to appreciate about this Russian Choral Anthology. It features a number of works by many Russian composers that deserve to be highlighted and may not receive sufficient recognition. The programming of the recording is also thoughtfully constructed. The works flow together nicely as if part of a concert programme, which helps unify a collection of so many differing compositional voices. And while there is a mixture of live and studio recordings over a period of several years, the recording quality remains consistent.

Yet while the works themselves are strong, the quality of the choir itself leaves much to be desired. Though the Moscow State Conservatory Chamber Choir is a good ensemble and has recorded some difficult pieces, it lacks the polish of many professional and elite ensembles. Nearly every recording contains some intonation issues (usually under pitch), uncertain onsets, and some have sections with uneven voices.

Another disappointing element about the album is that the liner notes have a number of proofreading errors. More importantly, there are no translations of the texts of the choral works, making it difficult for listeners to understand the complete meaning of each composition.

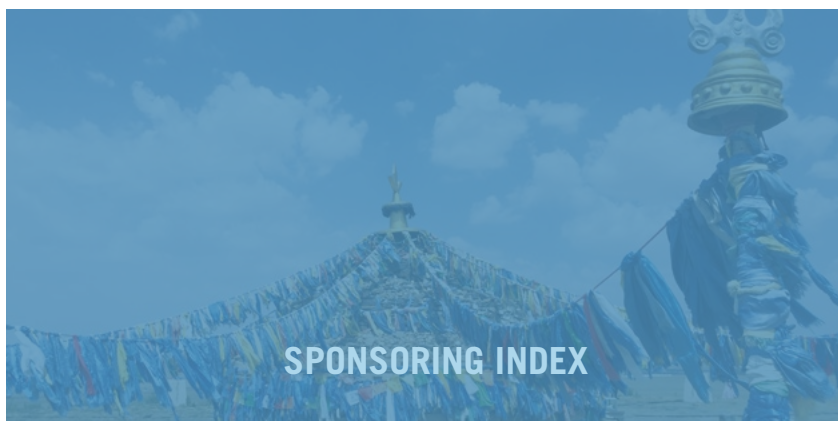
Fans of Russian choral music should seek out this recording. Hopefully future volumes in this series will be also be worthy collections for all choral listeners.



As a former member of the St. Louis Children's Choirs, TOBIN SPARFELD has toured all over the

world, from as far west as Vancouver, British Columbia, to as far east as Moscow, Russia. Tobin has also sung with Seraphic Fire and the Santa Fe Desert Chorale. Tobin has worked with choirs of all ages, serving as Assistant Music Director of the Miami Children's Chorus as well as the Associate Director of the St. Louis Children's Choirs. He also taught at Principia College and was the Director of Choral Activities at Millersville University of Pennsylvania. Tobin received his DMA in Conducting from the University of Miami in Coral Gables, studying with Jo-Michael Scheibe and Joshua Habermann. He also received an Artist Teacher Diploma from the CME Institute led by Doreen Rao. He currently directs two choirs and the vocal programme at Glendale Community College in Glendale, California.

Email: tobin.sparfeld@gmail.com



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艾敏先生出生於中國上海，是位知名的成功企業家。2016年他在中國江西省美麗的宜春市投資保護中國最好的水源，用120畝土地開發中國最優質的富硒礦泉水，用350畝土地建設富硒健康養生基地及防癌抗癌研究基地，造福人類。艾敏先生是第一位中國的企業家支持國際合唱聯盟的活動。

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Mr. Ai Min was born in Shanghai, China and is a well-known successful entrepreneur. In 2016, he invested in the beautiful city of Yichun, Jiangxi Province, China, to protect the environment and the water resources. For the benefit of mankind, he used 120 acres of land to develop the special "Fuxi Spring" mineral water, and used 350 acres of land to build a health care and cancer prevention center. Mr. Ai Min was the first Chinese entrepreneur to support the International Federation for Choral Music.

CHORAL CALENDAR



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

Edinburgh International Chorus Festival, United Kingdom, 3-27 Aug 2018. The Festival Chorus offers opportunities for enthusiastic amateur singers to work with the world's top conductors and orchestras in International Festival concerts. The Edinburgh Festival Fringe happens in Edinburgh at roughly the same time as the International Festival. It began as a small group of performers inspired by the International Festival to put on a show and, in contrast to the International Festival, doesn't require an invitation – anyone can take part (<https://www.edfringe.com/>). Contact: Edinburgh International Chorus Festival, Email: performing@eif.co.uk - Website: <https://www.eif.co.uk>

International Choral Festival The Singing World, St. Petersburg, Russia, 3-8 Aug 2018. For choirs and vocal ensembles of various styles, levels and origins from all over the world. Event promoting long-term contacts among choirs. Contact: International Choral Festival and Competition, Email: Singingworld@mail.ru - Website: <http://singingworld.spb.ru/en/>

2nd Andrea del Verrocchio International Music Festival, Florence, Italy, 5-8 Aug 2018. Competition and Festival for Choirs. Contact: Florence Choral, Email: chairman@florencechoral.com - Website: www.florencechoral.com

Ludlow Summer School, United Kingdom, 12-17 Aug 2018. A course for singers and instrumentalists led by Justin Doyle, David Hatcher and Greg Skidmore. Repertoire: A Venetian Vespers (Andrea and Giovanni Gabrieli, Croce, Monteverdi, Grandi, Cavalli). Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

Asia Kodály Symposium 2018, Kaohsiung, Taiwan - China, 15-18 Aug 2018. Apart from workshops and presentations for conductors, music studio and classroom teachers as well as music students, the AKS will also feature a choral festival themed: 'Improving Music Education for Children & Youth in the 21st Century'. Contact: Kodály Academy of Music (Singapore), Email: enquiries@kam.sg - Website: <http://kam.sg>

San Juan Canta International Choir Competition and Festival, Argentina, 16-20 Aug 2018. Festival and Competition, available in three categories (mixed choirs and male and female ensembles). An international jury of great prestige, important monetary prizes, singing in the Auditorium Juan Victoria (a stage highly regarded by its privileged acoustics) as main venue of the event, exchanges with foreign choirs, concerts and workshops, join the natural beauties and the multi-awarded wines that San Juan province offers.

