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Dossier: The Renaissance Madrigal

Technique: The Voice in Nature and in Man



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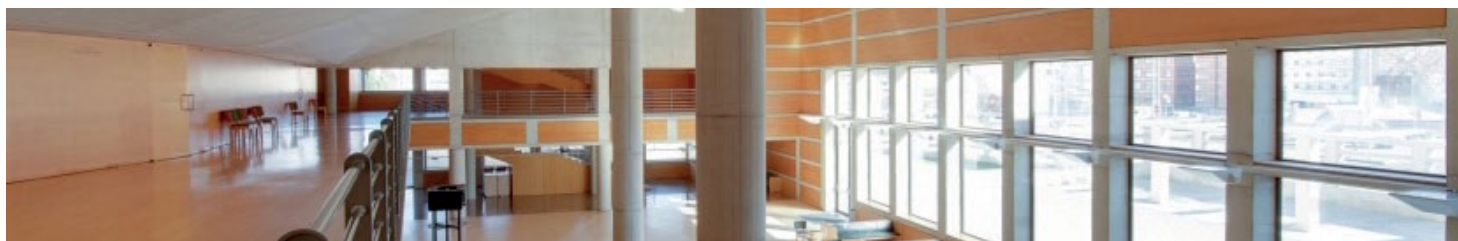
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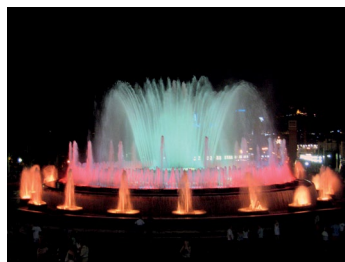
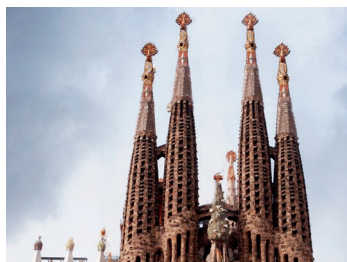
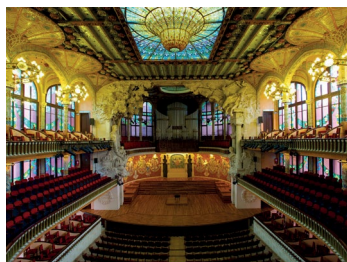


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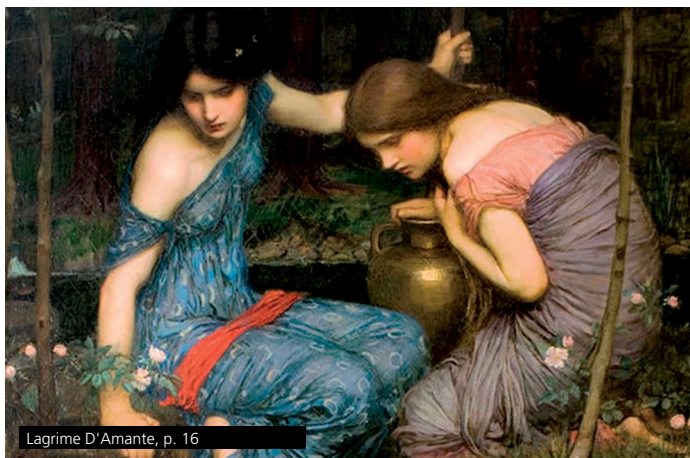


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Contents

2nd Quarter 2016 - Volume XXXV, Number 2



Lagime D'Amante, p. 16



Expo 2015 and the Choral World, p. 26



Uniting Indonesia's Diversity, p. 40



The Voice in Nature and in Man, p. 43

- 5 **MESSAGE FROM THE PRESIDENT**
By Michael J Anderson
-
- 7 **THE MADRIGAL AND RHETORICAL FIGURES**
By Lucio Ivaldi
-
- 16 **LAGRIME D'AMANTE
AL SEPOLCRO DELL'AMATA**
By Franca Floris
-
- 23 **WORLD CHORAL DAY 2015
A CELEBRATION OF CHORAL VALUES AROUND THE WORLD**
By Francesco Leonardi
-
- 25 **IFCM MEETS THE ALL-RUSSIAN CHORAL SOCIETY
THE START OF A NEW COLLABORATION**
By Francesco Leonardi
-
- 26 **EXPO 2015 AND THE CHORAL WORLD**
By Francesco Leonardi
-
- 31 **THE BACH CHOIR - 140 YEARS OF MUSIC MAKING**
By Nick Cutts
-
- 32 **THE ACDA INTERNATIONAL CONDUCTORS EXCHANGE
PROGRAM
BUILDING INTERNATIONAL BRIDGES IN CHORAL MUSIC TO
MAKE THE WORLD A BETTER PLACE**
By T. J. Harper
-
- 34 **FOR LOVE AND LIFE
ONE YEAR SINCE THE CENTENARY OF THE ARMENIAN
GENOCIDE, ARMENIAN CHORAL MUSIC OPENS WIDE
HORIZONS**
By Maya Shavit
-
- 38 **MUSICA SACRA NOVA
THE 12TH INTERNATIONAL COMPOSERS COMPETITION**
By Richard Mailänder
-
- 40 **UNITING INDONESIA'S DIVERSITY
THROUGH THE CHURCH CHORAL FESTIVAL**
By Agastya Rama Listya
-
- 43 **THE VOICE IN NATURE AND IN MAN**
By Giacomo Monica
-
- 49 **FIVE SONGS EMBERA-CHAMI AND THREE POEMS
AN ANALYSIS OF TWO PIECES OF CONTEMPORARY
COLOMBIAN CHORAL MUSIC**
By Jhonner Ochoa
-
- 59 **CRITIC'S PICK: TOKSIČNI PSALMI - TOXIC PSALMS
CARMINA SLOVENICA**
By Tobin Sparfeld
-
- 62 **SPONSORING INDEX**
-
- 65 **EVENTS**

3

SUBSCRIBE TO THE ICB SEE PAGE 5

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Dear friends,

IFCM is officially back in Europe, after an absence of more than five years. From 1990-2010, the International Center for Choral Music was alive and active in Namur, Belgium, the city where IFCM was founded. However, after a long series of unfortunate incidents, that center was closed and IFCM moved its home office to Chicago in the United States.

Five years later, in January 2016, we officially opened the IFCM-Europe Office in Legnano, Italy. As our members know, IFCM has entered a new phase in its history beginning with amended Statutes (approved by the General Assembly in Seoul, South Korea [August 2014]), that allow for the opening of representative offices on all continents. These offices are aimed at helping IFCM better to meet their needs of our membership and develop potential partnerships with European countries.

Responsible for the IFCM-Europe Office is Project Manager Francesco Leonardi. He will serve as a direct link to the IFCM Executive Committee and will be happy to answer any and all questions from our European membership. I feel confident that opening this IFCM office will benefit organizations across Europe. Please don't hesitate to call on the office to promote visibility or for practical organization.

At present, the IFCM Executive Committee is in negotiations for the third office, which will be in the Asia South Pacific region. I will keep you informed.

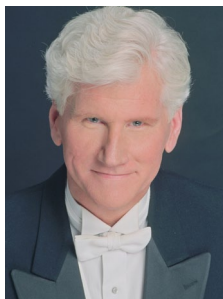
In reverting to the mission for which IFCM was founded, we have found enormous acceptance due to the inclusiveness that we are trying to foster. No more competition, only education; trying to help people find purpose in the choral world and discover the huge possibilities that local, national, and regional organizations are already providing.

The world has changed and by having a presence on the five major continents on this earth, IFCM is redefining, or rather defining once again, the areas of choral music where it is strong. In doing so, and by accepting that many organizations can do what IFCM could 25 years ago, we have found a niche that works. Purposeful unification of disparate cultures through choral music.

There is much to do . . . together.



Dr. Michael J. Anderson, President ●



Cover

Painting by Gerrit van Honthorst (1592-1656), 'The Concert', National Gallery of Art, Washington DC (USA)

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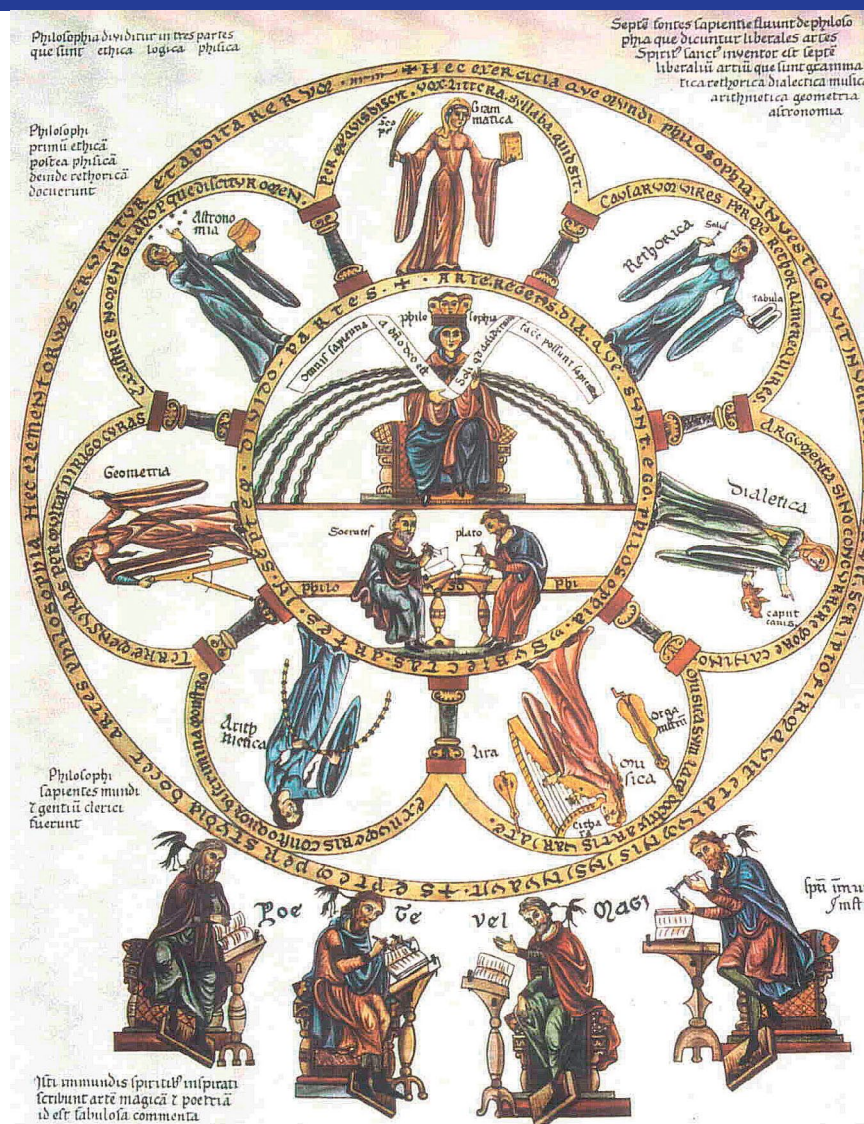
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The Renaissance Madrigal

The Madrigal and Rhetorical Figures
Lucio Ivaldi

LAGRIME D'AMANTE
al sepolcro dell'amata
Franca Floris

The Madrigal and Rhetorical Figures



Philosophia et septem artes liberales, The seven liberal arts
Picture from the Hortus deliciarum of Herrad of Landsberg
(12th century)

1) Introduction

The medieval notion of the seven liberal arts included rhetoric among the 'lower' disciplines of the trivium, or homiletic arts, alongside grammar and dialectic. By contrast, the four 'high' arts of the quadrivium, the royal arts, were astronomy, music, mathematics and geometry.

Ancient musical treatises, from those of Boethius and Isidorus to that of Tinctoris, gave a theocentric and allegorical explanation of the structure of musical discourse. Music, the harmony of the spheres, was the noblest of the arts of the quadrivium and its connoisseurs spoke of heights and intervals. The forms of knowledge connected with the arts of the trivium were kept rigidly separate from those of the quadrivium.

The cultural challenge of humanism enriched the perspectives of the late medieval era. The liberal arts were reinvigorated by means of a fecund cross-pollination between the trivium and quadrivium.

An important date in the history of European culture is that of the discovery of Quintilian's 'Institutio Oratoria' near the monastery of Saint Gallen, in 1416. Between the fifteenth and eighteenth centuries, this publisher produced around 150 different editions of Quintilian's text, a number which – should we include the treatises, commentaries and musical tracts – reaches approximately 2000.

Lucio Ivaldi
choir director and teacher

The new generation of musical theorists at the dawning of the sixteenth century felt it necessary to represent new, emerging musical forms, the techniques of polyphony, the temperaments of musical scales, and the innovations of musical notation. The challenge was to understand and describe the new state of artistic production, and not simply to dictate prescriptive and descriptive a priori musical norms.

The ground was being prepared for what would become, in Claudio Monteverdi's long-sighted vision, the so-called second practice. Thinking about music without the assistance of the three 'low' arts became impossible.

So, musical theorists welcomed rhetoric into their own treatises: Nikolaus Listenius with *Musica Poetica* (1537), Gallius Dressler with *Praecepta Musicae Poeticae* (1563), and the influential Joachim Burmeister, who published his *Musica Poetica* at Rostock in 1606. We cannot cite all the treatise writers, but we cannot fail to mention Johannes Lippius, Joachim Thuringus, Athanasius Kircher, Christopher Bernhard and, last only in chronological order, Johann Mattheson, who published *Der vollkommene Kapellmeister* in 1739.

2) Poetic Procedures and the Parts of Discourse

Like Quintilian in his *Institutio Oratoria*, which proved to be so important for the humanistic definition of the poetics of literary forms, Burmeister systematically addresses musical discourse, offering, above all a description of the logical procedures involved in the process of transmission from the composer to the audience through the performer.

The four procedures he proposed are:

1. *Inventio*: identifying the subject matter of the new work and sketching out its principal musical ideas;
2. *Dispositio*: elaborating and arranging in space and time what has been invented;
3. *Decoratio*: completing the formal matter of the piece, using a panelling technique that consists in implementing the doctrine of the *figurae*, which we will explore below; and
4. *Pronuntiatio*: the art of *elocutio* or musical execution with all the necessary expressive and technical means.

The discipline of *dispositio* involves dividing the discourse into six parts:

1. *Exordium*, or *captatio benevolentiae*: capturing the listener's attention;
2. *Narratio*: announcing the argument at hand;
3. *Propositio*: exposing the main thesis;
4. *Confirmatio*: substantiating the thesis;
5. *Confutatio*: describing and refuting opposing theses; and
6. *Conclusio*: providing the concluding summary and final *peroratio*.

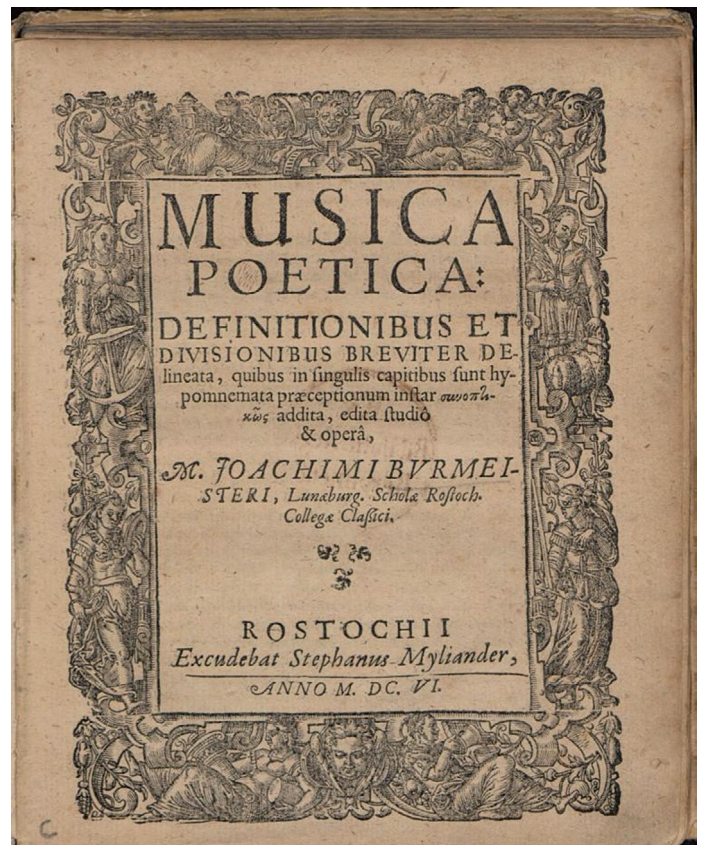
In Mattheson and other authors' works, there is a different disposition of, and nomenclature for, the different parts; the reversal of *confutatio* and *confirmatio* gives greater emphasis to *confirmatio*, which is undertaken only after having refuted the opposing arguments.

When analysing musical scores, Dressler's tripartite division is useful:

1. *Exordium*,
2. *Medium*, and
3. *Finis*.

Note how this subdivision mirrors Aristotle's tripartite division into *parodos*, *stasimon*, and *exodos*, as well as Cicero's stylistic functions: *movere* (to move), *docere* (to teach) and *delectare* (to enjoy).

Moving on to *decoratio*, we note that Burmeister and other theoreticians propose a series of figures which associate poetic and musical procedures with various desired effects. This is a complex and often difficult subject for study. One recent comparative study, which considers all historical treatises, classifies more than 400 figures. Here below, we will examine only fifteen, those most common to the madrigal repertoire, without neglecting the fact that the doctrine of the figures, the *Figurenlehre*, is also very important in analysing instrumental repertoires and the intentions of composers in the late baroque period.



▲ Joachim Burmeister: *Musica poetica: Definitionibus et divisionibus breviter delineata*, Rostock, S. Myliander, 1606.

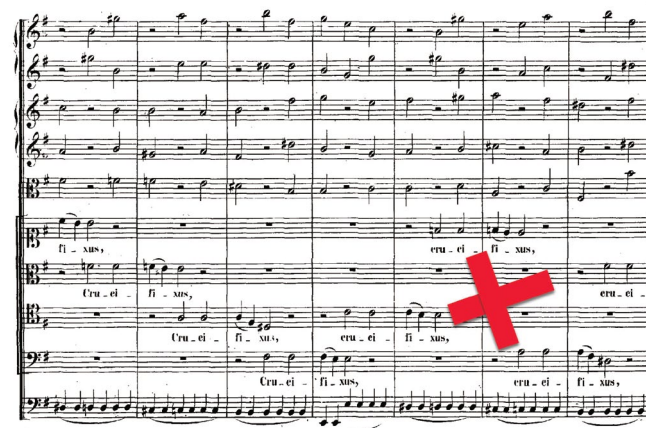
3) Some of the principal musical figures

An important general consideration is that the figures can be endlessly re-arranged; they do not respect the logic of separation and individuation (as do, by contrast, the parts of discourse in the *dispositio*) They are rather more like the colours a painter uses as he prepares to create visual detail. Thus, it is not unusual to find four, five or six figures superimposed in a musical passage.

- *Anaphora*. The simplest of the figures It describes the generic repetition of a fragment, whether melodic or textual. According to the contrapuntal procedure used, this figure may take numerous forms: *anadiplosis*, *analepsis*, *polyptoton*, etc.
- *Antitheton*. Conceptual opposition (e.g. slow/fast, high/low, loud/soft) It is often termed an oxymoron in the rhetoric of literary texts. The baroque *musicus* found ample satisfaction in the musical implementation of the poetical oppositions and chiaroscuro visual effects in madrigal texts.
- *Apopsiopesis*. The great fermata of the discourse, the pause.
- *Auxesis*. Although quite varied in its use among different treatise writers, this term normally refers to ascending movements in the melodic lines, as in *auxesis*, *climax* and *gradatio*, and to the opposing moments of descent, as in *minuthesis* or *anticlimax*. The highest point of a composition, not only in its musical line, but also in terms of volume and density, it is also referred to as *climax*.
- *Congeries*. A widely spread procedure in both vocal and instrumental baroque music It is a successive concatenation of root position chords with first inversion chords.
- *Fugue*. In the face of mutations accrued over the span of successive centuries, and of historically unsupported teachings, this figure requires clarification. According to ancient usage, the fugue is not a musical form but a poetical procedure, a playful image, in which two or more voices chase each other. It can be either *imaginaria* or *realis*. Here, too, the definitions can give rise to inaccuracies when confused with the “official” nomenclature of musical theory. The fugue is characterised by a lead voice, *dux*, which sets forth a motif, and by a secondary voice, *comes*, which follows the lead voice. The *fuga imaginaria* is a geometrical construct, according to which the voices imitate each other, employing all the artifices of counterpoint. The *fuga realis*, on the other hand, involves a playful succession of voices, in which the interspersed content and the melodic line shared between *dux* and *comes* playfully and freely reflect each other in a more or less mirror-like way, as in a *divertimento*.
- *Hypallage*. Contrapuntal use of the opposed movement, or of the reversal or retro-gradation of musical elements.
- *Hypotiposis*. This is not just one figure but a whole category of figures. It corresponds to so-called *madrigalismo*, that is, *musical painting*. Here, the musical and conceptual content to be represented is created through spatial visualisation. *Anabasis* involves the ascent of the melody towards higher frequencies; *katabasis*, its descent; *circulatio*, a circular procedure that neither ascends nor descends; *suspiratio*, the imitation of sobs and sighs. The composer indulges his fantasy in these figures. In many cases, the enthusiasm for graphical representation pushes the musical notation towards peculiar graphical effects; for example, the rendering of the word “eyes” by two juxtaposed white notes. Bach, arranging the parts of the *Hobe Messe*, literally draws a cross to represent the word “crucifixus”.
- *Interrogatio, Exclamatio*. One of the fundamental points of the *Affektenlehre*, this involves imitating the human voice and the emotional states it expresses. The ascending melodic line that typifies questions is musically imitated by means of an ascending interval, followed by a pause. Similarly, in the *exclamatio*, assertiveness is expressed by means of a wide interval (generally more than the minor sixth).
- *Metalepsis*. As in the case of the literary figure, while performing the sung text of a passage, one of the voices sometimes enters into a musical discourse that has already begun, without repeating the portion of text already sung. The complex meaning of the text can be understood only by someone who has listened to the succession of voices in their chronological order.
- *Noema*. A homorhythmic moment for the vocal group The



▲ Monteverdi, Si ch'io vorrei morire, extract



▲ Bach, Messa in B, Crucifixus extract

complete text is set forth and clearly pronounced. It can be a single, double, or sequentially set forth enunciation, according to the structure of repetition in the piece. Where the rhythmic, but not the tonal, pattern of the musical motif is repeated (for example, by repetition on a different scale degree), this is called *noema-mimesis*.