Apply before June 25, 2017. Contact: María Elina Mayorga, Email: sanjuancoral@gmail.com - Website: <http://sanjuancanta.com.ar/>

Berlin International Masterclass for Choral Conducting 2018, Berlin, Germany, 17-24 Aug 2018. For highly qualified young choral conductors. Individual work with Rundfunkchor Berlin (three-time Grammy®-winning chorus) under the guidance of Gijs Leenaars (Netherlands) and Stefan Parkman (Sweden). Apply before April 1, 2018. Contact: Rundfunkchor Berlin, Simon Halsey, Email: balatoni@rundfunkchor-berlin.de - Website: <https://www.rundfunkchor-berlin.de/en/>

12th International Youth Chamber Choir Meeting, Usedom Island (Baltic Sea), Germany, 17-26 Aug 2018. About 250 young people will study exciting new repertoire with renowned international choral conductors, explore the island and enjoy the sandy beaches. Choirs will perform together in concerts, with the final concert in the impressive St. Petri church in Wolgast as the highlight of the meeting. Guest conductors are Mårten Jansson (Sweden) for girls choirs, Anne Kohler (Germany) for mixed choirs, Nicholas Kok (England) for mixed choirs. Apply before 31 Jan 2018. Contact: Arbeitskreis Musik in der Jugend AMJ, Email: info@amj-musik.de - Website: www.amj-musik.de

The Harold Rosenbaum Choral Conducting Institute Workshop, New York, USA, 20-24 Aug 2018. Open to choral conductors and composers from around the world who wish to enhance their careers, expand their contacts and have an intensive experience with Dr. Harold Rosenbaum, one of the world's leading choral conductors. Contact: The Harold Rosenbaum Institute, Email: HaroldRosenbaum@gmail.com - Website: <http://www.haroldrosenbaum.com/institute.shtml>

International Festival of choirs and orchestras in Paris, France, 22-26 Aug 2018. For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: <https://www.mrf-musicfestivals.com/>

International Choral Festival of Guimarães - FICCG 2018, Portugal, 2-8 Sep 2018. For all kind of choirs from around the world. Contact: Grupo Coral de Ponte, Email: geral@festivalcoros.guimaraes.pt - Website: <http://festivalcoros.guimaraes.pt/>

International Choir Festival Corearte Rio de la Plata 2018, Montevideo, Uruguay, 3-9 Sep 2018. Competition open to choirs of various backgrounds from all over the world. Jury members: Josep Prats (Spain), Nestor Andrenacci (Argentina), Cristina Garcia Banegas (Uruguay). Contact: Festival Internacional

de Coros Corearte Barcelona, Email: Info@corearte.es - Website: www.corearte.es

2nd Corfu International Festival and Choir Competition, Greece, 12-16 Sep 2018. Supported by the Corfu Choir Union, the "2nd Corfu International Festival & Choir Competition" will bring choral singers from all over the world to the capital of the Ionian Islands in 2018 again. Corfu is the greenest island in Greece. Apart from the beautiful bays, long beaches and impressive cliffs, the roughly 600 square kilometre island is covered with olive groves. The historic city centre of Corfu was added to the UNESCO world cultural heritage list in 2007. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: www.interkultur.com

ON STAGE with Interkultur in Lisbon, Portugal, 13-16 Sep 2018. . Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

2018 Symposium on Research in Choral Singing, Evanston, Illinois, USA, 14-15 Sep 2018. The intent of this event is to advance knowledge and practice with respect to choral singing, choir sound, choral pedagogy, and related areas such as equity and inclusion. The Call for Proposals is currently open. Contact: American Choral Directors Association, Email: acda@acda.org - Website: <http://acda.org>

12th Rimini International Choral Competition, Rimini, Italy, 20-23 Sep 2018. Competition for equal voices, mixed choirs, children & youth choirs, folk/Gospel music and sacred music. Apply before May 31, 2018. Contact: Rimini International Choral Competition, Email: info@riminichoral.it - Website: www.riminichoral.it

IstraMusica, Pore , Croatia, 22-26 Sep 2018. A competition in different categories of difficulty and genre as well as Friendship Concerts and singing opportunities in such beautiful venues like the Euphrasian Basilica. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://www.interkultur.com/events/2018/porec/>

10th International Choral Festival Mario Baeza, Santiago, Chile, 25-29 Sep 2018. Non competitive Festival for choirs in all categories. Apply before 15 April. Contact: Asociacion Latinoamericana Canto Coral Chile, Email: festivalinternacionalmariobaeza2018@alacc-chile.cl - Website: <http://www.alacc-chile.cl/>

9th International Choir Festival & Competition "Isola del Sole", Grado, Italy, 26-30 Sep 2018. The sunny island of Grado and its numerous venues, short walking distances and a historic city centre as well as manifold touristic sights within the region of Trieste and Venice represent the perfect place for a meeting of international choirs. Apart from participating in the competitions all choirs can dare to take part in the exciting experiment to swap conductors for a Friendship Concert and perform under the direction of another international conductor. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: www.interkultur.com

3rd Beira Interior International Choir Festival and Competition, Fundão, Portugal, 3-7 Oct 2018. Meet the choral scene in Portugal. Register in categories for Mixed, Male, Female and Chamber Choirs, Children & Youth Choirs, performing in Sacred Choral Music, Folklore, Gospel, Pop & Modern categories. Choirs have the opportunity to participate in the event without competing in Evaluation Performance, Individual Coaching, Voice Training and Friendship Concerts. The non-competitive participation is also open to choirs, who want to take part in the competition as well. Apply before: April 30, 2018. Contact: Meeting Music Inh. Pirosk Horv th e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

Bratislava Cantat II, Slovak Republic, 4-7 Oct 2018. International Choir and Orchestras Festival. Competition, concerts of choir and orchestral music. The Slovak capital Bratislava opens its gates and invites choirs to its charming centre in autumn. Apply before August 1, 2018. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

8th Šiauliai Cantat International Choir Festival and Competition, iauliai, Lithuania, 4-7 Oct 2018. Concerts in city halls, churches, choir competition in many categories. Contact: Lituania Cantat, Email: info@lchs.lt - Website: www.lchs.lt

Nordic Choral Directors Conference, Trondheim, Norway, 5-7 Oct 2018. Concerts by several famous Norwegian choirs, seminars, workshops, lectures, open rehearsal. Sessions with presentations of new Nordic choral repertoire. Contact: Foreningen Norske Kordirigenter, Email: fonoko@fonoko.no - Website: www.fonoko.no

Cantapueblo International Choral Festival, La Fiesta Coral de América, Panama City, Panama, 9-13 Oct 2018. Great Latin American festival open to mixed choirs, equal voices, mixed youth choirs, chamber ensembles and other vocal groups. Contact: Cantapueblo Artistic Director: Alejandro Scarpetta, Email: cantapueblopanama@gmail.com - Website: <http://www.cantapueblopanama.com/>

Relevance: North Dakota State University's Third Choral Symposium, co-sponsored by ACDA, Fargo, North Dakota, USA, 11-13 Oct 2018.

Inclusion * Social Justice * Transformation * Diversity * Inspiration * Community. Featuring Craig Hella Johnson conducting Conspirare in Considering Matthew Shepard. Concerts and interest sessions. Deadline for proposals: April 1, 2018. Contact: American Choral Directors Association, Email: jo.miller@ndsu.edu - Website: <http://ndsu.edu/music>

Cracovia Sacra, Krakow Choir Festival of Sacred Music, Poland, 12-14 Oct 2018.