- *Passus, cadentia, saltus duriusculus*. These involve passages, cadences or tonal leaps which give rise to the psychological perception of “difficulty”, stemming from intervals and harmonies. Technically, the *saltus duriusculus* envisages melodic displacements of an augmented fourth or sixth, while the *passus duriusculus* improvises modal changes and unanticipated chromaticisms. Bach makes frequent use of these figures, even in his instrumental music.
- *Pathopoeia*. One of the most important figures. In conjunction with moments of great emotion (pain, regret, death, etc.), it involves the musical painting of such feelings by means of diatonic semitones in one or more vocal parts at the same time.
- *Pleonasmos*. A superabundance of harmonic and contrapuntal procedures. It characterises the *clausulae* of the late-renaissance and baroque periods, enriched, in contrast with those of the medieval period, by a series of contrapuntal figures, which the scope of this article only allows us to list briefly: *Symblema*, *Syneresis*, *Syncopatio*, etc.

10

4) Analysis of a Madrigal

Below is an analysis of *Quando i Vostri Beli' Occhi* from Luca Marenzio's first book of madrigals for five voices (1580), on a text by Jacopo Sannazaro (1458-1530). We will proceed without a musicological introduction, simply applying Burmeister's criteria from *Musica Poetica*, and limiting the repertoire of figures to those listed above.

This approach follows and includes that proposed by Unger in his text, *Musica e Retorica* (see bibliography). In several cases, however, our conclusions differ from Unger's. The analytical use of rhetorical figures, far from being an exhaustive system, permits a remarkable degree of liberty and subjectivity in identifying the procedures in the *dispositio* and *decoratio*.

Above all, it is important to read and understand the poetic text. This text places emphasis on the *inventio*, the first compositional procedure, which coincides with the author's choice of preliminary content, which is not described for our analytic purposes.

Quando i vostri begl'occhi un caro velo
Ombrando copre semplicitto e bianco,
D'una gelata fiamma il cor s'alluma,
Madonna; e le midolle un caldo gelo
Trascorre sì, ch'a poco a poco io manco,
E l'alma per diletto si consuma.
Così morendo vivo; e con quell'arme
Che m'uccidete, voi potete aitarne.

The textual structure is that of the *canzone*, with a single stanza comprised of eight hendecasyllabic verses. The rhyme structure is *abc abc de*.

One is immediately struck by the accumulation of enjambments (i.e. syntactical prolongations of the meaning of one verse into the verse following). The textual rhythm flows quickly. The musical caesurae only make sense after the words, “Madonna,” “manco” and “consuma,” but would elsewhere provoke pointless *ritardi*. The rather wide separation of the internal rhymes (“semplicitto” and “diletto”) is musically quite rich.

Moving on to Burmeister's second compositional procedure, we can attempt to reconstruct the *dispositio* of the poetic and musical content of this madrigal, one part at a time:

- 1-2) *Exordium* and *Narratio*. Here, as in other passages, the two parts of the discourse coincide. “Quando i vostri begl'occhi” from measure 1;
- 3) *Propositio* “e le midolle un caldo gelo” from measure 11;
- 4) *Confirmatio* “E l'alma per diletto si consuma” from measure 21;
- 5) *Confutatio* “Così morendo vivo” from measure 26; and
- 6) *Conclusio* “E con quell'arme” from measure 30.

However, subdividing the passage is simpler if we follow Dressler's tripartite schema:

- 1) *Exordium*;
- 2) *Medium* from measure 11;
- 3) *Finis* from measure 30.

As for the *decoratio*, Burmeister's third procedure, we offer below a synthetic description of its various figures.

The piece opens with a classical, if somewhat archaic, *bicinium*, which corresponds to the *fuga realis*. The finale of the *bicinium* may be defined as a pleonasm, due to the intensification of the contrapuntal material.

In measure 4, the word “Ombrando” appears as a form of *metalepsis*, while *bassus* and *tenor* describe an evaded cadence. The musical superimposition of the two hendecasyllabic verses is a refined rendering the enjambment. The musical motif, if pronounced homorhythmically, constitutes a *noema-mimesis*, repeated in measure 6.

The internal rhyme that intersects measures 5-7 and 22-24 is rendered by *noemae* that employ the same rhythm for “semplicetto” and “per diletto”.

“D’una gelata fiamma” in measure 9 is a nice oxymoron using a harmonic *passus duriusculus*, thanks to an *antitheton* evidenced by the tonal distance between “gelo” and “fiamma”.

“Madonna,” in measure 11, constitutes a *noema*, but also *exclamatio* in the musical line of the *bassus*.

In measure 13, we find an effective use of *hypotiposis* in the word “trascorre,” with a *circulatio*.

From measure 15, we have a plethora of figures: *antitheton* of the conceptual content with respect to the preceding situation; harmonic *congeries* with a *katabasis* design; *hypotiposis* of the phrase “io manco”; *fuga imaginaria* between the *altus* and *quintus*; and *noema-mimesis*, inasmuch as the passage is repeated at measure 17.

In measure 20, the play on the semitone in “io manco” constitutes a *pathopoeia*, abruptly followed by an emotive interruption or *aposiopesis*.

Measure 21 is the rhetorical climax of the passage, occurring at the *noema*, “E l’alma,” then repeated as a *noema-mimesis*. The design incorporates internal rhyme, enacted with *hypallage* (*moto contrario*).

“Così morendo vivo” (from measure 26) is dense in figures, with an initial *suspiratio*, a *passus duriusculus* and *hypotiposis* of the word “morendo”, and *antitheton* and *hypallage* of the word “vivo”.

Finally, from measure 30 onwards, the voices begin to be stratified, that is, there is an *incrementum* upon a *fuga realis*, that sees *anabasis* and *katabasis* follow each other up to the *pleonasm* of measure 36. Here, we arrive at the final cadence, where the harmonic movement is clear and predictable.

5) Final note

Thanks to the *Figurenlehre* area of study, rediscovered in the 20th century and amply explored from 1908 in Arnold Schering’s publications, the study of musical rhetoric has given rise to extensive scholarship and significant aesthetic and musical appreciation. This article is the fruit of numerous bibliographic studies but I wish to attribute my interest in the discipline to Giovanni Acciai’s lessons and to the invaluable notes taken during his courses. This article is therefore dedicated to him, with appreciation and affection. Further study of this topic should certainly include Hans Heinrich Unger’s beautiful volume, cited in the bibliography, and which I highly recommend.

6) Bibliography of essential works

- Arnold Schering, *Die Lehre von den Musicalischen Figuren*, Regensburg, 1908.
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- Enrico Fubini, *L’Estetica Musicale dal Settecento a Oggi*, Turin, 1964.
- AAVV, *Musica e Retorica*, Messina, 2000.
- Hans-Heinrich Unger, *Musica e Retorica*, Florence, 2003.
- Ivana Valotti, *Cantantibus Organis*, Bergamo, 2006.
- Giovanni Acciai, *Le Composizioni Sacre di Carlo Gesualdo*, Lucca, 2008.

Finally, I also recommend visiting www.musicapoetica.net, where more than 400 literary and musical figures can be found.

Lucio Ivaldi, born in 1965 in Rome, has university degrees in composition, choral music, piano and music pedagogy. He also holds a Master’s degree in philosophy. Ivaldi’s credits include musical and instrumental compositions and musicological publications. He is the founder of several musical groups, including the Diego Carpitella Polyphonic Choir, the Symphonia Choir, and the Diapente Ensemble. He has organised commemorative performances and participated in concerts in Italy and abroad. He is frequently invited to work as a composer in the USA and in Hungary. As a choir director, Ivaldi participates in the seasons of several lyric opera companies, and contributes to the production of the discographic encyclopaedia, “KZ Musik,” for the ILMC collection (music composed in concentration camps, 1933-1945). Ivaldi teaches choral conducting at the Licinio Refice Conservatory. Email: lucioivaldi@usa.net



Translated by Marvin Vann Griffith, USA

Edited by Hayley Smith, UK ●

Quando i vostri begli occhi un caro velo

Jacopo Sannazaro (1458-1530)

Luca Marenzio (c.1553-1599)

Il primo libro de madrigali a 5 voci (Gardano press, Venice, 1580)

Canto

Alto

Quinto

Tenore

Basso

Quan-do i vo - stri be-gli oc - chi un ca-ro ve - - - - lo

Quan-do i vo - stri be-gli oc-chi un ca-ro ve - - - - lo

Om-bran-do

Om - bran-do

Om - bran - do co - pre sem-pli-cet-to e bian-co, D'u - na ge-la - ta

Om - bran - do co - pre sem-pli-cet-to e bian-co, D'u - na ge-la - ta

Sem-pli-cet-to e bian-co, Om-bran-do co - pre sem-pli-cet-to e bian-co, il

co - pre sem-pli-cet-to e bian-co, D'u - na ge-la - ta

co - pre sem-pli-cet-to e bian-co, D'u - na ge-la - ta

fiam - ma E le mi-dol-le un cal - do ge - lo Tra - scor -

fiam - ma il cor s'al - lu - ma, Ma-don-na, E le mi-dol-le un cal-do ge - lo Tra - scor - re

cor s'al - lu - ma, Ma-don-na, Tra-scor - re

fiam-ma il cor s'al - lu - ma, Ma-don-na, E le mi-dol-le un cal-do ge - lo Tra - scor -

fiam - ma il cor s'al - lu - ma, Ma-don-na, Tra-scor - re

15

re sì, Tra - scor - re sì, ch'a po - co a po - co io

sì, Tra - scor - re sì, ch'a po - co a po - co io man - co, ch'a po -

sì, Tra - scor - re sì, ch'a po - co a po - co io man - co,

- re sì, Tra - scor - re sì, ch'a po - co a po - co io man -

sì, Tra - scor - re sì, ch'a po - co a po - co io man - co,

20

man - co, io man-co, E l'al - ma per di-let-to si con-su - ma, E l'al - ma,

- co a po - co io man - co, E l'al - ma per di-let-to si con-su - ma, E l'al - ma per di-let-to

E l'al - ma per di-let-to si con-su - ma, E l'al - ma per di-let-to

co, io man - co, E l'al - ma, E l'al - ma per di-let-to

E l'al - ma, E l'al - ma per di-let-to

25

Co - sì, Co-sì mo - ren - do vi - vo; e

sì con-su - ma, Co-sì, Co-sì mo - ren - do vi - vo; e

sì con-su - ma, Co-sì, Co-sì mo - ren - do vi - vo; e

sì con-su - ma, Co-sì mo - ren - do vi - vo, vi - vo;

sì con-su - ma, Co - sì, Co-sì mo - ren - do vi - vo;

Quando i vostri begli occhi (score)

3

14

30

con quel-l'ar-me, On-de uc-ci-de-te, voi po-te-te ai-tar-me, On-de uc-ci-de-te, voi po-te-te ai-tar-me, On-de uc-ci-de-te, voi po-te-te ai-tar-me, On-de uc-ci-de-te, voi po-te-te ai-tar-me, e con quel-l'ar-

35

de uc-ci-de-te, voi po-te-te ai-tar-me, po-te-te ai-tar-me. On-de uc-ci-de-te, voi po-te-te ai-tar-me, On-de uc-ci-de-te, voi po-te-te ai-tar-me. te-te ai-tar-me, On-de uc-ci-de-te, voi po-te-te ai-tar-me. tar-me, On-de uc-ci-de-te, voi po-te-te ai-tar-me, po-te-te ai-tar-me. me, On-de uc-ci-de-te, voi po-te-te ai-tar-me.

Quando i vostri begli occhi un caro velo
 Ombrando copre semplicitto e bianco,
 D'una gelata fiamma il cor s'alluma,
 Madonna, e le midolle un caldo gelo
 Trascorre sì, ch'a poco a poco io manco,
 E l'alma per diletto si consuma,
 Così morendo vivo; e con quell' arme
 Che m'uccidete, voi potete aitar-me.

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Coley Manuel
Ganvert Gérard
Gillie Claire
Guillot Etienne
Harquel Régis
Hickling Billy
Morel Christine
Schrijner Jeroen
...

LAGRIME D'AMANTE



Madrigals, Book 6

Claudio Monteverdi's sixth book of madrigals for five (and in places up to seven) voices includes eight compositions as well as two complete cycles of madrigals: *Il lamento d'Arianna* (The Lament of Arianna) and *Lagrimae d'amante al sepolcro dell'amata* (Tears of a Lover at the Tomb of the Beloved), a sestina.

These cycles were composed in Mantua between 1609 and 1610, as can be seen from a letter that the singer Bassano Cassola sent to Cardinal Ferdinand on 26 July 1610, in which he states that Monteverdi was "... preparing a group of madrigals for five voices divided into three laments: that of Arianna with the usual song [which confirms the fame of the melody]; that of Leandro and Ero del Marini [missing]; and the third, given to him by Cardinal Ferdinando Gonzaga, that of the shepherd whose nymph has died, the words written by Scipione, son of Count Lepido Agnelli, after the death of Signora Romanina".

Later, in Cremona, Monteverdi reviewed and rearranged the compositions, eventually sending the manuscript to the Venetian editor Ricciardo Amadino. The manuscript would later be published, in 1614, only a few months after the composer's arrival and settling down in Venice. It is clear that the madrigals present in the sixth book cannot have been composed prior to the move to Venice, which happened just some months before the publication of the volume.

Il pianto di Leandro e Ero, a text by Marino, is missing. We cannot tell if this is due to the fact that Monteverdi modified the project while working on it or if he composed and then destroyed it, as indeed he did with other music that he did not see fit to finish!

The title page of the volume contains the caption "master of music of the Venetian Republic of San Marco in Venice". Since there is no dedication, it can be believed that the publication of the book was a business initiative born from collaboration between author and publisher, without the backing of patrons. This heralds an initial, progressive and well-deserved freedom from the orders of cardinals, patrons and wealthy gentlemen, making Monteverdi, the "master of music of the Venetian Republic", a much freer composer.

As for the choice of texts and their distribution within the volume, according to an acute observation made by Claudio Gallico, "the distribution of the pieces is methodical. The more meditative and reflective texts are polyphonic throughout. The laments by Rinuccini, Agnelli and the two Petrarchs fall in that category. The other rhymes are delivered along with alternating volumes, having been split into rhetorical slopes or even referring to direct discourse, depending of course on their positioning within the text."

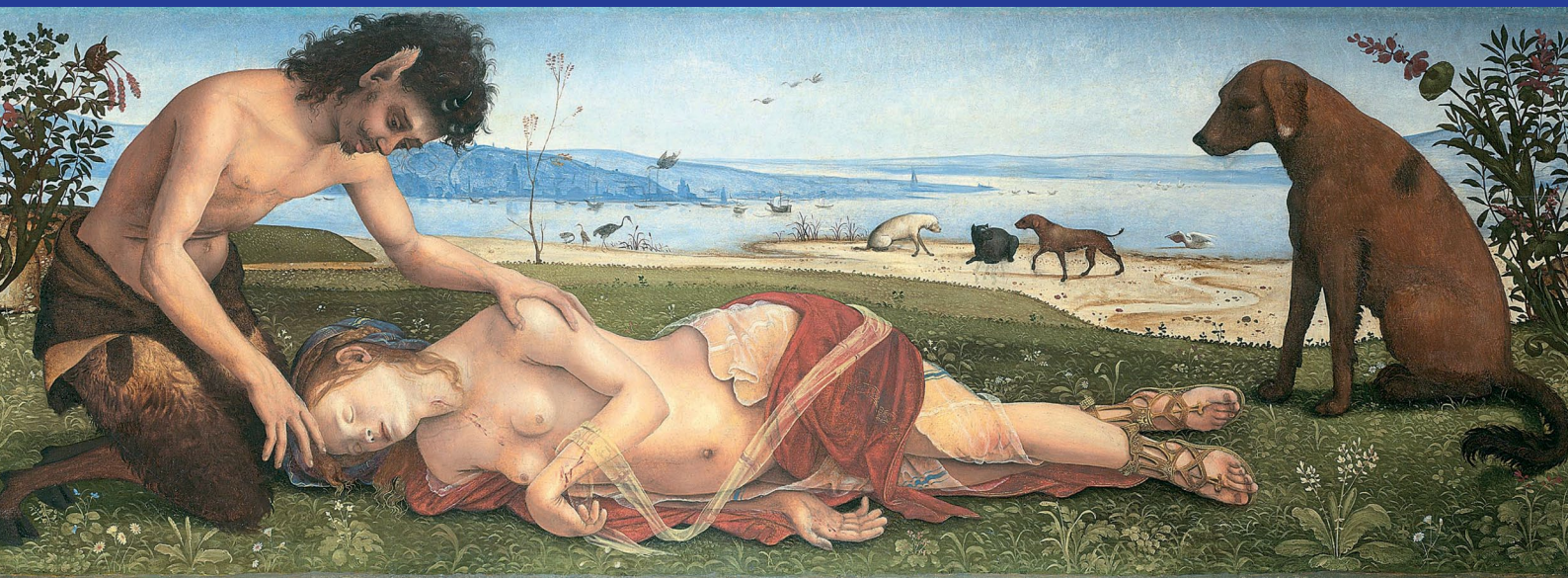
Unlike the previous books, this volume is divided into two sections, each containing a polyphonic lament (Arianna and the sestina) followed by a madrigal (from the sonnets CCCX and CCLXVII, *Zefiro e Oimè* after the death of Laura, perhaps also due to the personal mourning of the composer following his wife's death in 1607) on verses by Petrarch accompanied (and followed) by the *basso continuo*, but not arranged, that at the same time precedes a madrigal which is 'arranged' to a harpsichord.

As he had already tested in the fifth book, the composer adopted different ways of accompanying the madrigals with the bass:

- the "following"¹ bass is optional when the song is strictly polyphonic;
- the "*basso continuo*"² is obligatory when the voices begin to have more elaborate solo lines within the polyphonic scaffolding;
- the "arranged" bass (on the harpsichord) is used when the performer must provide an instrumental interval that moves in dialogue with a voice that flaunts a rich and diverse ability to "colour" the

1 In the first phase of accompaniment of the vocal pieces with keyboard instruments (particularly common in Venice in the sixteenth century), although this part was not specified in the printed scores, he used to accompany the melody with the return of the bass enriched with simple tonal harmonies. This way of accompanying it is called "following bass".

2 "Continuous bass" is a more independent way of accompanying a melody than the "following bass" method, making sure that there is continuity in the execution and no interruptions whenever the bass line is silent. This part was also included in the printed scores with a separate line. It reminds us of Agostino Agazzari's 1607 treaty "Playing on the continuous bass for all sorts of instruments" indicating that not only keyboards were used to create continuous bass. In particular, to strengthen the accompanying line, theorbos, chitarroni and horns could be added to the keyboard instrument with excellent results. Then as now, the continuous basses for keyboards were often written in "encrypted bass": on a single bass sound numbers were used to indicate the chords to be used following a procedure similar to the one used for intervals.



◀ Piero di Cosimo: The Death of Procris, c. 1495, London, National Gallery

composition with difficult solo passages, creating an emotional reaction and essentially being capable of responding, discussing and competing with the voice, not just following it and accommodating it.

Therefore not all the madrigals indicated are in fact arranged. In other compositions the texts inspired by Monteverdi's new architectural sound evidently require a more significant and arranged intervention precisely for the instrumental aspect.

In this most interesting volume the theme is of loss, of mourning for this loss, of farewell, of a terrible but composed grief. It is interesting to note that Monteverdi seems to take a definitive break from *a cappella madrigals* (another form of farewell, eh?). This form (now considered "archaic") was superseded by the advent of the monodic style. It does, however, demonstrate how this "old-fashioned form" could still be used and this "old-fashioned way" was still present. It reaffirms the fact that a composer is traditionally inclined to respect trends but in the end will always prefer to do things his own way.

Lagrimae d'amante al sepolcro dell'amata

We have already made note of the fact that Scipione Agnelli was commissioned by Vincenzo to create a work as an eternal reminder of Caterina Martinelli, known as 'la Romanina'. Caterina was a young singer who arrived in Mantua from Rome at the young age of thirteen, already favoured by the duke, who obliged Monteverdi not only to educate her musically but also to allow her to stay in his home.

Caterina Martinelli, in possession of an extraordinary voice, lived with the Monteverdi family until she died suddenly and prematurely at the age of eighteen, after contracting smallpox. The entire court went into mourning for 'la Romanina'. It was as though she had been personally guided by the composer and had begun to impersonate the character of Arianna.

Thus, we recognise that, although commissioned by a count infatuated with Caterinuccia, the *Lagrimae* is not in any way artificial. We know that Monteverdi was still mourning the loss of his wife (who had died some months earlier), and that he had yet to overcome this loss. He must have found it natural to use his work as an outlet after both deaths.

Duke Vincenzo had given the task of writing the text to Scipione Agnelli (1586-1653), an orator, poet, theologian and famed historian. Entitled *Lagrimae d'amante al sepolcro dell'amata* (Tears of a Lover to the Tomb of His Beloved), it is a long and solemn text composed of little more than mediocre verses of eleven syllables per line. In the lament "of the shepherd whose nymph has died" the shepherd Glauco is the Duke Vincenzo Gonzaga, the nymph Corinna is Caterina Martinelli.

The Duke mourns his favourite, the musician, his performer. He mourns her so much that, when obliged to find a replacement for Arianna, no singer is good enough. None can be compared to la Romanina. Indeed, for the premiere of *Arianna*, Monteverdi chose Virginia Ramponi Andreini (1583-1630), a good singer but above all an outstanding actress of the *commedia dell'arte*, showing that the dramatic interpretation of the text should be fundamental to its execution; having even an exceptional voice was not enough.

In a performance that attempts to respect the music, text, and context, we must bear in mind that it is dedicated to la Romanina: although written in the old-fashioned way and with a predominantly homorhythmic and composed polyphonic scheme (from which agonizing pain interwoven with intimate religiousness emerges rather than anger about such an unjust and untimely death), the presence of this singer in the six madrigals is constant.

The composition of the *sestina*, obviously after *Arianna* was drafted, reminds us that when composing these madrigals Monteverdi could not help but think of the singer's extraordinary ability to move the affections of the court. Therefore, although it was written in the old-fashioned way, this important aspect must be taken into account to "correctly" execute the part. Although there are no stage directions, we must ensure that the listener is moved and is able to "hear" and "see", to experience theatre, simply by listening to the voices.

Six recurring rhyming words in each sestina “trap” the poet in an literary device from which he cannot escape. These words would have made work very complicated for any other musician, but this quite average text came into the hands of Monteverdi, who succeeded, through his music, in exalting and dignifying it beyond anything Agnelli could ever have imagined.

1. “Incenerite spoglie” (“Remains turned to ashes”): The solo tenor opens in a low tessitura and passes the baton to other singers who immediately declare the gravity and solemnity of this beginning, between bars 6 and 7, by the semitone intervals of *cantus* (*f#-g*) and *altus* (*a-b flat*) that embody the lament³ and the fleeting momentum on the words “Sol” and “Cielo”; and by the first composed cry of pain “Ahi, lasso!” and the return to the low tessitura with the image of the shepherd/Duke Glauco/Vincenzo that bows over the grave (katabasis).

“Con voi chius’è il mio cor a marmi in seno” (“With you is my heart buried deep in a marble vault”) is recited by the three higher voices; the tenor, followed by the bass, echoes the same words. These support the new phrase “E notte e giorno vive in pianto in foco” (“and night and day lives in flames, in sorrow”) that comes alive in the subsequent “in duolo, in ira, il tormentato Glauco” (“in pain, in anger, the tormented Glaucus”). If the five voices manage to sing the three different phrases and melodies at the same time, it will be the last, the most dramatic, phrase that will prevail in an expressive rhythmic excitement that grows ever closer, with “in duolo, in ira, il tormentato Glauco” sung by the five voices, closing the first part of the sestina.

2. The second madrigal opens with the address “say it, o rivers ...”: nature is called to testify to the pain of Glaucus in a first section moderately animated by the “cries” of the sopranos (“L’aria ferir di grida in su la tomba erme campagne”). These cries dissolve and we move on to what I find to be one of the most intense yet calm passages of the entire sestina: the three low voices introduce the next phrase in which the unfortunate shepherd tells of the sadness of his life, first one after the other, then joining together at “poi che il mio ben copri gelida terra” (“since my beloved was laid in frozen earth”), a compact statement, almost murmured, that closes this second part with a natural reduction in volume.
3. The beginning of the third madrigal is proposed in a chordal way: in the fifth bar, the contralto and the tenor, to which are added, from bar 6, the melody and the bass, the volume increases, giving more prominence to the sentence. At bar 16, at the phrase “prima che Glauco, di baciare, d’onorar lasci quel seno che nido fu d’amor, che dura tomba preme” (“ere Glaucus cease kissing and honouring that breast wherein Love nested, and which now lies crushed in a sad grave”), while the bass holds long notes repeating “prima che Glauco”, the higher voices proceed in thirds, interspersed with pauses that indicate *suspiratio*, repetitions (“quel seno, quel seno”) as intensifiers, while, first the contralto then the tenor alternate the repetition of the same words. These small interventions are also interrupted by sighing pauses, after which the music progresses downwards. From bar 28, with the return of the phrase “prima che Glauco ...”, the two higher voices proceed in long notes while the lower voices continue their broken, sobbing, breathless declamation. From bar 34, the melody and the fifth part progress in thirds, with the tenor and bass entering soon after, while the contralto continues with “quel seno” in a diminuendo that leads up to the climax, at the end of which the two higher voices and the tenor, arranged in chords and singing the last sentence in a resigned and composed way, join the contralto and the bass to emphasize the excruciating pain of loss, in an inevitable increase in volume.
4. That deep emotional pain is followed by the calm resignation of the fourth madrigal, expressed with harmonised voices in *B flat* (the only one of the six madrigals to have *B flat* in the key signature) in a low tessitura. After a brief but expressive pause, the voices repeat the phrase “ma te raccoglie, o Ninfa” (“yet heaven gathers you, o Nymph”) creating the same strong expressive effect, as all the repetitions in the sestina.

From bar 9, the “Glauco” tenor guides and anticipates the other voices (modulation from *D major* to *D minor*, then to *A major*) in telling the story of how this death is also mourned by the ground and by the “deserti boschi” (“deserted woods”). Attractive madrigalism (by the two upper voices, in thirds and before and after in *bicinium*, in the same way as the contralto and the tenor) is carried out by favouring the natural agogics of the text (“e correr fium’ il pianto”) and is present at the same time as the melody in long notes, with some faint hints of colour on “deserti boschi” (between bar 22 and 23 in the melody and the fifth part, still a diatonic semitone to symbolize the sighing). There are sudden and brief modulations from *G major* to *C major*; from *G major* to *G minor* and in bar 25, the tenor again invites all the other voices to come together in homorhythm for the phrase “e correr fiumi il pianto” (“and tears flow in rivers”).

Still with a chordal structure the first story of how Glaucus’ laments were understood everywhere and even told by the Dryads (nymphs of trees and forests) and the Napee (the nymphs of the valleys and meadows) is proposed in a low voice and at low volume (three voices) so that the same phrase quickly and forcefully reasserts itself with five voices.

That force is immediately tempered by a sinking down of the three lower voices on “e su la tomba cantano i pregi dell’amato seno” (“and over your tomb sing the praises of his beloved’s heart”) that Monteverdi splits into two short melodies: one that goes downwards to create the madrigalism on “tomba”; the other more animated for “cantano i pregi dell’amato seno”.

Even in this case and continuing until the end of the madrigal, the two melodies are paired and superimposed in a continuous exchange and intensification.

³ Even in the incipit of *Lamento di Arianna*, Monteverdi uses the diatonic interval A - B flat that is then be repeated several times and is a feature of the entire madrigal (Did the author, in this way, want to immediately recall the mourned Arianna/Romanina?).



▲ Peter Paul Rubens, The Death of Adonis, ca. 1614.
The Israel Museum, Jerusalem

5. The fifth madrigal begins in *A minor* with all five voices singing the physical qualities of the girl (“chiome d’or, neve gentil”) and the descent of a diatonic semitone in the bass voice to emphasize the lament. At bar 8, “o gigli de la man...” (“o lily-white hand...”), all sing together in *A minor*. (The previous phrase closes in *A major*.) Again there is a semitone descent, this time in the bass and tenor voices, but it is a passage with a light movement and rhythmic excitement on “... ch’invido il cielo ne rapì” (“that envious heaven has stolen”).

The central episode of “quando chiuse in cieca tomba chi vi nasconde?” (“though locked in this blind tomb, who can hide thee”) uses a low vocal register and homophony to evoke the tomb that contains the beloved (bar 15 *G major* up to 18 in *D major*; from 19 in *C* then *A minor* and 22 closes in *G major*).

And here, with a modulation in *E major*, the laceration, the pathetic cry is echoed in the two higher voices while others recite the rest of the text (cadence in *A major* in bar 30).

“Ah muse qui sgorgate il pianto” (“ah muses, shed your tears”) is rendered by Monteverdi with the literary device of the address and by the progressive excitement portrayed by the verbal rhythm of the phrase and with the usual diatonic semitone intervals to signify the lament that becomes more and more intense as the voices continue to repeat, alternating with a decrease or an increase in the thickness of the voices, a phrase to which the musician obviously wants to give greater prominence.

6. For eighteen bars, the sixth and final madrigal of the sestina comes across as a serious, solemn, religious recitative.

From bar 20, the five voices imitate each other and insist on “rissonar Corinna”, echoing the name of the beloved that becomes once again an agonizing cry with a double echo of the melody and the fifth part with barely murmured imitations but with the strong and excited pace of the remaining voices (“dicano i venti ognor, dica la terra”).

This central episode is the most dramatic of the sestina and perhaps the only one with some extra chromatic passages, which are very languid and joined with some dissonance that bring to the fore the expression of pain, the true *leitmotiv* of the entire work.

The final triplet, in which all six keywords of the sestina are present: (“cedano al *pianto* i detti: amato *seno*, a te dia pace il *ciel*; pace a te *Glauco*, prega onorata *tomba* e sacra *terra*”) could only be presented in an oratorical style, almost a prayer, with the voices always strictly in chordal style to finally emphasize the choice of distension, of resignation to a cruel fate, as had occurred at the beginning with “incenerite spoglie.”

Lagrima al sepolcro dell’amata is a unique cycle of madrigals due to its expressive capacity base solely on the power of the words that makes it theatrical without a stage.

The sestina is as much a dramatic expression as the *Lamento d’Arianna* and, although not intended for the stage, when performing it this should always be clear to the group of singers that interpret it.

Theatre, yes, but the sung words need to be able to touch the hearts of listeners, in fact, to move their affections; singers must be able to transmit the text (understandable to most even without the “help” of the libretto), to bring life to it, emphasizing with all the vocal and musical techniques the passages from joy (which are few, indeed, since it is a poignant lament) to pain, agony, cries, and resignation - and all this with only the power of the word combined with the ability to perform, without any trace of action on stage!

Singers had different specialties: there were the singers for chapels, singers for large cathedrals, where the size of the location required power and strength of voice (the *sforzata* voice, i.e. strong, powerful); and chamber music singers who primarily specialised in expression and agility, in *cantar dolce e soave*!

Such specialization, documented by reporters, theorists and musicians of the past, is also necessary today for a consistent execution

Scipione Agnelli (1586-1653)

***Lacrime d'amante al sepolcro
dell'amata (1614)***

i

Incenerite spoglie, avara *tomba*
Fatta del mio bel sol terreno *cielo*.
Ahi lasso! l' vegno ad inchinarvi in *terra*!
Con voi chius'è il mio cor a marmi in *seno*,
E notte e giorno vive in *pianto*, in foco,
In duol' in ira il tormentato *Glauco*.

ii

Ditelo, o fiumi, e voi ch'udiste *Glauco*
L'aria ferir di grida in su la *tomba*
Erme campagne, e 'l san le Ninfe e 'l *Cielo*;
A me fu cibo il duol, bevanda il *pianto*,
Poi ch'il mio ben coprì gelida *terra*,
Letto, o sasso felice, il tuo bel *seno*.

iii

Darà la notte il sol lume alla *terra*,
Splenderà Cinzia il dì prima che *Glauco*
Di baci, d'honorar, lasci quel *seno*
Che nido fu d'amor, che dura *tomba*
Preme; né sol d'alti sospir, di *pianto*,
Prodighe a lui saran le fere e 'l *Cielo*.

iv

Ma te raccoglie, o Ninfa, in grembo il *cielo*.
Io per te miro vedova la *terra*,
Deserti i boschi, e correr fiumi il *pianto*.
E Driade e Napee del mesto *Glauco*
Ridicono i lamenti, e su la *tomba*
Cantano i pregi de l'amato *seno*.

v

O chiome d'or, neve gentil del *seno*,
O gigli de la man, ch'invido il *cielo*
Ne rapì, quando chiuse in cieca *tomba*,
Chi vi nasconde? Ohimè! Povera *terra*!
Il fior d'ogni bellezza, il sol di *Glauco*
Nasconde? Ah muse, qui sgorgate il *pianto*.

vi

Dunque, amate reliquie, un mar di *pianto*
Non daran questi lumi al nobile *seno*
D'un freddo sasso? Ecco l'afflitto *Glauco*
Fa rissonar Corinna il mar e 'l *Cielo*!
Dicano i venti ogn'hor dica la *terra*,
Ahi Corinna! Ahi morte! Ahi *tomba*!
Cedano al pianto i detti, amato *seno*;
A te dia pace il Ciel, pace a te *Glauco*
Prega, honorata tomba e sacra *terra*.

of the musical and literary language so clearly expressed by the composer in his Sestina, in order to allow you to enjoy this jewel of Italian *musica reservata*.

I conclude by quoting a passage from the letter that the monk, poet and philosopher Angelo Grillo wrote to Claudio Monteverdi after receiving the gift of the sixth volume of madrigals by the composer: "... And what a harmonious gift, I can surely confirm, as I consider it an excellence that comes not so much from the earth while I receive it, but rather it seems to me that it has come to me from heaven while I listen to it ..."

Translated by Kiri Tontodonati, UK/Italy, and Mirella Biagi, UK/Italy

Edited by Anita Shaperd, USA ●

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▲ Actaeon, sculpture group in the cascade at Caserta Royal Residence



▲ Taipei Chamber Singers (Taiwan) at La Fabbrica del Canto 2013

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World Choral Day 2015

A Celebration of Choral Values Around the World

Francesco Leonardi

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A Celebration of Choral Values Around the World



▲ The Wandering Music 2013 — World Choral Day concert of joined Slovenian Children's Choirs

The result of a choir's dedicated and unified work is beauty and harmony. Listeners are more than passive observers and may feel empathy as they experience the choir's work in performance. Choral musicians and audiences alike owe gratitude to composers, for it is the composer's music that conveys the communication of values and emotions. The reciprocal experience of beauty and harmony between choir, conductor, and audience member is a small miracle designed, in a way, by the composer. These small miracles happen every day and in every part of the world through countless performances offered by myriad choral ensembles of varied sizes, ages, and formations, to global audiences.

More than twenty years ago, during the General Assembly of IFCM in Helsinki in 1990, Alberto Grau proposed the establishment of a worldwide day dedicated to choral singing. The intent of Alberto Grau, shared by IFCM, was to use the capacity of choral music to convey the values of peace, solidarity, and understanding. Rather than highlighting perfection in performance, Grau and IFCM sought to celebrate, in a global way, the powerful exemplification of positive values inherent in choral music and performance – those small miracles we experience every day as singers.

Since then, every year on the second Sunday in December, IFCM invites all choirs of the world to give a performance that celebrates choral singing as a transmitter of positive values in every society and in every culture. For the past 25 years, millions of singers in thousands of choirs have raised their voices to highlight the World Choral Day theme. The theme changes each year and is encapsulated in one word that highlights the topic or issue. In addition, a written proclamation is translated into 26 languages and made available to participating choirs. In 2015, the word was "Integration." Through performances on this day, choral singers and audiences alike explore the annual theme and its relevance in their lives.

Francesco Leonardi
IFCM Project Manager

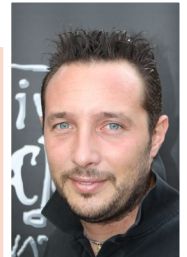
In addition to raising awareness of relevant issues, the goal of IFCM's World Choral Day is to remind the world of the power inherent in choral singing. On World Choral Day, we singers share the values that we live daily with our audiences. The idea that every choir in the world would celebrate these values by presenting a performance on the same day is ambitious, but worth pursuing with all our strength. When combined, choral singers all over the world have the power to influence civil leaders if we share a unified message. There are many countries that have not yet had a choir participate or where participation can be higher. Each choir that contributes is irreplaceable and makes the end result more valuable.

IFCM has created a working group with the focus of increasing participation in this event. Recent developments have made it easier to participate in World Choral Day, including a new website (www.worldchoralday.org). On the website, you can register your project and designate it as a World Choral Day event. Each year, IFCM looks for more ways to inspire more choirs to participate. For example, regional choral organizations in Italy gathered information about 250 concerts that were scheduled on or close to World Choral Day, and publicized them widely. This is just one way to spread the message about choral events at any time of year, but could be particularly useful in December when so many choirs have performances.

To date, more than 35 countries from each continent have celebrated World Choral Day with over 450 concerts. This is a great number, but there are so many more who can contribute! Our hope is that World Choral Day will become a day when every minute of the 24 hours has at least one choir singing somewhere in the world, sending a message of peace, love, and understanding. Please join us.

Edited by Shekela Wanyama •

Francesco Leonardi, born in Legnano (Italy) in 1979, is a graduate in Public Relations and is completing a second degree course in Economics and Management of Cultural and Entertainment Assets. He speaks English, German, French and Spanish. For the last ten years he has been responsible for selecting choirs to take part in the International Choir Festival 'La Fabbrica del Canto' (The Song Factory), which takes place in June each year in fifty different municipalities in the Lombardy region of Italy. He is a registered journalist in Milan. In August 2011 he was nominated Project Manager for IFCM. Email: leonardifra@yahoo.it





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IFCM Meets the All-Russian Choral Society

The start of a new collaboration

Growing and being an all-inclusive movement are the first mission of IFCM, giving all people the opportunity to learn new music, learn new ways to be a choir, share ideas, and be an inspiration to others. In this context, the recent mission to Russia found fertile ground, thanks to an encounter with Mr. Pavel A. Pozhigaylo, Director of the All-Russian Choral Society.

On February 29th in Moscow, future scenarios for collaboration between the All-Russian Choral Society and IFCM were discussed, using their shared knowledge and current projects as a starting point for reaching concrete proposals for partnerships, especially in the way of choral education (directors and singers) and communication to help make choral music increasingly visible worldwide.

Russian choral singing, both in the way of music production and the number of practitioners, has a seemingly endless heritage: adult choirs alone number about 48,000 in the 85 provinces or regions where the All-Russian Choral Society has a coordinating role.

Choral singing is becoming much more increasingly widespread, thanks to government investments that are moving towards the creation of a choir for each school and recognising the artistic and social value of doing so. One of the projects that we talked about during the meeting addressed the very issue concerning education in schools and training of conductors for approximately 75,000 Russian schools: To date, only 40,000 of them have formed a choir that has put itself through the initial test of a national choral festival. Consequently, given the growing need for professional experts in choral practice here in this respect, the floor is wide open for joint collaboration.

We talked not only about what IFCM could do for Russian choirs, but also about how our organisation could help spread the word about Russian choral music worldwide by exposing the world to old and new composers and giving visibility to projects and performers.

The rest of the speech then focused on the crucial point of communication coming in and out of Russia, namely the real possibility for IFCM members to dialogue with the Russian world through regular translation of ICB and e-NEWS articles, as well as the possibility for the Russian choral movement to speak about its projects and opportunities.

At the end of the meeting, we bid farewell until May so as to continue our exchange of ideas, but very concrete plans were agreed upon for the coming months.

This meeting was a consequence of the new way of working at IFCM, made possible thanks to its new legal status and the opening of regional offices that were inherently willing to listen to the national associations, with their developmental strategies and projects in pursuit of our mission.

Edited by Steve Lansford, USA ●

25

Francesco Leonardi
IFCM Project Manager



▲ From left to right: Ms. Anna Kuchina (Interpreter), Mr. Hakan Wickstrom (IFCM Treasurer), Ms. Irina Tozyjakova (First Deputy of Executive Director), Mr. Pavel A. Pozhigaylo (Executive Director of All-Russian Choral Society), Mr. Francesco Leonardi (IFCM Project Manager), Mr. Andrea Angelini (IFCM ICB Editor), Ms. Svetlana Agafina (Office Manager of All-Russian Choral Society)

Expo 2015 and the Choral World



▲ Youth Choir Sardo in front of the Tree of Life

It is not that long ago that the EXPO 2015 ended, which was held in Milan from May to October 2015. This event, which is held every five years, is assigned to a different city each time and gathers together the best that the various countries of the world have to offer on a specific theme. The Expo theme in Milan was *Feeding the Planet, Energy for Life*.

During the planning of the event, the Jubilate Music Association came up with the idea of adding a festival dedicated to choral music events entitled “Feeding Souls, Thanking for Food”, in order to represent this ancient art form as a common expression of all cultures and traditions of the world. It was the first time in the World Exposition’s history that significant space was given to choral music in which it was made the real star of the show.

The initial project, which was prepared in 2012, involved the participation of at least one choir from each of the exhibiting countries in order to organise a large choir festival due to be held on the EXPO site that was located throughout the whole region of Lombardy. For this purpose IFCM was involved in setting up an Artistic Commission in order to share knowledge on choral activities present on every continent. This group of renowned professionals was given the task of setting up a database

Francesco Leonardi
IFCM Project Manager





▲ Children Choir 'Coeli Lilia', Campobasso, Italy, performing at Expo

of choirs from all nations of the world, thus helping the Jubilate Music Association (organiser of the The Song Factory festival for more than 20 years) to formulate a project. The working group was formed by Stephen Leek, Jonathan Velasco, Theodora Pavlovitch and Christian Grases. Each member of the working group brought to the table their knowledge of the level of the choruses in their region, thus contributing to drawing a comprehensive picture.

The first step was to take a census of the diffusion of choral singing, and the results obtained, regardless of their consequences on the initial project, giving us the opportunity to check through the eyes of the Artistic Commission appointed by IFCM as the choral music is widespread in many countries, thanks to the work done by IFCM since its creation.

The work performed also indicated possible lines of action for IFCM, highlighting the countries that will be the subject of specific actions for the dissemination of choral music in the future. The actions taken for the initial project included making contact with the diplomatic representations of the various countries, starting with the Milan Consulates, but even going to national Embassies in Italy to



▲ The Asian Pacific Youth Choir in concert at Santa Maria del Tiglio (Gravedona ed Uniti - Italy)

get, in some cases, the Ministers of Culture. So, 78 countries were involved at different levels in the project, and this has allowed IFCM to make contact with these countries as a worldwide representative of choral music. This was an important step, because it presented the choral world as an organic whole at supranational level. This activity has also helped us to identify the choral activities of each nation, allowing us to witness a culture and a history beyond national borders and that it is therefore capable of representing the uniqueness of a nation in a global context.

Certainly, there is still a long way to go before choral singing is universally recognised and financially supported as a cultural testimony to the historical roots of each nation and as a cultural ambassador of a country, but we think that this attempt was a small step in the right direction, perhaps taking a little step closer to IFCM's goal of "Ensuring every citizen of the world has full access to choral music as an art form, helping to preserve choral traditions and cultural diversity and encouraging the development of choral music in the world".