Festival focusing on sacred music of different styles and different Christian churches. Choirs can compete in six categories or just take part in concerts. Apply before June 30, 2018. Contact: MELODY & Polonia Cantat, Email: info@poloniacantat.pl - Website: www.cracoviasacra.com

Botticelli International Choral Festival, Florence, Italy, 13-16 Oct 2018.

Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music, Folk and Spiritual Choirs. Concerts in beautiful churches in Venice. Sung Service for the winners at the St. Mark Basilica. Contact: Botticelli International Choral Festival, Email: chairman@florencechoral.com - Website: <http://www.florencechoral.com/>

Singing in Seville, Spain, 14-19 Oct 2018.

A week of music for experienced choral singers in a church in the historic centre of Seville led by Gabriel Díaz. Program rehearsal of Spanish Renaissance music for a public concert. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

International Choir Festival Corearte Barcelona 2018, Spain, 15-21 Oct 2018.

Non-competitive event open to choirs of various backgrounds from all over the world. Workshops directed by Trent R. Brown (USA), Victor Alarcón (Chile) and Elisenda Carrasco (Spain). A common workshop for all singers on the Requiem in D minor, K. 626, (Mozart) will be conducted by Jordi Casas i Bayer. Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

International Choral Festival of Assisi, Italy, 18-21 Oct 2018.

For any kind of choirs from around the world. Contact: Maldiviaggi Turismo & Tempo Libero, Email: info@maldiviaggi.com - Website: www.maldiviaggi.com

Claudio Monteverdi Choral Festival and Competition, Venice, Italy, 18-21 Oct 2018.

Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music, Folk and Spiritual Choirs. Concerts in beautiful churches in Venice. Sung Service for the winners at the St. Mark Basilica. Contact: Claudio Monteverdi Choral Competition, Email: office@venicechoralcompetition.it - Website: www.venicechoralcompetition.it

Cantate Barcelona, Spain, 19-23 Oct 2018.

Choirs from across the globe participate in this annual festival. Share your music in towns throughout Spain's Costa Brava region. Make new friends during an evening of music with a local choir, and sing at the beautiful Auditori Palau de Congressos in Girona. Taste the local paella and enjoy the rhythms for which the region is famous at the festive closing ceremony! Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

London International Choral Conducting Competition,

London, United Kingdom, 20-21 Oct 2018.

This ground-breaking initiative, the UK's first ever choral conducting competition, will lend a significant boost to a conductor in the early stages of their career, and is open to international entries. Contact: London International Choral Conducting Competition - Website: <http://www.liccc.co.uk/>

City of Derry International Choral Festival, Ireland, 24-28 Oct 2018.

Competitive and non-competitive participation for singers across a wide range of styles, ensembles and ages. Performances from Mixed Voice to Equal-Voice choirs, Youth to Chamber choirs and from Church Music to Light, Popular and Jazz. Contact: Fiona Crosbie, festival manager, Email: info@codichoral.com - Website: <http://derrychoirfest.com/>

Canta al mar 2018 International Choral Festival, Calella, Barcelona, Spain, 24-28 Oct 2018.

The festival "Canta al mar" has become an essential activity in INTERKULTUR's event calendar. All concert and competition venues in Calella are within walking distance and can therefore be combined ideally with a pleasant stroll through the historic center - a great way for choirs to meet, sing together in Friendship Concerts and get to know other nations and their individual traditions. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

17th Venezia in Musica, International Choir Competition and Festival, Venice and Caorle, Italy, 25-28 Oct 2018.

Choirs can register in categories such as Mixed, Male and Female Choirs, with or without requirements, Children and Youth Choirs, Musica Sacra and Folklore. Choirs that choose to participate to the event

without competing may take part in other educational festival activities as well: Evaluation Performance, Individual Coaching and 'Meeting in Music' concerts. Choirs can also take part in Friendship Concerts ONLY. Apply before: January 31, 2018. Contact: Meeting Music Inh. Pirosk Horv th e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

International Choir Competition of Tolosa, Spain, 31 Oct-4 Nov 2018. Its aim is to bring together the best choirs in the world: exchange of styles, interpretation, choral literature, vocal education and ways of each country and information about the musical and cultural traditions of the Basque Country. Contact: Centro de Iniciativas de Tolosa, Email: cit@cittolosa.com - Website: www.cittolosa.com

International Budgetary Festival/ Competition The Place of Holiday, Spain, 2-5 Nov 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

Cantapueblo International Choral Festival, La Fiesta Coral de América, Mendoza, Argentina, 7-10 Nov 2018. Great Latin American festival open to mixed choirs, equal voices, mixed youth choirs, chamber ensembles and other vocal groups. Contact: Cantapueblo Artistic Director: Alejandro Scarpetta, Email: cantapuebloargentina@gmail.com - Website: <http://cantapueblo.com/>

Nafplio-Artiva 5th International Choral Festival, Nafplio, Greece, 7-11 Nov 2018. For all non-professional choirs from all over the world. Contact: ARTIVA Cultural Management & Advertising, Email: info@artiva.gr - Website: www.nafplio.gr/en/

ON STAGE with Interkultur in Prague, Czech Republic, 8-11 Nov 2018. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

Sligo International Choral Festival, Ireland, 16-18 Nov 2018. Competitive and non-competitive events for mixed choirs, male voice, female voice, youth folksong, madrigals, sacred music, gospel choirs and barbershop. Contact: Sligo International Choral Festival, Email: info@sligochoralfest.com - Website: www.sligochoralfest.com/

14th International Warsaw Choir Festival Varsovia Cantat, Poland, 16-18 Nov 2018. For a cappella choirs. Choirs can compete in one of 5 categories for statuettes of Golden Lyre and Special Romuald Twardowski Prize. Festival takes place in Porczynski & Chopin Halls. Additional concerts in Warsaw churches. Apply before May 31, 2017. Contact: MELODY & Polonia Cantat, Email: info@varsoviacantat.pl - Website: www.varsoviacantat.pl

26th International Sacred, Advent & Christmas Music Festival and Choir Competition Cantate Domino Kaunas, Lithuania, 22-25 Nov 2018. Concerts in city halls, churches, choir competition in many categories, workshops. Contact: Lithuania Cantat, Email: info@lchs.lt - Website: www.lchs.lt

Tlaxcala Canta 7th International Choral Festival, Tlaxcala, Mexico, 23-29 Nov 2018. Festival for mixed, female and male choirs including workshops led by prestigious choral directors, gala concerts, extension concerts and conferences, exhibition and sightseeing tour of the Cacaxtla archeological site. Contact: Israel Netzahual, Coordinador General,

Email: informes@tlaxcalacanta.org or coordinacion@tlaxcalacanta.org - Website: <http://tlaxcalacanta.org/>