Edited by Charlotte Sullivan, UK ●



▲ Pro Musica Girl's Choir, conducted by Denes Szabo (Hungary) at La Fabbrica del Canto 2013

Choral World News

The Bach Choir - 140 Years of Music Making

Nick Cutts

The ACDA International Conductors Exchange Program

Building International Bridges in Choral Music to Make the World a Better Place

Dr. T. J. Harper

For Love and Life

One Year Since the Centenary of the Armenian Genocide, Armenian Choral Music
Opens Wide Horizons

Maya Shavit

Musica Sacra Nova

The 12th International Composers Competition

Richard Mailänder

Uniting Indonesia's Diversity Through the Church Choral Festival

Agastya Rama Listya

The Bach Choir - 140 Years of Music Making



▲ The Bach Choir, conducted by Sir David Willcocks

2016 is a very special year for The Bach Choir because it marks 140 years of music-making since the Choir's formation in 1876 by Otto Goldschmidt, who gave the first performance in this country of Bach's Mass in B minor.

The Bach Choir now is very different to the choir of 1876, which comprised the upper echelons of London society, with membership conferred by recommendation rather than open audition. Today at least 30% of the singing members are under 30, entry is by audition alone, and a student bursary programme allows young singers to be part of the Choir. The Choir's pioneering outreach programme, run by volunteer singing members, is now in its fifth year of sharing the joy of singing with children who might not otherwise have the opportunity.

So much has been achieved in 140 years; what remains constant, however, is the Choir's mission to perform choral works of excellence, and arguably the two greatest choral works of Bach – his Mass in B minor and the St Matthew Passion – are at the heart of our programming. Our anniversary celebrations will culminate in a performance of the Mass in Southbank Centre's Royal Festival Hall on Sunday 5 June 2016 at 7.30pm with soloists Susan Gritton, Iestyn Davies, Ed Lyon and Neal Davies, the outstanding period instrument ensemble Florilegium, and conductor David Hill, now in his 18th year as the Choir's Musical Director.

Central to the Choir's success was its Musical Director for 38 years, David Willcocks, who sadly passed away in September 2015 at the age of 95. To him we credit the Choir's transformation; under his leadership the Choir reached new levels of excellence. Soon after his appointment in 1960 he began to point the Choir in new directions by programming Honegger's King David and Howells' Hymnus Paradisi in his first season, and Delius's Sea Drift, Janáček's Glagolitic Mass and Fricker's Vision of Judgement in his second. Because of his connections and friendship with Benjamin Britten, the Bach Choir sang on the first Decca recording of the War Requiem – and this disc is still the seminal recording today. Many more recordings followed, including backing vocals for Marianne Faithful and the Rolling Stones. The Choir became much busier, responding to invitations and taking part in foreign tours, and started to perform outside London.

Sir David Willcocks' musical contribution was immeasurable and, as a special tribute, the Bach Choir is dedicating its performance of the St Matthew Passion on Sunday 20 March 2016 to his memory. The Choir's tradition of performing this work on Passion or Palm Sunday at the Royal Festival Hall dates back to 1930, and is a firm fixture in London's musical calendar. The Evangelist at this performance is Toby Spence, and Christ is sung by Matthew Best. Sophie Bevan, Jennifer Johnston, Nicky Spence and Brindley Sherratt, along with the Florilegium, are conducted by David Hill, with a ripieno choir of girls' voices drawn from schools in and around London.

Nick Cutts

Edited by Mirella Biagi, Italy/UK ●

• The ACDA International Conductors Exchange Program

Building International Bridges in Choral Music to Make the World a Better Place

“To inspire excellence in choral music by expanding our reach to create positive social change, foster community, and create opportunities for the next generation of choral leaders.”

Beyond the borders of the United States, 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, centers of choral music are emerging and continuously reinventing and challenging traditional notions of what choral music can look like and sound like. 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 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 program for emerging leaders from the U.S. and their international counterparts to interact with choruses and choral musicians from one another's respective countries.

Founded in 1959, the American Choral Directors Association has always advocated for excellence in choral music performance. The core of this idea is excellence through education, sharing, and the promotion of best practices. The very first ACDA Choral Journal announced the formal introduction of a choral music exchange program where ideas and teaching methods could be shared and discussed. In 1975, ACDA added to its list of official Purposes, the following: *To foster and promote international exchange programs involving performing groups, conductors, and composers.* The addition of this language into the canon of official objectives for the association marked a watershed moment in the US choral profession as it acknowledged the global community as a critical partner to foster cross-cultural dialogue and broaden artistic horizons.

Almost thirty years ago, ACDA embarked upon its first official international conductor exchange project with partner countries Germany, Sweden, Venezuela, and Argentina. This early project engaged some of the most well-known choral conductors from each country. Following these highly successful international exchanges, this program was not pursued for many years, although international relationships and collaborations continued in the US and abroad. However, these partnerships were localized to those conductors with the desire and means of creating a successful international experience. It would be many years before ACDA would prioritize this type of exchange program at the national level for its membership.

In 2010, upon the advice of ACDA Executive Director Dr. Tim Sharp, past national president Dr. Jerry McCoy led a renewed effort that established a new steering committee for an International Conductors Exchange Program to fulfill the official mandate of the 1975 ACDA Purpose. This ICEP Steering Committee was charged with the creation of a vision, a set of objectives, and a timeline for the implementation of this international initiative. The committee was composed of leadership representing all seven ACDA divisions and led by Dr. James Feiszli, Dr. Bruce Browne and Dr. Jerry McCoy. In 2012, Dr. T. J. Harper was appointed the national director for the ACDA International Conductors Exchange Program. Since the launch of this initiative in 2010, ACDA has planned and successfully executed international exchanges with Cuba in 2012, China in 2014, Sweden in 2015, and South Korea in 2016. 2017 will witness the most ambitious ICEP exchange to date with collaborations ranging from North America (Canada and the United States) to Central America (Costa Rica, Puerto Rico, and Mexico), and South America (Venezuela, Brazil, and Argentina).

The ACDA International Conductors Exchange Program is a one-to-one exchange of conductors from partner countries. This means that for every conductor selected to participate from one country, the identical number of conductors will be selected from the partner country. The selected ICEP Conducting Fellows will then participate in a professional residency lasting anywhere from seven to fourteen days. Each residency is designed to expose the Conducting Fellows to a broad view

Dr. T. J. Harper
conductor and
teacher

of the choral culture of the host country. In the US, Visiting International Conductors (VICs) coordinate their professional residencies with either an ACDA Division Conference (even years), or the ACDA National Conference (odd years, i.e. 2017 in Minneapolis, MN). Each ICEP Conducting Fellow is required to purchase their own round-trip airfare but the host country is responsible for all expenses related to housing, meals and transportation.

One of the most significant outcomes of this initiative is the impact felt by choral communities around the world long after the ICEP residency is completed. There are nearly 90 alumni from the ACDA International Conductors Exchange Program. Each ICEP Conducting Fellow represents hundreds of singers from their own local community and choral organizations. Additionally, each ICEP residency represents interaction, learning and cross-cultural exchange with thousands of singers from around the world. The relationships that are fostered through this program continue to build upon themselves and form fertile ground for the creation of new partnerships and collaborations beyond the original scope of this initiative.

ICEP Conducting Fellows are in essence goodwill ambassadors for the choral profession whose primary focus is simultaneously artistic and humanistic. On behalf of all of us in ACDA, these USA conductors are connecting every member of their own singing communities with their international partners. The influence of this program becomes exponential. As a result of these ACDA initial international residencies, ICEP alumni are creating new opportunities for collaboration and meaningful dialogue beyond the borders of the original exchange. Additionally, the ICEP alumni are beginning to work together to explore the ways in which people are using choral music to create positive social change, promote mental well-being, and foster community. Through the International Conductors Exchange Program and its related activities, our membership is provided numerous opportunities to directly engage with conductors, choirs, repertoire and choral traditions from around the world.

Edited by Karen Bradberry, Australia ●

Dr. T. J. Harper is Chair, Department of Music, Associate Professor of Music, and Director of Choral Activities at Providence College in Providence, Rhode Island, USA. He is also the Director of the ACDA International Conductors Exchange Program. Email: harper.tj@gmail.com



▲ Maestra Carmen Collado, ICEP 2012, Cuba



▲ US group in Sweden, ICEP 2015



▲ Dr. Nicole Lammartine & Professor Wu Lingfen, ICEP 2014

For Love and Life

One Year Since the Centenary of the Armenian Genocide, Armenian Choral Music Opens Wide Horizons



All pictures by Hakob Berberyan - © 2015

Impressions from 10 days with the young Armenian singers, and their Maestro Tigran Hekekyan.

Foreword

As an invited guest-conductor I was privileged to share a concert with Maestro Hekekyan and see the importance for the young Armenian generation of culture in general, and choral music in particular, through the eyes of the children.

The Beginning

My Armenian connections started with 'The Forty Days of Musa Dagh' by Franz Werfel which I read as a young girl. The book left deep marks on my soul. Armenia became more than a name of a country.

The first sounds of Armenian choral music came to my ears during the WSCM in Minneapolis. A young choir from Armenia with an amazing fresh sound and different repertoire, conducted by Tigran Hekekyan, caught my ears and my heart. The next step was an invitation for a master class in Jerusalem.

Tigran Hekekyan and Aarne Saluveer shared a week of work with 50 young Jewish and Arab singers. The repertoire was Armenian and Scandinavian. Great music by Armenian composers alongside a Scandinavian repertoire.

Armenian Genocide – The Centenary

As we approached the Centenary of the Armenian genocide, Maestro Hekekyan invited me to come and prepare a shared concert with his choir. So, in April 2015, I came to Armenia for 10 unforgettable days of work and concerts with the young Armenian singers. The concert programme had to relate to the week of events concerning the centenary of the genocide, so, following the name of the concert – **For Love and Life** –, the programme included songs and works expressing hope and

Maya Shavit
choral conductor and
teacher

prayers for peace and freedom. The week of events around the centenary united the whole community. It was in the air and visiting the memorial monument two days later the involvement of the Armenian people was loud and clear: they came from all over the country, with children, to add flowers to the ever-growing pile around bunched the everlasting fire.

The Choir

The children in the choir are young but very professional. Their ability to learn new material comes with a true enthusiasm to be as good as possible, expressing respect for the professional team in front of them, their own Maestro, the pianist, the assistant conductors and any artist coming to work with them. I brought a different use of the space to our work, as well as experiments with the sound and other ideas that were new to the children, and the response was amazing. I called them 'Children from another star...'

There was a lot of Hebrew text to study, but the choir knew it all by heart when I arrived. Scores were only used for the musical markings during: dynamics, tempo, phrasing, expression etc.

A song like 'As Clay in the Potter's Hand' by Yoni Rechter, which also required learning complex movements – was taught by my daughter Vered Shavit and the children loved working with her. (Photo of the song no. 437). All the Hebrew was perfectly pronounced, so it was easy to work on the full meaning of the songs and all the musical aspects.

Tigran Hekekyan

Needless to say, Maestro Hekekyan is one of the most important, highly appreciated figures in the Armenian culture. He is a true 'workaholic' who cares about the long lines as well as for the individual child who needs some extra attention. His conducting is sweeping singers and listeners alike and the choir responds with total devotion. Just look at their faces!

The Armenian Spirit

Through the eyes of a short-time visitor like me, many symbols represent the Armenian spirit: the preservation of early Christianity, the invention of the Armenian alphabet, the aesthetic principals and beauty which comes out very strongly in Yerevan with its gardens, sculptures and spacious public places. And there is Ararat, the majestic snow-covered mountain, which on a clear day you can see 'for ever'. It carries stories, legends and longing for times when the mountain was on the Armenian border. The Genocide is the strongest of all, but now, 100 years later, the Armenian people can look forward with a spirit based on their strong culture. In music, the long line of composers bringing to life folk legends, traditions and innovations, makes the Armenian choral scenery a very bright one. 'Classical' composers like Mashtots, Komitas and Robert Petrosian are the basic bricks of Armenian choral music. At the same time, the younger generation of composers is very active, adding a rich and diverse repertoire. In this list you can find David Haladjian, Myrzoyan, Edgar Hovhannisyanyan, Arthur Aharonyan, Stepan Shakaryan, Ervand Erkanyan, Svetlana Aleksanyan and Vahram Sargsyan.

The Concert: For Love and Life

It was a joint concert, woven carefully by the Maestro, from Orlando di Lasso to Nancy Telfer, from a Ladino song to Haladjian, from Yoni Rechter to Sting and from English to Armenian, Latin, Hebrew... The children were the heart and soul of the concert, like clay in our hands. (Photo 230)



Erebuni Yerevan

Երեւան դարձած իմ Էրեբունի

'My ancient Erebuni, you became Yerevan'

This patriotic song by **Edgar Hovhannessian** is loved by both the young and the old. It was the encore piece of the concert. For this song the young choir in white and yellow joined the performing choir on stage. The first chord of the piano stirred excited whispering all around the hall. The eyes of the singers were shining and the emotions filled the air. Maestro Hekekyan pulled me to the centre of stage to take the last verse, with a surprising joint conducting of the ending. The audience, on its feet, joined in the last few lines with great excitement. (photo 520)

The end of this concert represented the Armenian spirit for me. This is beyond the Genocide, this is for the future, for the young generation.

When I came home, I sent a few words to the children:

'You may be young, but your hearts and souls shine through your singing – as clear as running water, as bright as stars, as fresh as the morning dew, but as loud and strong as the Armenian people.'

Thanks must be given to the supporting circle of musical/pedagogical staff:

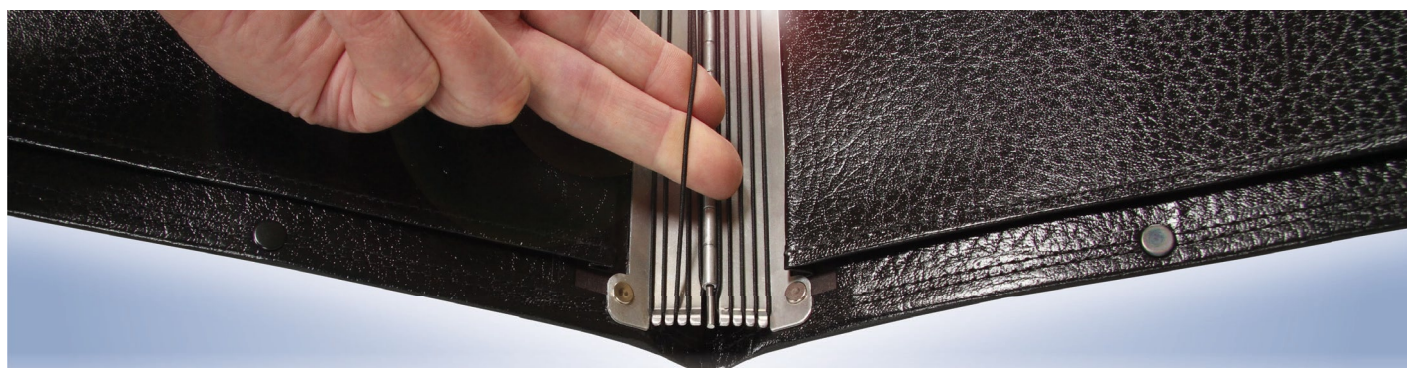
Marine Margaryan - the incredible pianist, Marine Avetisyan and Manuel Ohanyan - the assistant choirmasters, who make sure that this special diamond will continue to spread its shining message of love, beauty and peace, all over the world.

Born in Kibbutz Maa'barot, Israel, **Maya Shavit** studied at the Music Teachers College in Tel-Aviv and is a Graduate of the Musicology Department of Tel-Aviv University. She studied Choral Conducting in Israel under Maestro Gary Bertini and at the Guildhall School of Music in London with Maestro John Alldis. She is the founder and musical director of the Efroni Girls' Choir from 1981 to 2013. The choir has been acclaimed international level through concert tours in Europe. Maya is the initiator of many Jewish-Arab choral activities, aiming at building bridges between the cultures: Maya Shavit was a Chair-member of the Hallel, Israel choral organisation (2002-2008), and was a board member of IFCM, International Federation for Choral Music (2005-2011). Email: efronichoir@gmail.com



Edited by Mirella Biagi, Italy/UK ●

Announcement



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▲ The Trinity College refectory

Richard Mailänder
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▲ The jury and the organizing committee at the end of the adjudicating process

The composer Paweł Łukaszewski, currently a professor of composition at the Chopin Conservatory in Warsaw, first conceived the idea of a composer's competition while he was a student at the Tchaikovsky Conservatory. He was eventually able to realize the competition in connection with the *Gaude Mater Festival* in Czystochowa, one of the most important cultural festivals in Poland. Due to its great success there, the competition was expanded internationally in 2005. For some years now, the Archbishopric of Cologne, Germany, has participated in this competition, as well as in the *Gaude Mater Festival* and the Musica Sacra Association Warsaw. The 'Freundeskreis der Abtei Brauweiler', Germany, has taken part for the past two years.

So what kind of competition is this? It is directed to young composers up to the age of 35, who enjoy and are interested in writing a *cappella* choral works with a Latin text. These composers find the competition to be a forum for writing artistically and technically demanding works. Young composers find not only the possibility of winning a cash prize attractive but also of having their works performed in several countries (at least this applies to the first-prize winner). The premiere is held alternately in Czystochowa, Poland or Cologne-Brauweiler, Germany, with additional performances in Gdansk and Vilnius, and in Cambridge by the Trinity College Choir. Furthermore, one of these concerts is recorded for radio broadcasting; in recent years, this was done by the WDR in Cologne. Also of interest to composers, the work's premiere is sung by internationally renowned choirs like the Polish Chamber Choir (Gdańsk, Poland), the Jauna Muzika Vilnius Municipal Choir (Lithuania) or, this year, the Kamerchor Riga (Latvia).

In addition, the prize-winning works of this competition have been published since 2015 by Schott Musikverlag Mainz in its 'Distinguished Choral Music' series.

Composers as well as choir directors are represented in the jury. The 2016 international jury consisted of the following individuals:

- Andrea Angelini - Italy
- Vaclovas Augustinas - Lithuania
- Marian Borkowski, Jan Łukaszewski - Poland
- Stephen Layton - England
- Jaakko Mäntyjärvi - Finland
- Don Vincenzo de Gregorio - Italy

This was the first year that Don Vincenzo De Gregorio, Director of the Pontifical Institute of Sacred Music, took part on the jury. In 2017 the jury will meet at that Institute in Rome; its involvement further accentuates the degree of international co-operation in this competition.

In 2016, Trinity College invited the jury to meet in Cambridge. As always, there were lively discussions on the composers' musical ideas, the technical realization of those ideas and, of course especially significant from a choir leader's point of view, the difficulty of the works. There is no doubt that the prize-

winning works are not easy to perform. A well-trained amateur choir, sometimes even a professional one, is required to perform them. Nonetheless, it seems important for composers working at such an artistic level to keep actual practice in mind so that the gap between real choirs' performance abilities and an avant-garde composition does not become too wide. It can be clearly seen that most of the composers who send their works to the organization are familiar with the requirements of writing music for choirs, a familiarity which some composers, even those at the university level, often lack. It is important to support and promote these young composers so they do not lose courage but continue writing with great enthusiasm for choirs, who in turn will take pleasure in performing their works.

At the same time, this is a competition in which young composers can look into theological texts with Christian content. It is remarkable that some composers choose very special, individual texts while others use standards like *Miserere*, *Stabat mater*, *Dies irae*, *Kyrie*, *Sanctus*, *Agnus Dei*, *Pater Noster*, *Ave Maria* or a psalm. On the other hand, the works also show that not all composers are really familiar with the Latin language.

This year's prize winners are:

1. Szymon Godziemba-Trytek (Poland) for *Beatus Vir*
2. Aleksandra Chmielewska (Poland) for *Veni Emmanuel*
3. Francisco José Carbonell Matarredona (Spain/USA) for *O Magnum Mysterium*

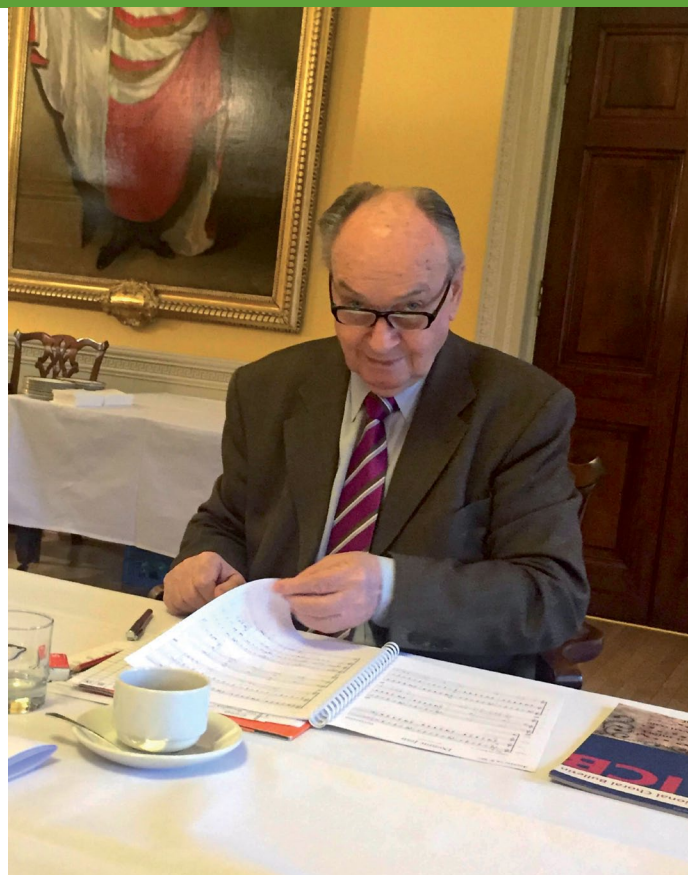
A total of 30 composers from 8 countries took part in the competition in 2016. Unfortunately, 10 more works arrived after the jury met, so in fact there were 40 total entrants.

The competition will take place again in 2017. For further information please see the competition's web site: www.musicasacranova.com

Edited by Anita Shaperd, USA ●

Richard Mailänder (*1958) studied sacred music, musicology and history in Cologne, Germany. From 1975 until 1987 he worked as a church musician. He then moved to the Department of Church Music in the Archbishopric of Cologne, where he was appointed Musical Director for Sacred Music in 2006. In 2014 he was appointed honorary professor at the conservatory of Cologne, where he had been teaching since 2000. He is (co-) editor of many publications with a focus on music for choirs. In 1986 Mr. Mailänder founded the 'Figuralchor Koeln', with whom he has performed many important classical works for mixed choir as well as works written specifically for that choir by renowned contemporary composers.

Email: richard.mailaender@erzbistum-koeln.de



▲ Marian Borkowski, composer and one of the members of the jury



▲ Stephen Layton and Vaclovas Augustinas, members of the jury

Uniting Indonesia's Diversity Through the Church Choral Festival



The Church Choral Festival and the City of Ambon

Indonesia may be the only country in the world that regularly holds a national church choir festival sponsored by its own central government. Indonesia's national church choral festival, known as *Pesta Paduan Suara Gerejawi* or *Pesparawi*, is the final round for 34 winners representing 34 provinces, in which they compete in 12 categories and for an all-round winning title. These 12 categories are Children's Choirs, Youth Choirs, Female Choirs, Male Choirs, Adult Mixed Choirs, Vocal Groups, Christian Pop Music, Ethnic, Children's Solo, and Youth Solo. *Pesparawi* is an official programme that is held every three years by the Ministry of Religious Affairs, under the Directorate-General of Christian Community Affairs and the National *Pesparawi* Development Programme. The holding of this festival has two aims: 1) to strengthen the ties between the 30 million Indonesian Christians through choral singing; and 2) to be the means by which church choirs improve their overall quality, particularly at national level. The first festival was held in 1986 in Jakarta. Since then, the host of *Pesparawi* has changed from one province to another in order to give the same opportunity to all the provinces in Indonesia.

It was not a coincidence that Ambon was appointed as the host of the XI National *Pesparawi*. Ambon is the capital city of Maluku Province and experienced several severe social conflicts from the end of the 1990s until the early 2000s. These religion-based conflicts not only damaged the city's infrastructure and public facilities, but also the interfaith social relations that had been established for ages. Religious tolerance, which was built through the *pela gandong* principle – the formal creation of family ties between two different kingdoms or counties – was completely shattered within years.

The courage of Maluku Province in proposing Ambon as the host of the XI National *Pesparawi* was in showing the public that the situation in Maluku, particularly in Ambon, has been brought back to normal. It was therefore not surprising that the national organiser chose Psalm 133:1 "How good and pleasant it is when God's people live together in unity!" as the theme of the festival. The theme clearly describes the current situation in Maluku as being more peaceful and tolerant. Ambon displayed its serious efforts in hosting the event by involving all the components of the community: the local government, the private sectors, the army, the police force, and the Moslem, Hindu, and Buddhist communities.

Agastya Rama Listya
choral conductor and
composer

The 8-day festival (4-11 October 2015) was festive and peaceful. All contingents were very impressed with the hospitality of the Ambon residents during the festival. The warmth and sincerity expressed by almost all Ambon residents have changed the image of Ambon as a hostile city into a city that is not only beautiful in its nature, but also in its residents.

The Organisation of the Festival

In the closing ceremony of the XI National Pesparawi, Maluku as the host was awarded with the all-round winning title, beating its closest competitor, the West Papua Province. Maluku won in three categories: Male Choirs, 7-9 year-olds Children's Solo, and Christian Pop. West Papua Province as the second place all-round winner also won three categories: Female Choirs, Youth Choirs, and 10-13 year-olds Youth Solo.

Uniting Diversity through the National Pesparawi

Music (in this case, choral music) has proven to be an effective means of uniting different ethnic or religious groups. Differences melt as the music plays. A marching band whose members consisted of students from a local public senior high *madrasa* (an Islamic school), Madrasah Aliyah Negeri I Ambon, performed during the opening ceremony. A group of participants wearing the hijab was sighted in the parade of contingents before the President of Indonesia, who opened the festival. Competition venues were not only filled with members of the Christian community, but also with members of other religious communities. It seems that such togetherness could only be achieved through musical performance. Choral music may be considered then as an interreligious, interracial, and intergroup artistic phenomenon.

The attempts and efforts to restore the unity in diversity in Ambon were successfully executed through the XI National Pesparawi. If diversity in the past was united through the principle of *pela gandong*, Ambon has now transformed its diversity through musical events. A huge display bearing the motto "Ambon, the City of Music" at its airport seems to restate strongly that the new Ambon is the more musical Ambon.

In the future, the International Federation for Choral Music could contribute more to creating world peace through choral singing. Choral music might be regarded as an effective way to unite people with different religious, ethnic and political backgrounds. Its ability to soften people's hearts has enabled music, including choral music, to participate more effectively in the creation of a more peaceful and hopeful world. The XI National Pesparawi in Ambon was just an exemplar of the use of choral music in embracing people from different cultural and religious backgrounds.

Edited by Karen Bradberry, Australia ●



Agastya Rama Listya obtained his Bachelor's degree in music theory and composition from the Indonesian Institute of Arts in Yogyakarta. He received a Master's degree in sacred music and choral conducting from Luther Seminary and St. Olaf College, Minnesota, in the U.S. In the meantime, Agastya has been completing his Doctoral degree in ethnomusicology at Otago University in New Zealand. Agastya was the founder and conductor of the Lentera Kasih vocal ensemble and the Satya Wacana Vocal Consort. Besides being active as a choral conductor, Agastya is a choral music composer. Email: agastya123@yahoo.com





▲ Latvian Voices at La Fabbrica del Canto 2013

CHORAL TECHNIQUE

The Voice in Nature and in Man
Giacomo Monica

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

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

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The Voice in Nature and in Man



1. The Harmonious Aesthetic Beauty

A possible dialogue between the sounds of the stones (voice of nature) and the human voice (in the choir)

The question arises spontaneously: Why talk about a sculpture in a music-focused magazine such as the ICB, which deals with various genres, styles, and subsequent interpretations and performance practices? Why talk about sculpture in a magazine that uniquely deals with rediscovering composers and unknown or infrequently performed—but still important—compositions, or that faces issues related to instruments, choirs, voice, and the relevant techniques of support?

If the essence of everything (in a broader sense) is the voice, and the voice is sound, then one can also question the origin of the sound: how it was born, from which material it is released, what characteristics it has, what the resonant areas are, what its expressive power is, and so on ...

With the sonorous-sculptures by Pinuccio Sciola, one enters an ancestral dimension, magical but real at the same time, in which one understands very well the concept, fundamental to every musician, that sound comes from silence. Just like that, as if through an association of ideas, our mind takes us back to the title of the technical choral book by Fosco Corti, “Breath is Already Singing,” or to the writings of Y. Menuhin, “Music and Interior Life.”

Sound has existed since the primordial era, before existing in man’s vocal cords. It existed in the stone before the birth of light ... (so says the sculptor). It is wonderful, and not utopian, to think that the voice exists in everything—in humans as well as in stones—and that this is the secret soul of mystery. When not trapped or suffocated, but, on the contrary, made free, sound of any given nature engages us in dialogue.

Giacomo Monica
choir director and teacher



It is not inconceivable for contemporary composers, whose innovative languages are continually improving exploration, to find meaning not only in Pinuccio Sciola's sculptures as "sound furniture," but as a significant form of primary language. This language can be explicated in a direct way and becomes a dialogue between the *element* nature-stone and the *man* singing-voice-sound.

Being able to unify the arts and breaking the mental barriers that are easily interposed and prevent the passage from one discipline to another, means making a small step forward in the understanding of the art itself. In this case, this means making sure that polyphony and litophony (voice-stone) are complementary and compensatory to each other, as is normally the case between acting and singing.

The voice between nature and man, between breath and song, between matter and soul, between technique and art—this voice remains the essence of everything.

2. The Meaning of the compositional Research in Dialogue with the Voice

How to interpret and play the sculptures

This is why, in my opinion, one should not claim to invent a composition with the sonorous-sculptures by Pinuccio Sciola (different musicians have been trying to write and experiment to this end); these are living sculptures that you must know how to interpret in the true sense of the word. Each of them speaks a different language in relation to the physical properties of sound (pitch, intensity, timbre), in relation to the shape, size, weight, spaces, and calibre of the stone strings, in relation to the depth of the cuts and to the type of stress.

The composition is already inside the stone, which speaks its own language. Everything has a specific starting code that can be used for expressive purposes. In the matrix there is already a predetermined skeleton that suggests those interpretative solutions on the condition that there is the desire to pursue a deep and meditative listening, in order to better bring out the sound and propose it again. Centuries of history have given us wonderful sculptures in three dimensions that still enchant us today; also, in a past very close to us, other artists were measured by moving sculptures creating four dimensions. Some, with sculptures that produce mechanical noises, fall within the field of experimentation five dimensions. Pinuccio Sciola went beyond this, creating a six-dimensional sculpture that enchants because the stone sings.

The absence of barriers between the vibrations of the rock and the vibrations of the vocal cords becomes obvious in the study of the composition, so that research is explicit regarding this concept of exchange and compensation. The "freeze" sound of the human voice counteracts these sounds liberated from the stone in a continuous bounce-back between the sung word and the sound. The voice of nature, in exact correspondence with the human voice, creates a sort of primordial symbiosis that can become awoken and animated.

After the sculptor's hand has created the artwork in limestone or basalt, it remains for the musician to complete the delicate task of interpreting what emerges, allowing the sculptures to communicate among themselves or join the human voice. Communicating the beauty of this new expressive resource is of profound interest to me—not for simplistic and superficial reasons, and not in order to surprise or worse, for dramatic effect; but for insight into the pulse of a new dimension that has more value and represents the essence of a language not only formal and aesthetic, but above all, alive, edgy, ethereal and vibrant.

3. Two compositional Examples

SOUND PROFILES (with text by Yehudi Menuhin)

Concatenation of sounds in their mystical colour

Lasting about 4 minutes

From the limestone sculptures emerge monodic lines, as short Gregorian sequences, in succession, whose pitch is the random result, linked both to the cut of the material desired in terms of shape, of aesthetics, of depth and thickness by the sculptor, and to the conformation of matter for its more or less compressed and sedimented cells. The sonic soul of the matter, with its uniqueness (each sculpture contains a sort of genetic code, with musical notes, unique and unchangeable), imposes itself, with its strengths and limitations, on the musician looking for a creative path. The litho strings solicited emit tones, sound, colours, and atmospheres to the limit of hearing, which may float in silence and speak to us.

And it is from silence that the sound is generated and arrives. The structure of the piece consists of four short periods (played with a bow on one sculpture and flowered with complementary sounds of reflection obtained from other sculptures) all preceded by a short reading on the value of silence, a result of the reflection of the great violinist, interpreter and teacher Yehudi Menuhin.

The value of silence (from “Music and inner life”)

Yehudi Menuhin

Silence. Asking a musician to say something which is apparently the opposite of what it represents may seem absurd, or at least paradoxical. But let me try to explain what the silence means to me as a musician.

This church so beautifully offers an example of peace and allows us to carefully explore the profound meaning of this word. Is silence not “the very essence of what we hope, of everything that has not yet been fulfilled”? In this terribly crowded world, silence became absence, an emptiness we try to fill with our small talk rather than with real substance, with something deeper, for example with faith. What is unfulfilled? Is it not a sweet, small voice that we can no longer perceive in the terrible noise that filled our lives?

The silence is calmness, not emptiness; it is clarity but not absence of colour; it is rhythm like that one expressed by a healthy heart; it is the foundation of every thought, of true creativity. From silence comes all that lives and remains; whoever keeps the silence inside may impassively face the outer noise because silence connects us to the universe, to the infinite. It is the very root of existence and gives balance to life. The silence is tangible and intangible at the same time, and it is in this sense that I dare to call it *music*.

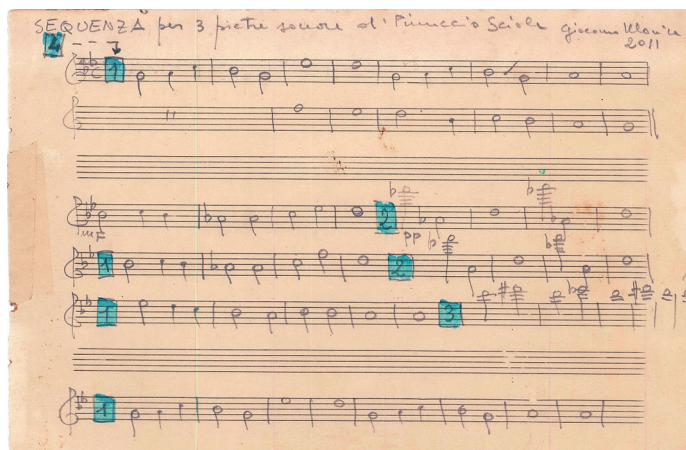
AVE MARIS STELLA

Composition in which the human voice interacts with the sounds of nature

for sculptures, voice and choir

Lasting about 5 minutes

The sonorous-sculptures interact with the human voice and overlap moments in which a kind of archaic counterpoint is created for two voices. Nature-man, matter-spirit, silence-sound, in a junction between the tangible and the abstract. The religious text on the purity of Mary, Star of the Sea, accompanies and plays all those sounds that the limestone, born of water, return to liquid form to echo and to sing according to nature.



4. Aspects of Teaching and Learning

Discovering and feeling the matter with different eyes

For every child, finding that sound is inside all elements of nature, and therefore also inside the stone (which by definition is classified among the cold elements, static, inert, and lifeless), is an immense joy that brings absolute amazement; the child remains silent in the face of a stone that speaks, sings, and tells ... that wants to talk to him.

How important is it for a child to understand that sound comes from silence?

And that is not easy to listen to the silence?

But stones also suggest this.

Every child can use their own hands and sense of touch to caress, rub, beat, and play Pinuccio Sciola sculptures and immediately empathize. Every child can play with the stones so as to find many positive outlets for their sensitivity and curiosity. Curiosity is very significant because it signifies intellectual growth.

Every child who discovers the aesthetic and harmonious beauty, refined and delicate, approaches the art, concretely discovering its intrinsic characteristics and realizing that the arts are linked to one another. Dance, for example, is linked to sound and movement.



Calder's sculptures of leaves, light and suspended, are linked to sound as well, as are Tinguley or Munari's sculptures, deliberately focused on the noise caused by movement. Then, progressing further chronologically, we come to the Bertoia sculptures that, when touched, trigger clusters of deafening sounds.

However, the child realizes that Sciola's sonorous-sculptures are not ordinary objects, but living things that belong to him and that contain a sonorous soul kept inside the stone.

Playing a sculpture is also a very wonderful opportunity to get closer to the magical world of music. The child begins to understand, to see, and hear the matter in a different way, their careful ears and mind prepared for an active but amusing lesson. It's amusing to think that the sculpture can be turned into a game.

Link and Videos

SOUND PROFILES

<http://bit.ly/1QW1LX3>

AVE MARIS STELLA

<http://bit.ly/1M0wEN0>

Edited by Nina De Palma, USA ●

Giacomo Monica studied music at the Parma Conservatory of Music, graduating in violin with honours and distinction; he then studied at the Accademia Chigiana in Siena with Salvatore Accardo. He is a professor of violin at the Conservatory 'Boito' in Parma. Since the 70s, he has also devoted himself to choral music and to ethnomusicology research, speaking at national conferences on folk music, and participating in the juries of many international competitions. Systematically, he takes courses for young singers and choir directors. In 1978, he founded the Coro Montecastello, mixed voices, for which he wrote the pieces that make up the repertoire and with which he carries out regular choral activities. In 2008, he received the prestigious "Premio Caravaggio" for his attention to and appreciation of the folk song through the ethnomusicology research and choral arrangements. Recently, finding himself quite interested in the sonorities enclosed in Pinuccio Sciola's sculptures, he studied, in a rigorous way, new expressive paths in dialogue with the voice. Email: giacomomonica.3@gmail.com



AVE MARIS STELLA

Musica di: Giacomo Monica
su tre sculture sonore di Pinuccio Sciola

con la massima libertà di tempo

Introduzione solo scultura

con fluidità nel gesto

Brezza sonora

suoni liquidi

Solista
(voce scoperta)

A - ve - ma - ris - stel - la De - i Ma - ter al - ma a - tque sem - per vir - go fe - lix coe - li por - ta.

Solista
I Strofa

A - ve Ma - ris - Stella De - i Ma - ter Al - ma Al - tque sem - per vir - go Fe - lix coe - li por - ta.

Sculture Sonore

Coro Femminile
II Strofa

So - mens il - lud a - ve Ga - bri - e - lis o - re Fun - da nos in pa - ce Mu - tans He - vae no - men

III Strofa

Solve vin - cla - re - is pro - fer lu - men ce - cis ma - la no - stra pel - le bo - na cun - cta po - sce

Solista

A - ve - ma - ris - stel - la De - i Ma - ter al - ma a - tque sem - per vir - go fe - lix - coe - li por - ta.

IV Strofa

Mo - stra te - esse Ma - trem sum - mat per - te pre - ces Qui pro no - bis na - tus tu - lit es - se tu - us.

Coro maschile
V Strofa

Vir - go sin - gu - la - ris in - ter o - mnes mi - tis nos cul - pis so - lu - tos mi - tes fac - et ca - stos.

VI Strofa

Vi - tam prae - stam - pu - ram i - ter pa - ra - tu - tum Ut vi - den - tes Je - sum sem - per col - le - te - mur.

C O R O
VII Strofa

Sit la - us De - o Pa - tris sum - mo Chri - sto de - cus Spi - ri - tu - i san - cto tri - bus ho - nor u - nus. A - men.

Sit la - us De - o Pa - tris sum - mo Chri - sto de - cus Spi - ri - tu - i san - cto tri - bus ho - nor u - nus. A - men.

Coda

0 introduzione solo scultura
1 - Solista
Ave Maris stella...

1b - Solista
Ave maris stella,
Dei mater alma
atque semper Virgo,
felix coeli porta.

2 - Coro femminile
Sumens illud ave
Gabrielis ore,
funda nos in pace,
mutans Hevae nomen.

3 - Coro femminile
Solve vincla reis,
profer lumen caecis,
mala nostra pelle,
bona cuncta posce.

1 - Solista
Ave Maris stella...

4 - Solista
Mostra te esse matrem,
sumat per te preces
qui pro nobis natus
tulit esse tuus.

5 - Coro maschile
Virgo singularis
inter omnes mitis
nos culpis solutos
mites fac, et castos

6 - Coro maschile
Vitam praestam puram,
iter para tutum
ut videntes Jesum
semper collaetamur.

7 - Coro: TUTTI
Sit laus Deo Patris,
summo Christo decus
Spiritus sancto,
tribus honor unus.

Amen!



▲ Young women of the Embera ethnicity

Repertoire

Five Songs Embera-Chami and Three Poems
An Analysis of Two Pieces of Contemporary Colombian Choral Music
Jhonnier Ochoa

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

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

Email: aangelini@ifcm.net

Five Songs Embera-Chami and Three Poems

An Analysis of Two Pieces of Contemporary Colombian Choral Music



49

▲ Indigenous musicians of the Embera-Chami people

Jhonnier Ochoa ►

Five Songs Embera-Chami (2013)

A repertoire of songs for mixed choir adapted from the indigenous music of the Embera-Chami people (Cristanía - Antioquia, Colombia) which form the basis for five pieces of music arranged by the composer Felipe Tovar. The themes of the songs selected for this repertoire reference various forms of musical expression that are part of the indigenous community's cultural heritage and include, amongst others: spiritual songs, festive songs and love songs.

1. **Êbêrá Ûêrá Dau Pâima** (Black-eyed Embera woman). The song refers to the female custom of leaving the community in search of her future spouse, dividing its focus between admiration for the woman who prevails and the distrust awakened among the outsiders.
2. **Chi saupa pono?** (Do you know this flower?) - The song of the jungle spirits. This piece is based on a sung legend which tells of the *dojura* or 'spirits of the river', in which a mother continually questions her 'little daughter' (*káuचेке*) about a flower that grows on the river bank.
3. **Tila, Tila** (Tila - a female Embera name), a love song. A man invites a woman to move down stream with him after taking her as his wife. The song describes the traditional way in which the Embera disperse their dwellings along the banks of the rivers, in this way forming new family units.
4. **Ituade Choroma** (The Festival of the Great Drink), a song of drunkenness. A song linked to the harvest season for corn.
5. **Copâre Balbinito**, a song of drunkenness. A festive song in which Embera women provocatively and insistently beg their husbands to feed them *chicha* - a fermented corn-based alcoholic beverage.

Analysis

ORGANOLOGY: Mixed choir (soprano, alto, tenor, bass)

APPROXIMATE DURATION: 22'

FORM

The formal structure of the piece clearly remains in constant harmony with its lyrical content throughout; similarly, the composer seeks to reproduce the most important musical material or melody lines taken from the original songs.



Jhonnier Ochoa
composer and lecturer
on music theory

- *First movement*: composed within a classic ternary form. (ABA)
- *Second movement*: divided into six parts of similar length which correspond to the structure and poetical expression of the lyrics.
- *Third movement*: as with the first movement, it adheres to a ternary form in which each part is of a similar length, whilst the end features a coda.
- *Fourth movement*: the formal structure features two extensive sections: the first, subdivided into subsections; and the second which presents contrasting changes in tempo and texture.
- *Fifth movement*: maintains its unity through continual reiteration of the same melodic phrase.

TEMPO AND METER

Changes in tempo and the subdivision of the beat remain for the most part closely related to the formal structure; similarly, changes in meter and the use of syncopé coincide with the agogic accents in the lyrics.

MELODY

The traditional songs are clearly represented and feature repeatedly, standing as both the point of focus and the point of initiation for the movements. In terms of the original language of the melodies, the songs which feature in movements 1 and 4 provide the context within which the tone is set, whereas songs which feature in movements 2, 3 and 5 provide the mode; nevertheless, the harmonic structures which are formed between principal and subsidiary melodies, or the construction of resonant blocks of sound, generate tones associated with other languages, such as politonalism, pandiatonicism, modalism and extended tonalism.