International Choir Festival Corearte Medellin 2018, Colombia, 27 Nov-2 Dec 2018. Non-competitive event open to choirs of various backgrounds from all over the world. Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

9th Winter Choral Festival, Hong Kong China, 28 Nov-1 Dec 2018. A festival targeted at Youth Choirs with workshops, masterclasses and choral competition. Round off the festival with a performance in Hong Kong Disneyland Park as part of the Disney Performing Arts Programme. Organised by Rave Group and SourceWerkz. Contact: SourceWerkz, Ong Wei Meng, Email: info@sourcewerkz.com - Website: www.winterchoralfestival.com

Vienna Advent Sing, Austria, 29-30 Nov, 1-2 Dec, 6-10 Dec, 13-17 Dec 2018. Vienna welcomes choirs from around the world to share their voices in the music capital of Europe. By invitation of the Cultural Affairs Department, sing in the magnificent City Hall and breathtaking Melk Abbey. Exchange with local schools and senior centers and experience the festive pre-holiday atmosphere in this enchanting city with Christmas markets filling the city squares! Contact: Music Contact International, Email: vienna@music-contact.com - Website: www.music-contact.com

28th Prague Advent and Christmas Choral Festival with Petr Eben's Prize 2018, Prague, Czech Republic, 30 Nov-1 Dec 2018. Competition open to amateur female, male, youth, mixed and children's choirs. Contact: OR-FEA Festival and Organisational Agency,

Email: incoming@orfea.cz - Website: www.or-fea.cz

4th Asia Cantate International Choral Competition, Hong Kong China, 1-4 Dec 2018. Choral Competition in different categories, gala opening, closing and friendship concerts, masterclasses and conductors' forum. Apply before July 31, 2018. Contact: Konzert Pte Ltd, Email: info@konzert.com.sg - Website: www.konzertchoral.com/

International Composition Competition for Female Composers, Uppsala, Sweden, 1 Dec 2018. International competition targeting female composers of all profession and nationality. The premiere of the winning composition and award ceremony will take place at the Allmänna Sångens Annual Spring Concert in May 2019 in Uppsala. Contact: Allmänna Sängen and Anders Wall, project manager Simon Arlasjö, Email: award@allmannasangen.se - Website: <https://www.allmannasangen.se/asawca-eng>

International Festival/Contest Gran Fiesta, Spain, 2-5 Dec 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

Vocal Competition Voices of Costa Brava, Lloret de Mar, Spain, 2-5 Dec 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

Misatango Festival La Habana, Cuba, 4-9 Dec 2018. Singers and musicians from all over the world come together in La Habana to bring an evening full of tango rhythms and melodies to the stage. Under the baton of Mtro Saul Zaks, with composer Martín Palmeri at the piano and international soloists, participating choirs will jointly perform the "Misa a Buenos Aires", a contemporary roman mass in an authentic Argentinean tango style – a perfect symbiosis of music and spirituality. Contact: CONCERTS-AUSTRIA, Email: info@misatango.com - Website: www.misatango.com/

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 6-9 Dec 2018. Competition, workshop, concerts in churches and on the Christmas markets stage. Your songs and performances will contribute to a truly heart-warming atmosphere of Christmas. Apply before October 1, 2018. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

9th Krakow Advent and Christmas Choir Festival, Poland, 7-9 Dec 2018. Festival for all amateur choirs from around the world to present their repertoire of advent, christmas and sacred choir music in the most prestigious churches in Krakow – Peter and Paul Church and famous Mariacki Church. Contact: Polonia Cantat & Melody, Email: krakow@christmasfestival.pl - Website: <http://krakow.christmasfestival.pl/>

International Festival/Competition Talents de Paris, France, 11-14 Dec 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

London Choir Festival 2019 with Simon Carrington, United Kingdom, 26 Dec 2018-1 Jan 2019. Participating choirs will sing Handel's Coronation Anthems which are a great celebration of all that humanity holds dear. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

International Festival/Contest Gran Fiesta, Spain, 6-9 Jan 2019. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: info@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

Vocal Competition Voices of Costa Brava, Lloret de Mar, Spain, 6-9 Jan 2019. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

6th International Youth and Children's Choral Festival Juventus in Praga Cantat, Prague, Czech Republic, 18-19 Jan 2019. Competition open to amateur youth and children's choirs. Contact: OR-FEA Festival and Organisational Agency, Email: incoming@orfea.cz - Website: www.or-fea.cz

4th Misatango Choir Festival Vienna, Austria, 6-10 Feb 2019. Under the baton of Mtro Saul Zaks, with composer Martín Palmeri at the piano and international soloists, participating choirs will jointly perform the "Misa a Buenos Aires", a contemporary roman mass in an authentic Argentinean tango style – a perfect symbiosis of music and spirituality. Contact: CONCERTS-AUSTRIA, Email: info@misatango.com - Website: www.misatango.com/

International Choir Competition Maastricht 2019, Netherlands, 7-11 Feb 2019. Competition for amateur choirs of all kind from over the world. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <http://www.interkultur.com/>

2nd Sing'n'Joy Princeton, New Jersey, USA, 14-18 Feb 2019. Competition for all types of choirs in different categories and difficulties with a focus on chamber choirs. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <http://www.interkultur.com/>

ACDA National Conference 2019, Kansas City, Missouri, USA, 27 Feb-2 Mar 2019. ACDA will hold it biennial conference for choral conductors. Included in the event will be choral performances, interest sessions, reading sessions, networking and other special events. Contact: American Choral Directors Association, Email: acda@acda.org - Website: <http://acda.org>

Paris International Choir Festival, France, 7-11 Mar 2019. Friendship concert with a local choir at their home venue, massed sing at La Madeleine Church, Sunday worship service singing, sightseeing. Contact: Music Contact International, Email: info@musiccontact.com - Website: www.musiccontact.com

8th International Gdansk Choir Festival, Poland, 8-10 Mar 2019. Competitive and non-competitive festival for all kind of choirs from around the world. Jury members: Javier Busto (Spain), Ambroz Copi (Slovenia) Rihards Dubra (Latvia), Grzegorz Rubin (Poland), Jan Rybarski (Poland). Apply before Oct 15, 2018. Contact: MELODY & Polonia Cantat, Email: mail@gdanskfestival.pl - Website: www.gdanskfestival.pl

Discover Puerto Rico and its Choral Music, Ponce, Puerto Rico, 15-18 Mar 2019. The Catholic University of Ponce, the University of Puerto Rico, and the city of Ponce invite choirs to discover Puerto Rico! Work with the island's most famous composers and directors, and exchange with choirs from the region. This is a unique opportunity to experience the fantastic choral traditions of Puerto Rico and to perform in Ponce's most beautiful venues. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Dublin International Choral Festival, Ireland, 20-26 Mar 2019. Individual workshop with one of Ireland's highly acclaimed conductors. Friendship Concert with an Irish host choir. Closing Concert Rehearsals with all participating choirs. Closing Concert Performance and Massed Sing. Contact: Music Contact International, Email: ireland@music-contact.com - Website: www.music-contact.com