HARMONIC PROCESSES

- *First movement*: the first section is based on triadic, diatonic and broken block chords in the scale of D major; these chords are embellished through the use of chromatic or diatonic accents that generally speaking do not distort chord tones based on conventional triad chords; chords resulting from the use of the Phrygian mode can also be heard.
- *Second movement*: composed based on two tonics: one in C minor and the other in G major. The harmonic structure of this movement can be perceived to be tonal-functional with non-modulating chromaticisms generated by mixed tones in which the tone's chord unanticipatedly changes its quality from major to minor and vice versa.
- *Third movement*: made up of triads taken from the Doric and Mixolydian modes. The central section (cc. 17-31) has no clearly defined harmonic centre, as the harmonic and melodic material is constructed based on a symmetrical scale or mode of limited transposition. It should be pointed out that this section lends a different harmonic colour to the piece, since the chords are often created using seconds, fourths, and on rare occasions, thirds.
- *Fourth movement*: in the key of G major; there is recurrent use of triads with tonal function, as well as the presence of dominant chords which have undergone chromatic alteration. Moreover, there is the potential within the movement for solutions other than those provided by the use of dominant chords. The use of altered dominant chords allows the true tone of the augmented chords to be heard.
- *Fifth movement*: here the composer returns to the central axis of the piece, in this way giving it an overall sense of unity. The introduction is based on augmented chords and a section that commences in C.8 and concludes in C.22 and is elaborated based on principles of 16th century counterpoint. Towards its end, the movement reintroduces the harmonic material of the first movement.

TEXTURES

- *First movement*: Changes in texture are introduced within the formal structure. For example, the first section is choral, whereas the second is noticeably counterpoint.
- *Second movement*: this homophonic texture is predominantly homorhythmic and largely features block chords.
- *Third movement*: a choral movement, featuring a melodic configuration shaped by whole tones, accents and chordal notes.
- *Fourth movement*: dominated by block chords as well as a homorhythm.
- *Fifth movement*: in contrast to preceding movements, this movement presents counterpoint textures throughout; whereas its close features block chords in support of the homorhythm.

NOTATION

Conventional, including some passages which are successful in producing sound effects, bringing contrast to the piece. An exception in this respect is the passage in C.12 in the second movement: at this point the male voices sing in aleatoric rhythms which produce a resonant effect that provides backing for the remaining voices.

PITCH

The fifth movement includes a passage in which there is a noticeable change in colour; the soprano soloist is required to alter her technical approach in order to sing a passage with an open throat, in this way mirroring the singing style of the original song. Nevertheless, the remaining voices continue in the renaissance polyphonic style, thus creating an overtone.

Three Poems (2012) Composer Freddy Ochoa

Each movement recreates a distinct ambience which evokes a natural event. The piece makes use of onomatopoeia and body sounds in order to imitate the sounds of nature, such as the calling of birds, frogs and insects. The sound of the wind, the rain and claps of thunder, amongst others, are also imitated.

- 1. Night in the forest.** Evokes the tranquil landscape of a humid forest at night. The effect of the voices is to imitate the sound of the raindrops, the whistle of the wind in the trees and the calls of nocturnal birds, the frogs and the insects.
- 2. Storm.** The movement begins with a number of wails which imply a sense of unease. The sounds of anxious birds, as well as other sounds, echo in the night; suddenly, a loud clap of thunder breaks the night's silence, unleashing a storm. The movement draws to a close as calm returns and the rain begins to subside.
- 3. Rising sun.** A tone cluster, made up of eight sounds, marks the rising of the sun on the horizon: the beginning of a new day. The sound of a swarm of bees calmly flying by as the storm reaches its end is imitated by female voices.

Analysis

ORGANOLOGY: Mixed choir (Soprano, alto, tenor, bass)

APPROXIMATE DURATION: 15'

FORM

- *First movement:* made up of six separate sections, marked by changes in colour and structure as dictated by the verses of the poetry.
- *Second movement:* divided into six sections as marked by sudden changes in texture, dynamics and rhythmic pattern.
- *Third movement:* made up of five sections divided clearly by changes in the texture and harmonic density.

TEMPO AND METER

As with the first movement, there is a noticeable connection between the meter and the accentuations of the text. In the second movement, the changes in time, as well as its rhythmic articulation, emphasize the energetic style of the poem.

MELODY

The melodic motion is in keeping with the chords or blocks of sound, as opposed to the individual motion of the voices. Nevertheless, the lines remain static and within a limited range as a result of the piece's focus on diatonic clusters.

HARMONIC PROCESSES

Modes, pentatonics and pandiantonics are the dominant harmonic resources used in the piece. The vertical structures comply with diatonic, and on occasion, chromatic clusters but predominately express themselves through the use of modes. They are also formed based on major and minor seventh and ninth chords. The form of the piece exhibits changes in texture, dynamics and rhythm.

- *First movement:* Harmonic complementarity is a constant feature of the movement, which in producing fifth chords, gives it a diatonic Lydian mode in D minor. The mode is largely a result of the presence of some non-diatonic notes.
- *Second movement:* centred on the note C, upon which harmonies are formed, most often in minor tones.
- *Third movement:* centred on F, and as with the other movements, featuring modal shifts in the same or neighbouring tones.

TEXTURES

The texture of the piece is predominantly homorhythmic, where the homorhythm can be identified in two ways: firstly, as the product of the combination of sounds that make up diatonic clusters, thus resulting in ethereal, volatile and minimalist colours. Secondly, it results from the motion of diatonic block chords that move homorhythmically.

PITCH RESOURCES

The harmonic density achieved in the piece results from the composition of the first movement in eight voices, as well as the continual use of *divisi* in the remaining two movements. Such harmonic density results in diatonic clusters or triadic structures which cover ranges of more than two octaves. The piece also features effects produced by vocal sounds, whistles and clapping, amongst others; although such effects do not require advanced vocal techniques (given the conventional way in which they are produced), they create resonant ambiances that give the piece exotic tones and, above all, serve as literal representations of the images evoked by the titles of each movement. The way in which the piece builds musical textures, as well as its resonant effects, are both suggestions that it has been strongly influenced by North American composers Eric Whitacre, Paul Helley and Morten Lauridsen.



▲ Embera-Chami children singing

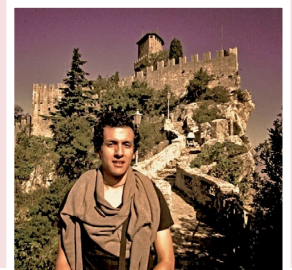
Music Scores (Embera Songs)

- Freddy Ochoa - Night in the Forest: <https://goo.gl/JncqW4>
- Freddy Ochoa - Storm: <https://goo.gl/yrbldZ>
- Felipe Tovar-Henao - Cinco Cantos Embera-Chamí: <https://goo.gl/ybbiLq>

Music Audio (Embera Songs)

- Chi saupa pono?: <https://goo.gl/iRDoLc>
- Compadre Balbinito: <https://goo.gl/0063cX>
- Ebera Uera Dau Paima: <https://goo.gl/bGN3Oj>
- Ituade Choroma: <https://goo.gl/2tQ4uV>
- Night in the Forest: <https://goo.gl/oMp9hR>
- Rising Sun: <https://goo.gl/ukUP6Z>
- Storm: <https://goo.gl/gHuo51>
- Tila, Tila: <https://goo.gl/SPQg4X>

Strongly characterized by a deep interest in approaching a wide variety of poetics and aesthetics, as well as engaging the audience on multiple levels of perception, the music of Colombian-born composer **Felipe Tovar-Henao** has been highly awarded throughout his professional career. He has studied with composers Andrés Posada-Saldarriaga (Colombia) and Marco Alunno (Italy-Colombia), and graduated in 2015 with a degree in Music Composition from Universidad EAFIT (Medellín, Colombia) where he also received high honours for his thesis composition and was awarded an Honour Graduate Tuition Fellowship to pursue his graduate studies at the same University. He has also actively participated in master classes and private lessons with internationally renowned composers such as Kamran Ince (Turkey-USA), Javier Álvarez (Mexico), Alberto Villalpando (Bolivia), Víctor Agudelo (Colombia), Mark Olivieri (USA), among many others. In 2014 he was commissioned the piece *Tubiphona exequialis: Images for brass ensemble, percussion and celesta* by Colombian conductor Andrés Orozco-Estrada in collaboration with the Orquesta Sinfónica EAFIT and Orquesta de la Red de Escuelas de Medellín. In 2013 he was also awarded with a creative grant by the Medellín Administration, in order to write the song cycle for mixed choir *Cinco Cantos Embera-Chamí*. Sponsored by the Foundation Fraternidad-Medellín, Orquesta Filarmónica de Medellín, COLFUTURO, Ministerio de Cultura de Colombia and Indiana University, he is currently pursuing an M.M. degree in Composition at IU - Jacobs School of Music, in Bloomington, IN, where he studies with American composer Don Freund. He is also currently working at the JSOM - Latin American Music Center as the music arranger of the Latin American Music Ensemble.



Rising sun

(Three poems, III)

Freddy Ochoa

Andante: 70 - 80

53

53

Solo 1 *mf* *** Repeat several times*

Solo 2 *mp*

Solo 3a *p*

Solo 3b

Solo 4 *p*

Soprano *p* **Bzzz* *mp* *Ri sing sun,*

Alto *p* **Bzzz* *mp* *Ri sing sun,* *Ri - sing sun, ri-sing*

Tenor *p* **Bzzz* *mp* *Ri sing sun,* *ri-sing*

Bass *p* **Bzzz*

* Buzzing like the bees

** This part may have freely interpretation. Can be used these sounds
or another kind of bird's songs (30-40 seconds)

2012

... Five Songs Embera-Chami and Three Poems

2

Rising sun

54

7

S *f* Ri - sing sun, *f* Ri - sing

A *f* sun, *f* ri - sing sun, *f* ri - sing

T *f* sun, ri - sing sun, *f* ri - sing sun, *f* ri - sing

B *f*

13

S *mf* sun, *mf* ri - sing sun, *mf* full of life, *mf* full of

A *mf* sun, *mf* ri - sing sun, *mf* full of life, *mf* full of

T *mf* sun, *mf* ri - sing sun, *mf* full of life, *mf* full of

B *mf*

19

S *mp* sounds. *mp* Ri - sing sun, *mp* ri - sing

A *mp* sounds. *mp* Ri - sing sun, *mp* ri - sing

T *mp* sounds. *mp* Ri - sing sun, *mp*

B *mp* Ri - sing sun,

Rising sun

3

25

S *mf* sun, *f* what a won - der - ful *mp* mo - ment, full of life, full of

A *mf* sun, *f* what a won - der - ful *mp* mo - ment, full of life, full of

T *mf* 8 ri - sing sun, *f* ri - sing sun, *mp* full of

B *mf* ri - sing sun, *f* sun, *mp* full of

55

31

S sounds. *mf* Mo - ther na - ture o - pen her eyes, the clouds rests on the moun - tains

A sounds. *mf* Mo - ther na - ture o - pen her eyes, the clouds rests on the moun - tains,

T sounds. *mf* Mo - ther na - ture o - pen her eyes, clouds on the moun - tains,

B sounds. *mf* O - pen her eyes, clouds rests,

37

S while the sun starts to rise, *f* and shows his bright - ness, *rit. mf* shows his

A the sun rise, *f* and shows his bright - ness, *mf* shows his

T the sun rise, *f* and shows his bright - ness, *mf* shows his

B the sun rise, *f* and shows his bright - ness, *mf* shows his

... Five Songs Embera-Chami and Three Poems

4

Rising sun

56

43 *mp* *a tempo* *mp* *mf*

S bright - ness... Oh!, beau - ti - ful sun, give me thy light,

A bright - ness... Oh!, beau - ti - ful sun, give me thy light,

T bright - ness... beau - ti - ful sun, give me thy light,

B bright - nes... Light,

49 *mf* *mf* *mf* *mf*

S and let me re - born in thy womb.

A and let me re - born in thy womb.

T rub my face with thy shine, let me re - born in thy womb.

B rub my face with thy shine, let me re - born in thy womb.

55 *ff* *mf* *mf* *mf* *rit.*

S Oh!, beau - ti - ful sun, give me thy light, rub my face with thy shine:

A Oh!, give me thy light, rub my face with thy shine:

T Oh!, give me thy light, rub my face with thy shine:

B Oh!, give me thy light, rub my face with thy shine, with thy shine:

61

S *let me... re - born in thy womb.*

A *let me... re - born in thy womb.*

T *a tempo let me... re - born in thy womb.*

B *let me... in thy womb.*

Repeat 3 times f rit.

Rising sun

*Rising sun,
What a wonderful moment!
Full of life
Full of sound.
Mother nature opens her eyes,
The clouds rests on the mountains*

*while the sun starts to rise
and shows his brightness.
Oh!, beautiful sun,
give me thy light,
rub my face with thy shine:
let me reborn in thy womb.*

57

Announcement

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▲ Quartonal, Germany, at La Fabbrica del Canto 2013

Choral Music Recordings and Book Reviews

Critic's Pick

Toksični Psalmi - Toxic Psalms: Carmina Slovenica

Reviewed by Tobin Sparfeld

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

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

Email: aangelini@ifcm.net

Critic's Pick

Toksični Psalmi - Toxic Psalms: Carmina Slovenica

Karmina Šilec, Artistic Director

© 2015 Carmina Slovenica



▲ Carmina Slovenica's 'Toxic Psalms' at St. Ann's Warehouse - © Cory Weaver, courtesy Prototype Festival

www.carmina-slovenica.si

One common criticism of many choral performances is their bland visual presentation. In a multimedia world, some choirs merely *stand there and sing*. Such comments cannot be made about Carmina Slovenica, a women's ensemble that is merging choral music and theater to create powerfully moving programs.

Founded in 1964 originally as the Central Choir Maribor, the award-winning ensemble was one of the leading choirs in Yugoslavia and changed their name to Carmina Slovenica in 1997. In addition to their public performances, the organization is also committed to connecting and influencing the youth community through music.

Their current artistic director is Karmina Šilec, a previous member who took over the choir in December 1989. Her artistic vision recalls the tradition of Greek tragedy in the choir's performances, where Šilec's roles also include those of stage director, set designer, and choreographer in Carmina Slovenica's elaborate productions.

Toxic Psalms is a 2015 recording of a production described by *TheatreMania* as "an overwhelming aural and visual experience" and "bracing yet, perversely enough, enchanting" by *The New York Times*. While not the most aesthetically pleasing title for an album of choral music, the notes describe the rationale behind the selection:

Reviewed by
Tobin Sparfeld
DMA, teacher and
conductor

Toxic Psalms are a reflection of the spiritual anguish of today. Through music the project reflects Palestine, Syria weapons, concentration camps, blood feuds, extinctions, contaminations of religions, and creates a reflection of human brutality. The life of a man is changed into a drama here and now: men killing for the glory of their psalms. The author's poise is not one of an agitator – stirring the feeling that “something has to be done” – it is rigorously contemplative. Despite this “detachment”, the violence in Toxic Psalms is politically stressed and religiously marked. Religion is one of the main reasons for murderous violence in the world. But true morality requires from us to accept full responsibility for our actions without hiding behind the figure of the big Other...

While readers may or may not find the above statement controversial, they will certainly take note of the provocative pictures of the theatrical production within the album—singers in black costume with various stage props, contemporary dance poses, fog machine effects, stage makeup, and a woman squeezing fruit juice into her mouth.

Divorced from the theatrical staging, however, the audio recording comes across as more traditional, though one that highlights mostly contemporary Western music. The first work is *Paskutinės Pagonių Apeigos* (The Last Pagan Rites), an oratorio composed in 1978 by Lithuanian composer Bronius Kutavičius. This features a powerful electrical keyboard accompaniment, choir, and female soloist. The opening section, “O You Green Grasshopper” contains slowly drifting passages outlining the overtone series and is followed by “Celebration of the Medvėgalis Hill,” a faster work with rhythmically interweaving minimalist lines. The next passage is the “Incantation of the Serpent.” Here the soprano soloist's imperative commands are delivered over the ensemble's slithering melodies and accompanied by accordion. The final movement showcases the organ, playing non-functional chords over the choir's haunting vocal motives. The texts are simple, emphasizing the primal relationships between man and nature.

Next is Swedish composer Karin Rehnqvist's *Puksånger* (Timpanum Songs), which is sung by two soprano soloists with timpani accompaniment. The dramatic recitations feature kulning (cattle calling) both at the beginning and end of the work, a Scandinavian tradition often used by Rehnqvist.

The album continues with three other contemporary European compositions. Most notable is Tuulet (Winds) by Tellu Virkkalla (now Tellu Turkka), a Finnish fiddler. Though it begins placidly, with a Finnish folk-like melody sung and chanted in thirds, it soon comes alive with an exciting drum accompaniment, 5/4 meter. Carmina Slovenica's tremendous energy and bright vocal timbre make this an exciting, infectious proclamation and a highlight of the album.

Also included is Australian composer Sarah Hopkins's well known *Past Life Melodies*, first composed in 1991 and dedicated to her father, John Hopkins. Hopkins's haunting melody and unsettling countermelody are drawn out over droned pitches. The end features overtone singing, where the overtones are made easily audible amongst the bright vowel placement of the ensemble. Unfortunately the intonation does suffer some here, as the ensemble goes sharp by nearly a half step during the final sustained note.

Along with the many contemporary selections are two historical works. The first is Rachmaninov's *Bogoroditse Devo*, the most familiar movement from his *All Night Vigil*. The treble arrangement is sung traditionally and beautifully. This is abruptly followed by John Pamintuan's *De Profundis*, a dissonant work in Latin sustained over an ostinato by altos and bass guitar. The text is from a poem by Spanish poet Federico Garcia Lorca.

More contemporary works follow, including *Raua needmine* (Curse Upon Iron) by Estonian composer Veljo Tormis. This intense work with text from *The Kalevala* features a call and response style of delivery between soloist and ensemble, and alternates between sections depicting a hushed mystery and loud, fanatical energy with pounding drum beats. In another dramatic change, we hear strings introduce Pergolesi's “Sancta Mater Speciosa” from his *Stabat Mater*. While the choir's tone and articulation are quite brilliant, their intonation (especially on the octave leap) and blend leave some room for improvement. The recording closes with an excerpt of American composer Jacob Cooper's *Stabat Mater Dolorosa* for string orchestra and four amplified voices. This slow, deliberate work features gradual



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transitions staggered across the ensemble and is reminiscent of a movie score as it slowly progresses from dissonance to eventual consonance.

While it may not make the best gift, *Toxic Psalms* is a fascinating album. Carmina Slovenica should be praised for their inventive and thematic programming and for their commitment to presenting substantive choral music as a part of meaningful choreography and compelling visual elements. Their singing, while not exquisite, is quite strong, and they impressively alternate between vocal timbres throughout the entire program. While most of the composers in *Toxic Psalms* are not well known, their works make up an effective collection.

The direction of Carmina Slovenica's political advocacy may not resonate well with all listeners, nor may the avant-garde program, which is not exceptionally difficult. Also, some musical elements were less than perfect, such as small (but noticeable) intonation issues as well as distracting fade-outs at the end of Pergolesi's duet and Boaz Avni's *Kyrie Eleison*. But the largest problem found in *Toxic Psalms* is the medium itself. Veiled from its theatrical powers, the audio recording cannot affect the listener as powerfully as a live performance. For example, we hear percussive sounds in the instrumental opening of the "Sancta Mater Speciosa" from what seems like ensemble choreography, but the listener can only speculate as to its form and meaning. And the album photos seem to suggest intense theatrical achievements.

Though only an echo of its original utterance, *Toxic Psalms* is a moving merger of choral performance, dance, and theater. Carmina Slovenica's efforts should be examined as a potential model for other vocal ensembles in their efforts to create performances that connect with modern audiences.