Young Prague Festival, Prague, Czech Republic, 20-24 Mar 2019. Join choirs, bands, and orchestras from around the world at Young Prague, one of the most culturally diverse and enjoyable European events for young musicians ages 8-26. Since 2002, this festival and competition has given youth choirs, bands, and orchestras the unique opportunity to showcase their talent and skill along with over 1,000 other musicians. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.youngprague.music-contact.com

Festival of Peace and Brotherhood, Rome, Italy, 21-25 Mar 2019. Sing together with Italian choirs and others from around the world. Perform in breathtaking venues throughout the cities and towns southeast of Rome and in Rome's historic center. This festival fosters a deep sense of respect and understanding between cultures through the common language of music. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Golden Voices of Montserrat! International Contest, Montserrat Monastery, Catalonia, Spain, 24-28 Mar 2019. Taking place in Spain, this is one of the most biggest and incredible contest for choirs from all over the world. Contest day, master class, recording of the song in studio, flash mob and gala concert is waiting for you! Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

Golden Voices of Montserrat! International Choir Festival, Montserrat Monastery, Catalonia, Spain, 24-28 Mar 2019. Taking place in Spain, this is one of the most biggest and incredible contest for choirs from all over the world. Contest day, master class, recording of the song in studio, flash mob and gala concert is waiting for you! Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

Verona International Choral Competition, Verona, Italy, 27-30 Mar 2019. Choirs from around the world attend this annual festival sponsored by the Association of Choirs of Northern Italy. Hear choirs from Asia, Eastern Europe, Central Europe and North America at the adjudicated performance venue and exchange with a local Italian choirs during your individual concerts. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://www.music-contact.com>

17th Festival di Primavera (Spring Festival), Montecatini Terme, Tuscany, Italy, 4-6 & 10-13 Apr 2019. A great festival reserved to school's, children's and youth choirs with more than 20 workshop and internationally renowned conductors. More than 2500 participants every year coming from Italy and Europe. Apply before 31 Jan 2019. Contact: FENIARCO (Italian Federation of Regional Choir Associations), Email: info@feniarco.it - Website: www.feniarco.it

America Cantat 9, Panama City, Panama, 6-13 Apr 2019. America Cantat is the premier cultural music festival of the Americas, and is the only non-competitive choir festival to unite singers, clinicians, and festival choirs from North, Central, and South America in a ten-day cultural and musical immersion program. Over ten days, singers of all ages and abilities are invited to participate in overlapping five-day-long workshops. Contact: America Cantat, Email: info@acpanama19.org - Website: www.acpanama19.org

Barcelona Workshop "Easter Week and Religious Choral Music", Spain, 15-18 Apr 2019. Intensive workshop with Josep Prats (Spain) as main guest conductor. Contact: Festival Internacional de Coros Corearte Barcelona, Email: stage@corearte.es - Website: www.corearte.es

9th International Messiah Choir Festival, Salzburg, Austria, 25-28 Apr 2019. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Email: messiah-salzburg@cc-a.at - Website: <https://messiah-chorfestival-salzburg.jimdo.com/>

5th International Children's & Youth Chorus Festival 'StimmenKlangRaum', Weimar, Germany, 25-28 Apr 2019. Four day festival full of music, recreation and social interaction in inspiring environment full of parks, historical buildings and modern architecture. All concerts are non-competitive and non-judged. Contact: Schola Cantorum Weimar, Email: sg@schola-cantorum-weimar.de - Website: www.schola-cantorum-weimar.de

World of Choirs, Montecatini Terme, Toscana, Italy, 28 Apr-1 May 2019. All the participants will demonstrate their skills on one of the best stages of the Adriatic coast. Invites all amateur choirs! Italy will not leave you indifferent. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

65th Cork International Choral Festival, Ireland, 1-5 May 2019. For 5 wonderful days Cork City and County will welcome some of the finest amateur Competitive and Non - Competitive choirs from around the world for a programme of choral concerts, national and international competition, and internationally renowned performers as thousands of participants bring Cork to life. Join us in Cork for one of Europe's Premier Choral Festivals. Bringing a city to life with song since 1954! Contact: Cork International Choral Festival, Email: info@corkchoral.ie - Website: www.corkchoral.ie

7th Queen of the Adriatic Sea Choral Festival and Competition, Cattolica, Italy, 2-5 May 2019. Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music, Folk and Spiritual Choirs. Concerts at the beautiful San Leo medieval cathedral. Apply before 31 Mar 2019. Contact: Queen Choral Festival and Competition, Email: office@queenchoralfestival.org - Website: www.queenchoralfestival.org

14th International Festival of University Choirs UNIVERSITAS CANTAT 2019, Poznań, Poland, 6-12 May 2019. Meetings of university choirs from all around the world in order to stimulate co-operation and cultural exchange. Non-competitive festival. Contact: International Festival of University Choirs, Email: festival@amu.edu.pl - Website: <http://cantat.amu.edu.pl/pl/>

6th Vietnam International Choir Festival & Competition, Hôi An, Vietnam, 15-19 May 2019. For choirs of all kind from around the world. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: <http://www.interkultur.com/>

Voices United in Costa Rica, San José, Costa Rica, 15-22 May 2019. With Ian Loeppky and the University of North Alabama String Orchestra. For choirs of any kind from around the world. Optional individual concerts and gala concerts. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

Beijing and Hong Kong Choir Festival, China, 19-27 May 2019. Artistic director: Eric Stark. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

International Choir Festival Corearte Senior 2019, Puerto de la Cruz, Tenerife, Spain, 21-26 May 2019. Non-competitive event for amateur choral groups of adults (50 years old and more). Participants will perform at iconic venues of the city and enjoy workshops with renowned teachers, including José Híjar Polo (Tenerife, Spain). Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

Cantate Croatia International Choir Festival, Croatia, 23-27 May 2019. individual performances and common song performed in historic venues. Exchange with choirs from all over the world. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

International Choral Competition Ave Verum 2019, Baden, Austria, 31 May-2 June 2019. Baden is a spa and has been a historical meeting point for artists such as Mozart, Beethoven, Schubert, Strauss, Lanner and many more. Only 10 choirs worldwide can join this extraordinary Grand Prix competition. For all amateur choirs (mixed, female, male, treble, men) of at least 20 singers, maximum 50 singers. Apply before November 1st, 2018. Contact: Wolfgang Ziegler, chairman, Email: aveverum.baden@gmail.com - Website: www.aveverum.at

48th International Competition Florilège Vocal de Tours, France, 31 May-2 June 2019. The competition is open to vocal ensembles, equal voices ensembles, mixed choirs, small vocal ensembles. Two categories: choirs (mixed or equal voices) 25 to 36 singers, vocal ensembles (mixed or equal voices) 4 to 24 singers. Accommodation is free of charge for the choirs who will be competing. Contact: Florilège Vocal de Tours, Email: contact@florilegevocal.com - Website: www.florilegevocal.com

Sing Austria with John Dickson, Vienna & Salzburg, Austria, 3-9 June 2019. Individual and festival concerts under the direction of John Dickson. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

D-Day Memorial Concert Series, Paris and Normandy, France, 4-10 June 2019. Opportunity for overseas choirs to visit France, perform memorial concerts for its citizens, and commemorate those men and women who fought so valiantly there during the Allied Invasion in 1944. During this special tribute tour, participating ensembles will visit many poignant locations of the 1944 Normandy Landings, including the battle sites of Caen and St. Malo, as well as the Normandy American Cemetery and Memorial. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <http://ddayconcerts.org/2019-paris-choral-festival/>

Limerick Sings International Choral Festival, Limerick, Ireland, 5-10 June 2019. Non-competitive event for choirs of all traditions and nationalities. Choirs will meet each other through formal and informal concerts and other social events. It will include a gala concert with a professional Irish orchestra under the direction of Dr. Cameron LaBarr. Apply before December 1, 2018. Contact: Limerick Sings, Email: information@limericksings.com - Website: www.limericksings.com

Tampere Vocal Music Festival, Tampere, Finland, 5-9 June 2019. This versatile international festival includes a chorus review, a contest for vocal ensembles, concerts and workshops among other things, and gathers approx. 2,000 singers to Tampere. Contact: Tampere Sävel, Tampere Vocal Music Festival, Email: music@tampere.fi - Website: www.tampere.musicfestivals.fi/vocal/en

Krakow International Choral Festival, Poland, 6-10 June 2019. Perform alongside international choirs during adjudicated and non-adjudicated performances in Poland's medieval center of culture, art and academics.

Perform in the Karłowicz Music School, the Krakow Philharmonic, and some of the city's most beautiful churches! Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

10th International Krakow Choir Festival Cracovia Cantans, Poland, 6-9 June 2019. For all kinds of choirs, 9 categories, many concert opportunities. Gala concert in Krakow Philharmonic. Apply before November 15, 2018. Contact: MELODY & Polonia Cantat, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

Rome Choral Festival, Italy, 6-11 June 2019. For all kind of choirs. Artistic Director, Dr. Leo H. Davis. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

16th International Chamber Choir Competition Marktoberdorf 2019, Germany, 7-12 June 2019. Two categories: mixed choirs and popular choir music (number of singers from 16 to 32). Two competitions rounds: 20 minutes including compulsory work and 10 minutes programme of the choirs own choice. Apply before September 15, 2018. Contact: Modfestivals, International Chamber Choir Competition, Email: office@modfestivals.org - Website: www.modfestivals.org

Wales & England Choir Festival 2019 with Thomas Lloyd, United Kingdom, 8-14 June 2019. Participating choirs will sing a repertoire of Cathedral Anthems. Possibility for choirs to perform independent and collaborative concerts. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

Montréal Choral Festival 2019 with Elena Sharkova, Canada, 16-

22 June 2019. Participating choirs will sing Fauré Requiem. This will add to the French flavor of the event. In addition to combined rehearsals, choirs will have the opportunity to perform their own concerts if they wish it. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

International Contest Sun of Italy, Pesaro, Italy, 16-19 June & 7-10 July 2019. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamileno.net - Website: www.fiestaloniamileno.net

Italian Alpine Choral Festival, Dolomites, South Tyrol, Italy, 18-24 June 2019. Open to all types of choirs offering performance opportunities in theaters, concert halls and churches across the Val Pusteria region, as well as open-air performances at alpine huts, music pavilions, castles and lakes. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://tuscany.music-contact.com/>

Dublin Choral Festival, Ireland, 19-23 June 2019. Lend your voices to sing in a combined mixed-voice choir in Ireland's Fair City. The festival chorus will perform thrilling choral literature under the direction of Artistic Director Dr. Stan Engebretson – Chorale Artistic Director for the National Philharmonic. We look forward to seeing you for this exciting festival on The Emerald Isle! Contact: Music Celebrations International, LLC, Email: info@dublinchoralfestival.org - Website: <http://dublinchoralfestival.org/>

7th International Anton Bruckner Choir Competition and Festival, Linz, Austria, 19-23 June 2019. For choirs of all kind from around the world. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <http://www.interkultur.com/events/2019/linz/>

Roma In Canto International Festival of Sacred Music, Rome, Italy, 19-24 June 2019. Perform a stunning repertoire of music by Monteverdi and Palestrina during High Mass at St. Peter's Basilica alongside choirs from across the globe. Create new friendships with singers from around the world during rehearsals and festival ceremonies. Additionally, perform your own repertoire as part of the festival concert series at a local church in Rome. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://tuscany.music-contact.com/>

International Choral Festival in Tuscany, Montecatini Terme, Italy, 20-24 June 2019. Join choirs from around the world in the heart of Tuscany to perform in venues throughout the region. Hear the other guest choirs sing at the Tettuccio Spa, and exchange with Italian choirs during friendship concerts in churches and theatres. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://tuscany.music-contact.com/>

Festival Chorale de Paris commemorating the 75th Anniversary of D-Day, France, 24-30 June 2019. Artistically rich, poignant and inspirational journey through areas of France steeped in historical significance. In collaboration with Paris Choral Society, composer-in-Residence, Richard Burchard, and artistic director, Dr. Jefferson Johnson. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

picfest - Treble Choral Festival, Eugene, Oregon, USA, 25 June-1 July 2019. Pacific International Choral Festivals' 22nd Season in America's spectacular Pacific Northwest! Maestro Henry Leck leads boychoirs, girlchoirs, mixed treble choirs (through age 18). This non-competitive

event features: individual choir performances/workshops; mass chorus schedule of inspiring rehearsals, fun-filled socials, shared meals and culminating Gala Concert. Contact: Oregon Festival Choirs, Email: peter@picfest.org - Website: <http://picfest.org/>

International Festival Verona Garda Estate, Verona, Brescia, Mantua, Vicenza, Italy, 27 June-14 July 2019. For all choirs of all types. Contact: Prof. Giuliano Rinaldi, Email: info@festivalveronagardaeate.eu Website: www.festivalveronagardaeate.eu

Perform in Great Britain, United Kingdom, 29 June-7 July 2019. Individual and festival concerts under the direction of Rollo Dilworth. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