Edited by Grace Kim, USA ●

As a former member of the St. Louis Children's Choirs, **Tobin Sparfeld** has toured 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 program at Glendale Community College in Glendale, California. Email: tobin.sparfeld@gmail.com



Sponosring Index

p 15	A Coeur Joie International
p 4	America Cantat 8
p 37	Blue Heart Travel, Inc. DBA Classical Movements
p 63 & 87	China International Chorus Festival, Beijing
p 62	Choral Canada
p 57	Cork International Choral Festival
p 61	International Federation for Choral Music
p 36	Small World MUSICFOLDER.com Inc.
p 2	11th World Symposium on Choral Music 2017

20 |  | 16

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Events

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Festivals & Competitions

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

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

Please submit event information for publication to
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Fax: +1-512-551 0105
Email: nrobin@ifcm.net

Conferences, Workshops & Masterclasses

Voices for Peace Choir Project at the Festival Musica Sacra International, Marktoberdorf, Germany, 14-17 May 2016. All singers are invited to experience the festival at first hand as a singer. 4-day-Gospel-Workshops with R. Raymond Wise (Indiana, USA). Choir presentation during the final concerts. In addition 4 ateliers focussing on the music styles of different religions and cultures. Contact: Modfestivals, International Chamber Choir Competition, Email: office@modfestivals.org - Website: www.modfestivals.org/projektchor2016

Choir Conducting Workshop for Women, Wetzikon, Switzerland, 28-29 May 2016. Active participation: only women; passive participation: women and men. For beginners and advanced. Contents: contemporary conducting technique, creative rehearsal technique, efficient vocal technique for choirs, team leadership for women. Contact: Mrs. Simona Kolozeti, Email: info@kosi-musik.ch - Website: <http://www.cattapan.ch/naechste-kurse/>

5th Symposium on Church Choral Music, Bandung, Indonesia, 9-12 June 2016. This event will give increasing expression to Indonesian composers and to those who work towards integrating indigenous materials into worship and composition. Contact: Bandung Choral Society, Tommyanto Kandisaputra, Email: mailbcsevents@gmail.com - Website: www.bandungchoral.com

Hearts-in-Harmony, Novi Sad, Serbia, 9-13 June 2016. The workshop will be organised by „Vera Ljubav Nada” (Faith, Love, Hope), in cooperation with the choir association of Vojvodina (VOCA) and the European Choral Association „Europa Cantat”. Contact: Miodrag Bliznac, director, Email: director@heartsinharmony.rs - Website: www.eca-ec.org or www.EuropeanChoralAssociation.org

17th Varna International Music Academy Conducting Tracks, Bulgaria, 10-21 June 2016. For conductors who are interested in orchestra, choral-orchestra and opera conducting training. Repertoire: Vivaldi's Gloria and Schubert's Mass in G. Special track for choral singers. Contact: Varna International, Email: conducting@VarnaInternational.com - Website: www.varnainternational.com

Oregon Bach Festival's Stangeland Family Youth Choral Academy, Eugene, Oregon, USA, 27 June-10 July 2016. For high school choral musicians under the direction of Dr. Anton Armstrong. Two weeks performing exceptional choral literature and strengthening your passion for the choral arts through daily rehearsals, classes, and workshops. Apply before March 26, 2016. Contact: Oregon Bach Festival, Email: obfconductingmc@uoregon.edu - Website: <http://oregonbachfestival.com/education/master-class-in-conducting>

50th Kurt Thomas Cursus for Choral Conducting, Utrecht, Netherlands, 8-16 July 2016. Course for choral conductors. Contact: HKU University of the Arts Utrecht, Email: ktc@muziek.hku.nl - Website: www.hku.nl

Summer Choral Workshop Music and Mountain 2016, Les Diablerets, Switzerland, 9-23 July 2016. Open to singers of all levels with knowledge of the scores to work on. Program: Petite Messe solennelle by Gioacchino Rossini. Workshop combined with Mountain excursions. Working language: French. Contact: Christophe Gesseney, Email: chgesseney@bluewin.ch - Website: www.musique-montagne.com

Choral Conductors Workshop with Rod Eichenberger, Alexandria, Virginia and Cannon Beach, Oregon, USA, 11-15 July 2016. A five-day professional development workshop for choral conductors at all levels. Contact: George Fox University, Email: CCW@georgefox.edu - Website: www.choralconductorsworkshop.com

International Singing Week Flanders, Ghent, Belgium, 11-18 July 2016. Ateliers with Brady Allred (USA), Kurt Bikkembergs (Belgium), Jean-Marie Puissant (France), Marleen Annemans (Belgium), open singing, musical program for children, choir-to-choir concerts. Contact: Koor&Stem Ghent, Email: singingweek@koorenstem.be - Website: www.koorenstem.be/singingweek

European Seminar for Young Choral Composers, Aosta, Italy, 17-24 July 2016. Participants will have the chance to practice with a mixed choir-in-residence and with a children's/female youth choir, both at their disposal for all the duration of the course. With Z. Randall Stroope (USA), Philip Lawson (UK), Davide Benetti and Luigina Stevenin (Italy). Contact: FENIARCO (Italian Federation of Regional Choir Associations), Email: info@feniarco.it - Website: www.feniarco.it

International Choral Music Camp-Retreat Sacred Music of Lithuanian Composers, Vilnius, Lithuania, 17-24 July 2016. For individual singers or choirs. The repertoire will consist of sacred music pieces composed by Lithuanian composers for mixed choir a cappella (in Latin). Music sheets will be sent via email within 5 days after registration. Contact: Gratulations, Email: info.gratulations@gmail.com - Website: www.gratulations.lt

Capriccio Français Summer Academy, Barcelona, Catalonia, Spain, 18-24 July 2016. Programs for singers, instrumentalists, students in choir conducting, baroque dancers, as well as a choral academy focusing on ancient music. Apply before 15 June 2016. Contact: Capriccio Français Summer Academy, Email: academie@capricciofrancais.com - Website: www.academie.capricciofrancais.com

12th Oratorio Choir Academy 2014, Pomáz, Hungary, 21-31 July 2016. Workshop on orchestra conducting for choral conductors and choir atelier for singers, in collaboration with the European Choral Association – Europa Cantat. Apply before 30 Apr 2016. Contact: Hungarian Choral Castle Pomázi Zenekastély Nonprofit Ltd., Email: info@choralcastle.hu - Website: www.choralcastle.hu

Sarteano Chamber Choral Conducting Workshop, Sarteano, Italy, 23-31 July 2016. Three levels: full conductor, conducting auditor and singer. Conducting master classes with Simon Carrington; each full conductor will conduct in every master class. Vocal pedagogy ensemble work with Bronisława Falinska (Rohmert method of functional voicetraining). Clinics on developing a vital chamber choir with Brian O'Connell. Contact: Sarteano Chamber Choral Conducting Workshop, Gail Leicher, Email: sarteanochoral@rcn.com - Website: www.sarteanochoralworkshop.com

Conducting Academy with Frieder Bernius, Stuttgart, Germany, 24-30 July 2016. Masterclass for conductors with Kammerchor Stuttgart and Klassische Philharmonie Stuttgart both founded by Frieder Bernius. Through an audition, a number of participants gain the opportunity to conduct one of the following pieces in the final concert: Anton Bruckner, Mass No. 2 in E minor; György Ligeti, Lux aeterna; Works of Gustav Mahler (edited by Clytus Gottwald); Joseph Gabriel Rheinberger, Cantus Missae. Apply before March 15, 2016. Contact: Musik Podium Stuttgart e.V., Email: academy@musikpodium.de - Website: <http://www.musikpodium.de/index.php/conducting-academy/conducting-academy-with-frieder-bernius>

Choral Conductors Workshop with Rod Eichenberger, Cannon Beach, Oregon, USA, 25-29 July 2016. A 5-day professional development workshop, designed for conductors of choirs at all levels, giving special emphasis to the important role non-verbal skills can play in rehearsal and performance. Contact: George Fox University, Email: CCW@georgefox.edu - Website: www.choralconductorsworkshop.com

EuroChoir 2016, San Vito al Tagliamento, Italy, 29 July-7 Aug 2016. 60 singers (18-30 years old) selected by member organisations of the European Choral Association – Europa Cantat rehearse and sing together. Contact: FENIARCO, Email: info@feniarco.it - Website: www.feniarco.it

Nordklang 16, Turku (Åbo), Finland, 3-7 Aug 2016. North choir festival including morning singings, workshops, lunch concerts, dinner and evening concerts. Workshops on romantic works for mixed choir by Carsten Seyer-Hansen, Opera! To Life! by Elin Persson, Long Live Shakespeare! by Jani Sívén, early music made in Europe by Jörgen Ingólfssdóttir, folk music for choir by Ilona Korhonen, vocal Jazz by Jesper Holm, Pop! Pop! Pop! by Line Groth, music of Pärt Uusberg by Pärt Uusberg, music of Eriks E envalds by Romans Vanags, music of Václav Augustinas by Václav Augustinas, music of Jaakko Mäntyjärvi by Dani Juris, madrigals and pop arrangements by Timo Lehtovaara, music without boundaries by Susanna Lindmark, Finnish rhythmic music for female choir by Kaija Viitasalo, Male Choir! by Bengt Ollén. Contact: Nordisk Korforum, Email: info@nordklang.fi - Website: www.nordklang.fi

The Opera Zimriya, Nights' Halls, Old Acre, Israel, 7-11 Aug 2016. Choirs and singers will sing Opera choruses. The Haifa Symphony Orchestra will accompany all of the workshops as well as the Final Concert. Conductors are Federico Bardazzi, Italy, Tim Brown, UK, Yishai Steckler, Israel, Aharon Harlap, Israel. David Zeba will conduct special workshops and unique concerts with soloists from the Israeli Opera Workshop. Contact: ZIMRIYA, Email: harzimco@netvision.net.il - Website: www.zimriya.org.il

37th Conducting Summer School, Limerick, Ireland, 7-12 Aug 2016. Six-day intensive course for conductors, teachers, music students, choral singers and musicians in 6 different levels (Beginner, foundation, transition, intermediate B, intermediate A and advanced) with Borbála Szirányi (Hungary), Donal Doherty (Northern Ireland), Hermia Schlichtmann (Germany), Bernie Sherlock (Ireland), Neil Ferris (England), Georg Grun (Germany). Contact: Association of Irish Choirs, Email: aioic@ul.ie - Website: www.aioic.ie

Norfolk Chamber Music Festival- Yale School of Music Chamber Choir and Choral Conducting Workshop, Norfolk, CT, USA, 14-21 Aug 2016. Workshop with Simon Carrington, for advanced singers and choral conductors. Repertoire ranges from the Renaissance to the 21st century and includes both choral and instrumental music. Conductors sing as members of the choir and have the opportunity to conduct instrumental as well as choral ensembles. Singers receive a Fellowship covering tuition, housing and meals. Conductors receive a Fellowship covering housing and meals. Apply before March 24, 2016. Contact: Norfolk Chamber Music Festival, Email: norfolk@yale.edu - Website: <http://norfolk.yale.edu/school/choral-about/>

Conducting 21C, Stockholm, Sweden, 19-24 Aug 2016. This course aims to provide conductors with professional development by combining artistic excellence and social justice. Emerging and experienced conductors alike will develop powerfully creative, profoundly artistic, and compassionate approaches for musical leadership through master classes and workshops. Apply by June 12, 2016. Contact: Conducting 21C, Email: info@conducting21c.com - Website: www.conducting21c.com/

Early Music Workshop, Utrecht, Netherlands, 24-29 Aug 2016. For individual singers and conductors. Will focus on different aspects of performing early music. Apply before 15 May 2016. Contact: Zimihc Podium voor Amateurkunst, Email: a.alferink@zimihc.nl - Website: www.zimihc.nl/eng

2nd (Inter)national Congress for Choral Conductors, Paris, France, 9-11 Sep 2016. For conductors, students, teachers and publishers to discover new techniques, repertoires and practices. Apply before 5 Sep 2016. Contact: A Coeur Joie France, Email: activites@choralies.org - Website: www.congreschefsdechoeur.com

International Choir Academy and International Conductor's Academy, Saarbrücken, Germany, 12-17 Sep 2016. For young choir singers who wish to gain experience in professional choral singing and for young choir conductors who wish to gain experience in professional choral conducting. Contact: Chorwerk Saar, Email: info@chorwerksaar.de - Website: <http://chorwerksaar.de>

Reine Männersache, a project of the World Festival Singers, Leipzig, Germany, 30 Sep-3 Oct 2016. 4-day workshop for individual singers and small groups of singers to gather intensive insights into new and old choral literature for male choirs. In cooperation with the music publisher Peters Edition. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: www.interkultur.com

EuroChoir 2017, Utrecht, Netherlands, 8-15 July 2017. 60 singers (18-30 years old) selected by member organisations of the European Choral Association – Europa Cantat rehearse and sing together. Contact: FENIARCO, Email: info@feniarco.it - Website: www.feniarco.it

11th World Symposium on Choral Music, Barcelona, Spain, 22-29 July 2017. Eight days to listen to 26 of the world's premiere choirs, 30 outstanding lectures on choral music, music exhibition, gala concerts, open sings - all in the exciting city of Barcelona. Also on <https://www.facebook.com/wscm11bcn/> and <https://twitter.com/simposibcn> Contact: International Federation for Choral Music, Email: office@ifcm.net - Website: <http://www.wscm11.cat/>

Sing'n'Joy Vienna 2016 3rd Choir Festival & 30th International Franz Schubert Choir Competition, Austria, 4-8 May 2016. Competition for all types of choirs in different categories and difficulties with a focus on chamber choirs. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

Costa Barcelona Music Festival, Spain, 4-8 May 2016. For choirs and orchestras from around the world. Apply before 1 Mar 2016. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

10th European Festival of Youth Choirs, Basel, Switzerland, 4-8 May 2016. Renowned platform for 18 highest qualified children s and youth choirs (age limit 25) from Europe. During five days the participating choirs give over 40 concerts for an enthusiastic audience of around 25,000 spectators. All singers are accommodated in local host families. They meet other outstanding choirs in workshops, at parties and on a boat trip. Apply before 31 Jan 2015. Contact: Europäisches Jugendchor Festival Basel, Kathrin Renggli, Email: info@ejcf.ch - Website: www.ejcf.ch

16th International Julio Villarroel Choir Festival, Margarita Island, Venezuela, 4-8 May 2016. Non competitive Festival. Concerts, workshops and conferences by famous conductors from Venezuela and abroad. Contact: The Julio Villarroel Foundation, Email: luiglines@gmail.com

International Festival of Choral Singing Nancy Voix du Monde, Nancy, France, 4-8 May 2016. Festival for all choir categories. 1600 singers from all over the world. Invited choirs' local costs covered by the festival. Apply before 1 Feb 2016. Contact: Festival International de Chant Choral de Nancy, Email: festival-choral@orange.fr - Website: www.chantchoral.org

Queen of the Adriatic Sea Choral Festival and Competition, Cattolica, Italy, 5-6 May 2016. 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 2016. Contact: Queen Choral Festival and Competition, Email: office@queenchoralfestival.org - Website: www.queenchoralfestival.org

FAKS Sings 2016 (Amateur Cultural Creation Festival), Rovinj, Croatia, 5-8 May & 9-12 June 2016. International cultural, educational and entertaining event which unites choir-singing, brass-band, and acting festivals. It emerged from the idea of lifelong learning and love for amateur creation. Contact: FAKS - Amateur Cultural Creation Festival, Email: ines.kovacic.drndic@maistra.hr - Website: <http://festivalistra.com/en/>

Sing Along Concert in Vienna, Austria, 6-8 May 2016. For singers from all around the world. Contact: Interkultur e.V., Email: mail@interkultur.com - Website: www.interkultur.com

6th World Choir Festival on Musical, Thessaloniki, Greece, 6-8 May 2016. For all types of choirs and vocal ensembles all over the world. Contact: Choir Korais, Email: choirkorais94@gmail.com - Website: www.xorodiakorais.com

ON STAGE with Interkultur in Stockholm, Sweden, 12-15 May 2016. No competitions but a buzz of choral activities: Make Stockholm your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

6th Kaunas Cantat International Choir Festival and Competition, Kaunas, Lithuania, 12-15 May 2016. Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

Musica Sacra International Festival, Marktoberdorf, Germany, 13-18 May 2016. Musica Sacra is a unique festival which brings music and dance from the five major world religions into Allgäu region, organising concerts in which Christians, Jews, Moslems, Buddhists and Hindus meet and perform together. Contact: Musica Sacra International, Email: office@modfestivals.org - Website: www.modfestivals.org

12th International Choir Festival Mundus Cantat, Sopot, Poland, 18-22 May 2016. For choirs from all over the world. Exchange of cultural traditions, strengthening natural human bonds. Contact: Festival Office Mundus Cantat Sopot, Email: munduscantat@sopot.pl - Website: www.munduscantat.pl

4th Vándor-Révész Festival and 2nd Choral Competition of Budapest, Hungary, 19-22 May 2016. Choirs may participate to the festival and the competition together or only one of these events. Contact: Budapesti Vándor-Révész Festival, Email: vandor.fesztival@gmail.com - Website: <http://fesztival.vandorkorus.hu/>

Bach Music Festival, Beijing, China, 19-21 May 2016. For choirs from all around the world. Contact: Internationaler Volkskulturkreis e.V., Email: liling.zhang@volkskulturkreis.de - Website: www.volkskultur-de.org

2016 Podium, Igniting Ideas, Sharing Voices, Edmonton AB, Canada, 19-22 May 2016. Festival including 15 concerts that showcase the diversity of choral music in Canada and beyond, school concerts, pop-up performances and sharing concerts. Interest sessions and lecture recital proposals are invited on a range of topics including conducting technique, choral/vocal music education, choral repertoire, performance, composition, arts administration, and use of technology. Sessions exploring innovation and/or best practice are highly encouraged. Apply before: 15 May 2015. Contact: Alberta Choral Federation, Email: info@albertachoralfederation.ca - Website: www.podiumconference.ca

Festival Filadelfia 2016, Filadelfia, Italy, 19-23 May 2016.

For equal voices, mixed, children and youth, folk, Gospel/Spiritual choirs. Contact: Associazione Musicale Melody, Email: associazionemelody@libero.it - Website: www.associazione-melody.com

6th Šiauliai Cantat International Choir Festival and Competition, Šiauliai, Lithuania, 19-22 May 2016. Concerts in city halls, churches, choir competition in many categories.

Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

International Choir Competition Zadar Croatia, Zadar, Croatia, 19-22 May 2016. Open to choirs consisting of amateur singers exclusively, in three categories: mixed (at least 16 singers), men's, or women's (at least 12 singers). Contact: International Choir Competition Zadar Croatia, Email: info@zadarchoirs.com - Website: www.zadarchoirs.com/en/

Côr World Choir, Cardiff, Wales, United Kingdom, 21 May 2016. The largest massed-voice choir ever assembled in the UK, at the Millennium Stadium. Contact: Côr World Choir, Email: info@corworldchoir.com - Website: www.corworldchoir.com

Budapest/Vienna Choir Festival, Hungary/Austria, 23-28 May 2016. Individual and festival concerts under the direction of Larry Wyatt. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

Mayo International Choral Festival, Ireland, 25-29 May 2016. Involvement with choirs from the Mayo County, local performances, concert tour in different cities of the county, competition and a Gala Concert at the Royal Theatre in Castlebar. Competition categories: mixed, female and male choirs, Sacred Music and Gospel Choirs, Gaelic or Celtic Language pieces. Contact: Mayo International Choral Festival, Email: info@mayochoiral.com - Website: www.mayochoiral.com

Venezia Music Festival 2016, Italy, 25-29 May 2016.

International festival of choirs and orchestras. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

11th Festa Choralis Bratislava, Bratislava, Slovak Republic, 25-29 May 2016. Festival and competition including 19 categories. For all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com/eng/festa-choralis-bratislava-2016

4th International Children Choir Festival, Cozumel, Mexico, 25-29 May 2016. Contact: Fundación de Parques y Museos de Cozumel, Email: mercadotecnia@cozumelparks.org - Website: www.cozumelparks.com

International Choir Festival Corearte Senior 2016, Island of Tenerife, Canary Islands, Spain, 25-29 May 2016. 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

ON STAGE with Interkultur in Florence, Italy, 26-29 May 2016.

No competitions but a buzz of choral activities: Make Florence your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

Deutsches Chorfest, Stuttgart, Germany, 26-29 May 2016.

In the spirit of our slogan "Stuttgart is all ears!" thousands of choral singers from all over the world will transform the entire city into their stage - and invite audiences to sing along. Contact: Deutscher Chorverband e.V., Email: projektbuero@deutscher-chorverband.de - Website: <http://www.chorfest.de/english/>

45th International Competition Florilège Vocal de Tours, France, 27-29 May 2016.

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

17th Fort Worden Children's Choir Festival, Port Townsend WA, USA, 27-28 May 2016.

Open to all treble choirs. Guest Conductor: Dr. Angela Broeker. Contact: Stephanie Charbonneau, Email: fortwordenfestival@gmail.com - Website: www.fortwordenfestival.com

Festival Riviera 2016 Nice Choir Festival, France, June 2016.

Individual and festival concerts under the direction of Henry Leck. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

44th International Choir Festival of Songs Olomouc, Czech Republic, 1-6 June 2016.

International choir festival of sacred and clerical music, Musica Religiosa Competition for choirs in all categories from all around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

International Choral Festival Chernomorski zvutsi, Balchik, Bulgaria, 1-5 June 2016.

Festival and competition for all kind of choirs. Apply before 10/02/2015. Contact: Valentina Georgieva, President, Email: festival@chernomorskizvutsi.com - Website: www.chernomorskizvutsi.com/

International Choral Espoo Festival, Espoo, Finland, 1-7 June 2016.

Concerts, workshops and events around choral music. Artistic director: Pasi Hyökki. Contact: International ChoralEspoo, Email: info@vocalespoo.fi - Website: www.vocalespoo.fi

Ireland 2016 Choir Festival, Galway and Dublin, Ireland, June 2016.

Individual and festival concerts under the direction of Elena Sharkova. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

International Competition for a composition of sacred music Francesco Siciliani, Perugia, Italy, 1 June 2016.