7th Per Musicam Ad Astra, International Copernicus Choir Festival and Competition, Toruń, Poland, 29 June-3 July 2019. For all kinds of choirs from all around the world. Contact: Meeting Music Inh. Pirosk Horvath e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

Toronto Children's Festival 2019 with Henry Leck & Zimfira Poloz, Canada, 1-7 July 2019. Festival celebrating the sounds of fine children's choirs. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

Paris Choral Festival, Paris, France, 2-9 July 2019. In 2014, MCI organized the Paris Choral Festival to commemorate the 70th Anniversary of D-Day and Liberation of France with a mass choir performance in La Madeleine. To continue this celebration of the centuries-old Franco-American friendship, and to commemorate another milestone anniversary, MCI

is pleased to announce the Paris Choral Festival (75th Anniversary of D-Day and the Liberation of France). Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <http://ddayconcerts.org/>

10th Salerno Festival, International Choral Festival, Salerno, Naples and Amalfi Coast, Italy, 3-7 July 2019. The charming Amalfi Coast and the beautiful ruins of Pompei and Paestum welcome the choirs from all over the world to this international festival organised by the national federation of choirs in Italy. Five days of music, art, culture and sun! Apply before 15 Mar 2019. Contact: Federazione Nazionale Italiana Associazioni Regionali Corali (FENIARCO), Email: info@feniarco.it - Website: www.feniarco.it

11th International Johannes Brahms Choir Festival and Competition, Wernigerode, Germany, 3-7 July 2019. Competition for choirs and music ensembles from all over the world. This competition, named after Johannes Brahms, puts a musical focus on this German composer and the German romantics of the 19th century. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <http://www.interkultur.com/>

21st International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 4-7 July 2019. Ten selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Email: cantusmm@cc-a.at - Website: www.cantusmm.com

Passion of Italy Rome Festival, Italy, 5-9 July 2019. With Dr. Janet Galván. For choirs of any kind from around the world. Individual and

festival concerts. Sing mass at St. Peter's Basilica. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

13th Summa Cum Laude International Youth Music Festival, Vienna, Austria, 5-10 July 2019. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international jury. Contact: CONCERTS-AUSTRIA, Email: office@scf festival.org - Website: www.scf festival.org

Golden Voices of Barcelona, Spain, 7-11 July 2019. For both professional and amateur choirs from all around the world. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamileno.net - Website: www.fiestaloniamileno.net

Gondwana World Choral Festival, Sydney, Australia, 15-21 July 2019. Contact: Gondwana Choirs, Email: Sam.Allchurch@gondwana.org.au - Website: <http://gondwana-wcf.org.au/>

Pacific Pride Choir, Vietnam and Cambodia, 16-28 July 2019. Pacific Pride Choir (PPC) is an occasional touring choir created to contribute to the visibility and acceptance of LGBTQI+ people in countries where homosexuality is legalised, but not fully recognised. Open to all singers from over the world, experience singing in a choir is preferable but not essential. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

Al Sole della Sardegna International Choral Festival, Sant'Antioco, Italy, 17-21 July 2019. For all choirs of all types. Contact: Prof. Giuliano Rinaldi, Email: info@festivalalsoledellasardegna.eu - Website: www.festivalalsoledellasardegna.eu

International Children's Choir Festival at Canterbury Cathedral & London, United Kingdom, 21-27 July 2019. With Henry Leck (Indianapolis Children's Choir) and David Flood (Master of the Choristers at Canterbury Cathedral). The festival is centered around three major choral performances: a joining of voices at the Evensong and a massed concert at Canterbury Cathedral, and the final festival concert in London. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

2019 Choral Festival in Ireland, Cork and Dublin, Ireland, 23-29 June 2019. Individual and festival concerts under the direction of Henry Leck and Michael McGlynn. With the participation of the Anúna singers. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

8th Bali International Choir Festival 2019, Denpasar Bali, Indonesia, 23-27 July 2019. Bali Cantat, Choir clinics and workshops, evaluation performances, friendship concerts, choir competition, choir championship, Grand Prix championship, 'Meet the Jury' consultation. Contact: Bandung Choral Society, Tommyanto Kandisaputra, Email: mailbcsevents@gmail.com - Website: www.bandungchoral.com

4th European Choir Games and Grand Prix of Nations, Gothenburg, Sweden, 3-10 Aug 2019. Competition for all types of choirs in different categories and difficulties with a focus on chamber choirs. Parallel to the European Choir Games, Grand Prix of Nations is a competition for amateur choirs from all over the world. Contact: Förderverein Interkultur, Email:

mail@interkultur.com - Website:
<http://www.interkultur.com/>

10th European Academy for Choral Conductors, Fano, Italy, 25 Aug-1 Sep 2019. A professional masterclass open to participants from all over the world with a high level choir-in-residence. Maximum 20 active conductors. Apply before 30 Apr 2019. Contact: FENIARCO, Email: info@feniarco.it - Website: www.feniarco.it

International Choir Festival Corearte Argentina 2019, Córdoba, Argentina, 3-8 Sep 2019. Non-competitive event open to choirs of various backgrounds from all over the world. Contact: Festival Internacional de Coros Corearte Barcelona, Email: Info@corearte.es - Website: www.corearte.es

13th Rimini International Choral Competition, Rimini, Italy, 19-22 Sep 2019. Competition for equal voices, mixed choirs, children & youth choirs, folk/Gospel music and sacred music. Apply before May 31, 2019. Contact: Rimini International Choral Competition, Email: info@riminichoral.it - Website: www.riminichoral.it

International Choir Festival Corearte Barcelona 2019, Spain, 14-20 Oct 2019. Non-competitive event open to choirs of various backgrounds from all over the world. Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

Claudio Monteverdi Choral Festival and Competition, Venice, Italy, 17-20 Oct 2019. Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music, Folk and Spiritual Choirs. Concerts in beautiful churches in Venice. Sung Service for the winners at the St. Mark Basilica. Contact: Claudio Monteverdi Choral Competition, Email:

office@venicechoralcompetition.it - Website:
www.venicechoralcompetition.it

International Choir Festival Corearte Brazil 2019, Caxias do Sul, Brazil, 11-17 Nov 2019. Non-competitive event open to choirs of various backgrounds from all over the world. Workshops with Pablo Trindade (Brazil) and Fernanda Novoa (Uruguay). Contact: Festival Internacional de Coros Corearte Barcelona, Email: Info@corearte.es - Website: www.corearte.es

Vienna Advent Sing, Austria, 28 Nov-2 Dec, 5-9 Dec, 12-16 Dec, 19-23 Dec 2019. Vienna's Cultural Affairs Department welcomes choirs from around the world to share their voices in the magnificent City Hall and breathtaking Melk Abbey as part of the city's Advent celebration. Choirs exchange with local musicians, sing to full houses, and experience the festive pre-holiday atmosphere in this enchanting city! Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Vocal Competition Voices of Costa Brava, Lloret de Mar, Spain, 1-4 Dec 2019. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

Allmänna Sångens & Anders Wall Composition Award 2019, Uppsala, Sweden, 1 Dec 2019. International competition targeting female composers of all profession and nationality. The composition has to be new and unpublished. The lyrics can be new or pre-existing and are chosen by the composer but has to be in the language of English, Swedish or Latin. The music shall be written for mixed voice a cappella choir with 4-12 parts and the duration of the piece shall be 6-9 minutes. The winner will also get the contribution published by Gehrmans Musikförlag AB and premiered by Allmänna Sångens; one of Sweden's most outstanding choirs. Contact: Allmänna Sångens and Anders Wall, project manager Simon Arlasjö, Email: award@allmannasangen.se - Website: <https://www.allmannasangen.se/asawca>

16th Concorso Corale Internazionale, Riva del Garda, Italy, 5-9 Apr 2020. For all kinds of choirs from all around the world. Beside the competition meeting music will organize further festival activities, such as Evaluation Performance, Individual Coaching, meeting in music Friendship Concerts and a Choir Parade through the streets of Riva. Contact: Meeting Music Inh. Piroso Horváth E. K., Email: info@meeting-music.com - Website: www.meeting-music.com

Barcelona Workshop "Easter Week and Religious Choral Music", Spain, 6-9 Apr 2020. Intensive workshop with Josep Prats (Spain) as main guest conductor. Contact: Festival Internacional de Coros Corearte Barcelona, Email: stage@corearte.es - Website: www.corearte.es

10th International Messiah Choir Festival, Salzburg, Austria, 23-26 Apr 2020. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Email: messiah-salzburg@cc-a.at - Website: <https://messiah-chorfestival-salzburg.jimdo.com/>

66th Cork International Choral Festival, Ireland, 29 Apr-3 May 2020. For 5 wonderful days Cork City and County will welcome some of the finest

amateur Competitive and Non - Competitive choirs from around the world for a programme of choral concerts, national and international competition, and internationally renowned performers as thousands of participants bring Cork to life. Join us in Cork for one of Europe's Premier Choral Festivals. Bringing a city to life with song since 1954! Contact: Cork International Choral Festival, Email: info@corkchoral.ie - Website: www.corkchoral.ie

8th Queen of the Adriatic Sea Choral Festival and Competition, Cattolica, Italy, 30 Apr-3 May 2020. Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music, Folk and Spiritual Choirs. Concerts at the beautiful San Leo medieval cathedral. Apply before 31 Mar 2020. Contact: Queen Choral Festival and Competition, Email: office@queenchoralfestival.org - Website: www.queenchoralfestival.org

68th European Music Festival for Young People, Neerpelt, Belgium, 30 Apr-4 May 2020. Categories: children's, single-voice youth, mixed-voice youth, pennant series children, pennant series single-voice youth, pennant series mixed-voice youth, free series: vocal and vocal-instrumental ensembles such as close harmony, vocal jazz, folk music, gospel & spiritual. Contact: Europees Muziekfestival voor de Jeugd, Email: info@emj.be - Website: www.emj.be

International Choir Festival Corearte Senior 2020, Puerto de la Cruz, Tenerife, Spain, 19-24 May 2020. Non-competitive event for amateur choral groups of adults (50 years old and more). Participants will perform at iconic venues of the city and enjoy workshops with renowned

teachers, including José Híjar Polo (Tenerife, Spain). Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

14th Summa Cum Laude International Youth Music Festival, Vienna, Austria, 10-15 July 2020. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Contact: CONCERTS-AUSTRIA, Email: office@scifestival.org - Website: www.scifestival.org

12th World Symposium on Choral Music, Auckland, New Zealand, 11-18 July 2020. Contact: International Federation for Choral Music, Email: office@ifcm.net - Website: <http://wscm2020.com/> or <http://www.nzcf.org.nz/>

International Choir Festival Corearte Rio de la Plata 2020, Montevideo, Uruguay, 8-13 Sep 2020. Competition open to choirs of various backgrounds from all over the world. Contact: Festival Internacional de Coros Corearte Barcelona, Email: Info@corearte.es - Website: www.corearte.es

14th Rimini International Choral Competition, Rimini, Italy, 17-20 Sep 2020. Competition for equal voices, mixed choirs, children & youth choirs, folk/Gospel music and sacred music. Apply before May 31, 2020. Contact: Rimini International Choral Competition, Email: info@riminichoral.it - Website: www.riminichoral.it

Claudio Monteverdi Choral Festival and Competition, Venice, Italy, 15-18 Oct 2020. Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music,

Folk and Spiritual Choirs. Concerts in beautiful churches in Venice. Sung Service for the winners at the St. Mark Basilica. Contact: Claudio Monteverdi Choral Competition, Email: office@venicechoralcompetition.it - Website: www.venicechoralcompetition.it

International Choir Festival Corearte Barcelona 2020, Spain, 19-25 Oct 2020. Non-competitive event open to choirs of various backgrounds from all over the world. Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

International Choir Festival Corearte Medellin 2020, Colombia, 1-6 Dec 2020. Non-competitive event open to choirs of various backgrounds from all over the world. Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

67th Cork International Choral Festival, Ireland, 28 Apr-2 May 2021. For 5 wonderful days Cork City and County will welcome some of the finest amateur Competitive and Non - Competitive choirs from around the world for a programme of choral concerts, national and international competition, and internationally renowned performers as thousands of participants bring Cork to life. Join us in Cork for one of Europe's Premier Choral Festivals. Bringing a city to life with song since 1954! Contact: Cork International Choral Festival, Email: info@corkchoral.ie - Website: www.corkchoral.ie

Our focus at the moment is to unite the choral calendars of international choral organisations. Meanwhile please consult the calendar of choral events published by the European Choral Association - Europa Cantat [HERE](https://www.europecantat.org/).



CALL FOR Choirs & Presenters

at the World Symposium on Choral Music
Auckland 11-18 July 2020

The Symposium is the world's premier choral event. Held once every three years in a distinctive and exciting destination, it draws together the world's leading choirs, conductors, composers and administrators for a superlative experience of concerts, seminars, masterclasses and workshops. It offers an unparalleled opportunity for musicians to meet and share ideas, and provides a public showcase for the best our art form has to offer.

In 2020, the Symposium sails to the Pacific paradise of New Zealand, and for a week in July the vibrant cosmopolitan city of Auckland becomes the choral capital of the world. Sitting on 48 (dormant) volcanoes between the ocean and the Tasman Sea, Auckland is the gateway to a stunningly beautiful country, with its almost infinite variety of dramatic landscapes and experiences. The city is also home to a multicultural blend of Māori, Europeans, Pacific Islanders, Asians and many others... and to the dynamic mix of music they enjoy and share.

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