Open to participants of any nationality, without any age limit. Composition on a set text for unaccompanied choir, or choir with organ accompaniment. Competition organized under the patronage of the Pontifical Council for Culture. Contact: Fondazione Perugia Musica Classica Onlus, Email: direzartistica@perugiamusicaclassica.com - Website: www.perugiamusicaclassica.com

Passion of Italy Choral Festival with Craig Hella Johnson, Rome, Italy, June 2016. Individual concerts, immersion in the great history of Rome, sightseeing and performances with peers in the greatest venues. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

ON STAGE with Interkultur in Barcelona, Spain, 2-5 June 2016. No competitions but a buzz of choral activities: Make Barcelona your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

6th International Wroclaw Choir Festival Vratislavia Sacra, Poland, 3-5 June 2016. Wroclaw is European Capital of Culture 2016. Festival focusing on sacred music of different style and origin. Choirs can compete in one of the 7 categories for St Cecilia statuettes. Evening concerts. Apply before 15 Dec 2015 Contact: MELODY & Polonia Cantat, Email: info@vratislaviasacra.pl - Website: www.vratislaviasacra.pl

59th International Festival of Choral Art Jihlava 2016, Czech Republic, 3-5 June 2016. Competition of chamber choirs, non-competitive concerts, workshop, meetings. Contact: NIPOS Artama, Email: dankova@nipos-mk.cz - Website: www.nipos-mk.cz

Brisbane International Singers Festival 2016, Australia, 3-5 June 2016. Open to all community and school choirs and individual singers with amazing opportunities to sing in the Festival showcase concerts and massed choirs. Featuring Puttin' on the Ritz with Kirby Shaw, Street Requiem in memory of those who have died on the streets, and No Excuses! singing out against domestic violence. Contact: School of Hard Knocks, Email: info@schoolofhardknocks.org.au - Website: <http://schoolofhardknocks.org.au/>

Music & Fun - Limerick Sings International Choral Festival, Limerick, Ireland, 7-12 June 2016. Limerick Sings hosts both Irish and International choirs for three days of non-competitive music and song. Artistic Director: Jeffrey Benson (USA). Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

44th International Choir Festival of Songs, Czech Republic, 8-12 June 2016. Mundi Cantant: international choir competition; Mundi Cantant superior: international choir competition with obligatory songs. For all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

7th International Krakow Choir Festival Cracovia Cantans, Poland, 9-12 June 2016. For all kinds of choirs, 9 categories, many concert opportunities. Gala concert in Krakow Philharmonic. Apply before 15 Dec 2015. Contact: MELODY & Polonia Cantat, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

Krakow International Festival, Poland, 9-13 June 2016. 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 Choir Festival Harmonia, Harmanli, Bulgaria, 10-13 June 2016. Non competitive festival for all kind of choirs. Contact: Mixed Choir Slavej, Gencho Donchev, President, Email: harmchoir@yahoo.com or harmchoir@abv.bg - Website: www.harmchoir.org

1st Limburger Male Choir Festival, Limburg, Germany, 10-12 June 2016. Festival and competition for male choirs. Judge panel includes Jan Schumacher (D), Michael Blume (D) and Dion Ritten (NL). Contact: Matthias Schmidt, Artistic Director, Email: matthias.schmidt@caecilia.de - Website: <http://limburger-maennerchor-festival.com>

Musica Sacra Bratislava, Slovak Republic, 16-19 June 2016. International Sacred Music Festival. Competition, workshop, concerts in churches, sightseeing. Bratislava is widely recognized as a city of music, which increases its fame as a city of rich cultural and artistic heritage. Apply before March 1st 2016. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

Grieg International Choir Festival and NINA Solo Competition for Young Singers, Bergen, Norway, 16-19 June 2016. Open to amateur choirs in all choral categories and difficulties. Competition in 3 categories: sacred music, contemporary music and folk music. In parallel, vocal competition for singers between 15 and 24 years old. The contestants will sing pieces from the classical tradition. Apply before Feb 1, 2016. Contact: Annlaug Hus, Email: post@griegfestival.no - Website: www.griegfestival.no

Chorfest Watzenborn-Steinberg, Pohlheim, Germany, 17-19 June 2016. Celebration of the 250th anniversary of the choirs „Harmonie“ 1906 Watzenborn-Steinberg e.V. and the “Sängerkrantz 1876 Watzenborn-Steinberg e.V. Includes a national choir competition and international guest choirs. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: www.interkultur.com

4th Per Musicam Ad Astra, International Copernicus Choir Festival and Competition, Toruń, Poland, 18-22 June 2016. For all kinds of choirs from all around the world. Apply before 15 April 2016. Contact: Meeting Music Inh. Pirosk Horváth E. K., Email: constanze@meeting-music.com - Website: www.meeting-music.com

70 Prima Voce Itali'a, Explore & Inspire - The Maestro Festival Tour, Italy, 20-28 June 2016. Educational performance event for high school, college and community choirs. Program including world-class faculty, performances that are artistically and historically connected to each city, workshops/clinics, intercultural and musical exchanges with an Italian choir and faculty, and rehearsal schedule to maximize each chorister's Italian experience. With Anton Armstrong and Daren Kennedy. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

Oregon Bach Festival Conducting Master Class, Eugene, Oregon, USA, 20 June-10 July 2016. Designed for advanced graduate students and professional conductors, the OBF master class, led by Artistic Director Matthew Halls and program director Edward Maclary, gives ample hands on experience and podium time in rehearsals and public concerts. Also open to those who would prefer to attend as auditors. Contact: Oregon Bach Festival, Email: obfconductingmc@uoregon.edu - Website: <http://oregonbachfestival.com/education/master-class-in-conducting>

Rome International Choral Festival, Italy, 22-26 June 2016. Featuring Mass participation at St. Peter's Basilica in the Vatican and a formal finale concert at Rome's famed Saint Mary above Minerva Basilica under the baton of Z. Randall Stroope. Contact: Music Celebrations International, LLC, Email: info@som50fest.org - Website: www.romechoralfestival.org

Féile Córúil Dublin Choral Festival with Dr. Kevin Fenton, Ireland, 22-26 June 2016. Facing the haunting outline of the Wicklow Mountains, Ireland's Fair City holds true to a 1,000-year Celtic heritage that inspires her music and artistry to this day. This festival will celebrate this great heritage of Celtic musical inspiration. For mixed-voice choirs and individual singers from a variety of background joining together to sing en masse. Three days of rehearsals will lead participants to a grand finale performance in the historic medieval cathedral, Christ Church Cathedral Dublin. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <http://dublinchoralfestival.org/>

19th Alta Pusteria International Choir Festival, Alto Adige-Südtirol, Italy, 22-26 June 2016. Non-competitive festival in the heart of the Dolomites: concerts, open-air reviews, day-meetings. Contact: Alta Pusteria Festival Office, Email: info@festivalpusteria.org - Website: www.festivalpusteria.org

Serenade! Washington, DC Choral Festival, USA, 23-27 June 2016. For youth and adult choirs, concerts, workshops, musical exchanges, optional choral competition and sightseeing. Contact: Sara Casar, Classical Movements, Email: Sara@ClassicalMovements.com - Website: <http://classicalmovements.org/dc.htm>

International Choral Festival in Tuscany, Montecatini Terme, Italy, 23-27 June 2016. 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 theaters. By invitation of the city of Montecatini Terme, this festival includes time to explore Florence, Pisa and Lucca during an amazing four days of choral music in the rolling Tuscan hills. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://tuscany.music-contact.com/>

Oregon Bach Festival, Eugene, Oregon, USA, 24 June-10 July 2016. The Oregon Bach Festival, a landmark program of the University of Oregon, has presented the masterworks of J.S. Bach to audiences in Eugene, Portland, and throughout the State of Oregon for more than four decades. Contact: Oregon Bach Festival, Email: bachfest@uoregon.edu - Website: www.oregonbachfestival.com

World Choral Fest, Kansas City, USA, 24-30 June 2016. Sing with fellow musicians from all over the world. Contact: World Choral Fest - Website: www.worldchoralfest.com

Festival Coral de Verão, Lisbon, Portugal, 24-27 June 2016. Partake in international choral competitions and immerse your choirs in the historical and cultural district of Belém. Choirs will have performance opportunities at various landmarks including UNESCO World Heritage site - Jerónimos Monastery. Organised by EGEAC and SourceWerkz. Contact: SourceWerkz, Email: info@sourcewerkz.com - Website: <http://pscf.sourcewerkz.com/>

17th Crescent City Choral Festival, New Orleans, USA, 24-28 June 2016. For treble chorus (age range between 10 & 18). Conductors: Cheryl Dupont and Paul Caldwell. Contact: New Orleans Children's Chorus, Email: nocc787@bellsouth.net - Website: www.neworleanschildrenschorus.org

13th International Festival of University Choirs UNIVERSITAS CANTAT 2016, Poznań, Poland, 24-27 June 2016. 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: festiwal@amu.edu.pl - Website: <http://cantat.amu.edu.pl/pl/>

Embrace & Explore - The Power of Song, Vilnius, Riga & Tallinn, Lithuania, Latvia & Estonia, 25 June-3 July 2016.

Educational and cultural immersion program allowing choristers to learn about the history and significance of music in the Baltic Countries. Artistic Director: Geoffrey Boers. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

Notes of Joy Austria 2016 Choir Festival, Austria, 27 June-1 July 2016. Individual and festival concerts under the direction of Rollo Dilworth. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

1st Annual Prague Choral Celebration Sing Dvo ák, Rutter, Brubeck, and more, in the world-renowned Smetana Hall, Czech Republic, 27 June-1 July 2016. A Trio of Te Deums celebrating the great heritage of Czech musical inspiration and featuring a large chorus consisting of individual singers and mixed-voice choirs. Three days of rehearsals under the baton of esteemed choral conductor Dr. William Skoog will culminate in a grand performance at the Smetana Hall, home of the Prague Symphony Orchestra. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://praguechoralcelebration.org/>

International Choir Festival Corearte Junior Barcelona 2016, Spain, 27 June-2 July 2016. Workshops with Sanna Valvanne and Oriol Castanyer, meeting, concerts, tours, gastronomy and endless surprises. Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

The Rhythms of One World 2016 Festival, Geneva, Switzerland, 27 June-3 July 2016. For youth and adult choirs from all nations with programs that include choral works in folklore, regional sacred, contemporary and national pop music. Artistic Director: Yin Chu Jo. Contact: Friendship Ambassadors Foundation, Email: yinchu@faf.org - Website: www.faf.org

International festival of choirs and orchestras in Budapest, Hungary, 29 June-3 July 2016. For choirs and orchestras from all around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

Mozart International Choral Festival, Salzburg, Austria, 29 June-3 July 2016. Three days of festival rehearsals, mingling side-by-side with singers from a variety of backgrounds under the direction of Jo-Michael Scheibe (USA). János Czifra, Domkapellmeister of the Dom, will conduct Mozart's Mass in C Major, "Coronation," KV 317, accompanied by the Salzburger Domorchester. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/festivals/2015/mozart.html

Slovakia Folk 2016, Bratislava, Slovak Republic, 30 June-3 July 2016. Festival of folklore music and dance ensembles. Apply before April 15th 2016. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

18th International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 30 June-3 July 2016. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Email: cantusmm@cc-a.at - Website: www.cantusmm.com

18th International Cantus Music and Culture Festival Choir Competition Meet Mozart, Salzburg, Austria, 30 June-3 July 2016. For all kind of choirs. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com

International Festival Verona Garda Estate, Verona, Brescia, Mantua, Vicenza, Italy, June-July 2016. For all choirs of all types. Contact: Prof. Giuliano Rinaldi, Email: info@festivalveronagardaestate.eu - Website: www.festivalveronagardaestate.eu

Musica Eterna Roma, Italy, 1-5 July 2016. For all kinds of choirs from all around the world. Contact: Meeting Music Inh. Pirosk Horv th e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

Ireland 2016 Choir Festival, Belfast and Dublin, Ireland, July 2016. Individual and festival concerts under the direction of Janet Galván. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

Join Janet Galván in the Ireland Choir Festival, Dublin & Belfast, Ireland, July 2016. Combined rehearsals and gala concert, individual concerts, cultural immersion, tour Dublin and discover Belfast. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

IFAS 2016 – 24th International Festival of Academic Choirs, Pardubice, Czech Republic, 1-6 July 2016. Competition with possible Grand Prix for university and college choirs or youth choirs (age 18-30). Free Bohuslav Martinu Award competition for all kind of choirs (except children's choirs) Contact: IFAS - Alena Mejst íková, Email: ifas.pardubice@seznam.cz - Website: www.ifas.cz

10th Summa Cum Laude International Youth Music Festival, Vienna, Austria, 1-6 July 2016. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Contact: Summa Cum Laude Youth Music Festival, Email: office@scfestival.org - Website: www.scfestival.org

7th International Sacred Music Choir Festival & Competition Laudate Dominum, Vilnius, Lithuania, 1-7 July 2016. For all choirs around the world. Contact: Gratulations, Email: info.gratulationes@gmail.com - Website: www.gratulationes.lt

Celtic Voices Anniversary of Hope with Doreen Rao, Dublin, Ireland, 2-7 July 2016. Event celebrating the contributions of Irish history, culture and customs, and engaging Irish and American Choirs in a vibrant transnational repertoire of ancient and contemporary choral music. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

Golden Voices of Barcelona, Spain, 3-7 July 2016. For both professional and amateur choirs from all around the world. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

51st International Days of Choral Singing, Barcelona, Spain, 4-10 July 2016. Singing week in the magnificent city of Barcelona, four workshops, final concert at the Palau de Música, individual concerts for the participating choirs in Barcelona. Workshops with Josep Vila Jover (Catalonia): Pergolesi - Stabat Mater, for women voices; Jan Schumacher (Germany): Romantic Music; Joan Company (Balearic Islands): Josep Vila Casañas - El Mirador; and Juan Carlos Asensio (Spain): Gregorian Chant. Contact: Federació Catalana d'Entitats Corals, Email: fcec@fcec.cat - Website: www.fcec.cat

Antica Pompeii, Italy, 5-7 July 2016. For all kinds of choirs from all around the world. Contact: Meeting Music Inh. Pirosh Horváth E. K., Email: info@meeting-music.com - Website: www.meeting-music.com

International Choral Kathaumixw, Powell River, Canada, 5-9 July 2016. Join choirs from around the world in 20 concerts, competitions, common singing, conductor's seminars, and social events on Canada's magnificent Pacific Coast. Guest Artists and International Jury. Extension Tours available (July 10-16). Apply before 1 Nov 2015. Contact: Powell River Academy of Music, Email: info@kathaumixw.org - Website: www.kathaumixw.org

Llangollen International Musical Eisteddfod, United Kingdom, 6-11 July 2016. Choirs, musicians, folk singers and dancers from all corners of the world compete in the world's leading festival of music and dance. Contact: Llangollen International Musical Eisteddfod, Email: info@international-eisteddfod.co.uk - Website: <http://international-eisteddfod.co.uk/>

9th World Choir Games, Sochi, Russian Federation, 6-16 July 2016. Large competition for choirs from all around the world. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: www.interkultur.com

SINGMIT! Festival in Vienna, Austria, 7-9 July 2016. For choirs and singers from around the globe, rehearsals with artistic director Gerald Wirth, workshops and performance of Mozart's Requiem. Contact: Encore Performance Tours, Email: encoretours@acis.com - Website: www.encoretours.com/go/singmit.cfm

International Youth Music Festival I, Bratislava, Slovak Republic, 7-10 July 2016. International Festival for Youth and Children Choirs and Orchestras. Competition, workshop, concerts of sacred and secular music, bringing together talented young musicians from around the world. Apply before 15/04/2016. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

27th Béla Bartók International Choir Competition and Folklore Festival, Debrecen, Hungary, 7-10 July 2016. The only competition in contemporary choral music for five categories. The winner of the Grand Prize will be invited to the competition for „The Grand Prix for European Choral Music” held every year alternately in Arezzo, Debrecen, Maribor, Tolosa, Tours and Varna. Folklore festival, world-premiers, church concerts, conducting master class and social meetings. Halfboard catering and accommodation for the invited choirs free of charge. Contact: Fonix Event Organizing NP LLC., Email: info@bbcc.hu - Website: www.bbcc.hu

Rhapsody! International Music Festival, Prague, Czech Republic & Vienna, Salzburg, Austria, 7-17 July 2016. Performances in three of Europe's most musical and historical cities, workshop, musical exchanges, optional choral competition and sightseeing tours. Contact: Sara Casar, Classical Movements, Inc., Email: Sara@ClassicalMovements.com - Website: <http://classicalmovements.org/rhap.htm>

34th International Choir Festival of Preveza, 22nd International Competition of Sacred Music, Preveza, Greece, 7-10 July 2016. For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Repertory must include a compulsory piece, a piece composed before 1800, a piece composed during 1800 - 1950, a piece composed after 1950 & a folk song from the choir's country of origin. Contact: Choral Society "Armonia" of Preveza, Email: prevezachoralfestival@gmail.com or armonia4@otenet.gr - Website: <http://prevezafest.blogspot.gr/>

Cantus Salisburgensis Festival, Salzburg, Austria, 7-11 July 2016. Perform at the spectacular Salzburg Cathedral and beautiful Mirabell Gardens, the backdrop to scenes from the "Sound of Music". The massed sing performance is under the direction of Prof. János Czifra, the Salzburg Cathedral's music director. Discover Salzburg's picturesque Old Town and its towering castle, and share your music with choirs from around the world. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Claudio Monteverdi Choral Festival and Competition, Venice, Italy, 7-10 July 2016. 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

Laurea Mundi Budapest Festival of Choral Music, Hungary, 9-13 July 2016. With Henry Leck and Gábor Hollerung. Different levels of choral competition, workshops, individual coaching and more. Contact: Meeting Music Inh. Pirosk Horvath e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

2016 Narnia Festival and International Summer Training Program, Narni, Italy, 10-31 July 2016. Withing the larger Narnia Festival, the Choral Fantasy Program is an opportunity for choral enthusiasts to experience the many treasures of Italy while participating in the chorus of the Missa Brevis in C Major, KV 220 (Mozart) and the Chorus of Madame Butterfly (Puccini). This program includes cultural events, excursions and classes in cuisine, art, language, Italian history and music. Contact: Narnia Arts Academy, Email: narniaartsacademy@gmail.com - Website: www.narniaartsacademy.com

Songs of Our World - Tour to Russia, Sochi, Russian Federation, 10-20 July 2016. Opportunity for individual singers to be part of the World Choir Games and perform at their own concerts. A team of international conductors will lead the choir project in a program entitled Songs of our World and will perform in Sochi, St. Petersburg and Moscow. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: www.interkultur.com

International Choir Festival Corearte Puerto Rico 2016, San Juan, Puerto Rico, 12-17 July 2016. Non-competitive event open to choirs of various backgrounds from all over the world. Workshops with Panda Van Proosdij (Netherlands), Kevin Fenton (Florida, USA), Amarilis Pagan Vila (San Juan, Puerto Rico), Josep Prats (Catalunya, Spain) and Basilio Astúlez (Basque Country, Spain). Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

International Choral Festival of Missoula, Montana, USA, 13-16 July 2016. Non-competitive showcase festival for children's, youth, men's, women's and mixed choirs. Social events, home stays (international choirs) and cultural exchange. Contact: International Choral Festival, Email: info@choralfestival.org - Website: www.choralfestival.org

11th International Choir Competition, Miltenberg, Bavaria, Germany, 14-18 July 2016. Open to mixed choirs. Two Categories: Symphony of Voices (with compulsory competition); Folksong, Spiritual and Jazz. Accomodation and meals free of charge, money prizes and friendship concerts. Apply before 31 December 2015. Contact: Kulturreferat des Landratsamtes Miltenberg, Gaby Schmidt, Email: kultur@LRA-MIL.de - Website: www.chorwettbewerb-miltenberg.de

Westminster Summer Choral Festival, Princeton (NJ) & New York City, USA, 15-23 July 2016. For advanced singers and conductors to form a Chamber Choir focusing on J.S. Bach's Motets BWV 225-260. Apply before April 1, 2016. Contact: Westminster Choir College of Rider University, Email: woce@rider.edu - Website: <http://www.rider.edu/academics/colleges-schools/westminster-college-of-the-arts/westminster-continuing-education/summer-choral-festival>

Choralp 2016, Briançon, France, 16-23 July 2016. International singing week for choirs or individual singers. Also includes two workshops. Workshop 1: Vesperae de Dominica KV321 (Mozart) for soloist, choir and orchestra, conducted by Caroline Gaulon. Workshop 2: 'Fight and Flight' (a journey from the Middle Ages to the present, with eyes and ears on the violence, longings and surge of humanity) conducted by André de Quadros. Concerts every night in Briançon and in nearby villages. Contact: Association A Coeur Joie France, les Choralies, Email: choralp@gmail.com - Website: www.choralp.fr

Tokyo 2020 Olympic Games Countdown, Japan, 19-27 June 2016. Join other singers from across the U.S. in this grand musical salute to our fellow Japanese choristers as they start the countdown towards the Games of the XXXII Olympiad in Tokyo. Artistic Director: Miguel Ángel Felipe (USA). Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

World Peace Choral Festival Vienna 2016, Austria, 19-22 July 2016. Together with the famous Vienna Boys choir, children's and youth choirs as well as adult choirs from around the world will do concerts, workshops, celebrations and competitions for the world peace. Contact: Stefanie Rauscher, Email: info@wpcf.at - Website: www.wpcf.at

Idaho International Choral Festival, Pocatello, USA, 19-24 July 2016. Choral groups from around the globe are invited to bring their respective talents and native music to create an atmosphere of uplifting and cultural harmony. Contact: Idaho International Choral Festival, Email: info@idahointerchoralfest.org - Website: www.idahointerchoralfest.org

9th Grand Prix Pattaya, Thailand, 20-24 July 2016. Festival and Grand Prix competition including 15 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

5th Florence International Choir Festival, Florence, Italy, 20-22 July 2016. For choirs of all categories from all around the world. Contact: Florence International Choir Festival, Email: director@florencechoirfestival.com - Website: www.florencechoirfestival.com

Belgian Summer Sing, Ghent, Belgium, 21-25 July 2016. The city of Ghent welcomes choirs from Europe and North America to perform in the stunning St. Michael's Cathedral. Celebrate choral music as part of the "Ghent Arts and Music Festival," Europe's largest open-air cultural festival. Visit and perform in the capital city of Brussels and the beautiful and historic city of Bruges. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

55th International Seghizzi Choral Competition and Festival, Gorizia, Italy, 21-25 July 2016. For choirs or musical groups. Categories: Renaissance, Baroque, 19th Century, 1900 to the present day, folk and traditional songs or spirituals and gospels, pop and jazz music, contemporary music. Apply before 1 Mar 2015. Contact: Associazione Corale Goriziana "CA Seghizzi", Email: info@seghizzi.it - Website: www.seghizzi.it

Istanbul International Chorus Competition and Festival, Istanbul, Turkey, 21-25 July 2016. For children, female, male, mixed choirs and folk groups. Contact: Istanbul Harman Folklor, Email: istanbul@istanbulchorus.com - Website: www.istanbulchorus.com

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 22-30 July 2016. Travel to Cape Town, Pretoria, Johannesburg & a Game Park. Experience African rhythms, dancing and singing. Open to all choirs, each conducted by their own music director. Contact: Jayci Thomas, Classical Movements, Inc., Email: jayci@ClassicalMovements.com - Website: http://classicalmovements.org/s_af.htm

International Youth Music Festival II, Bratislava, Slovak Republic, 24-27 July 2016. International Festival for Youth and Children Choirs and Orchestras. Competition, workshop, concerts of sacred and secular music, bringing together talented young musicians from around the world. Apply before 15/04/2016. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

5th Bali International Choir Festival, Denpasar Bali, Indonesia, 25-31 July 2016. Symposium and competition, workshops, Balinese Culture, intercultural collaboration, Temple tours for choirs, and individual conductors and singers. Contact: Bandung Choral Society, Tomohon International Choir Competition, Email: mail_bcsevents@yahoo.com - Website: <http://bandungchoralsociety.com/>

13th China International Chorus Festival Come to Beijing, Listen to the Songs of the World, Beijing, China, 26 July-1 Aug 2016. Opening Ceremony and concert in the Great Hall of the People, IFCM Choral Education Conference, IFCM Executive Committee meeting, judge panel meeting, group competition, choral exchange program, high level choir concert, new choral work concert, master classes, workshops, training camp, choral club, choral public and charitable events, concert tours, sightseeing (Great Wall, Temple of Heaven, Palace Museum), Square performances, and much more. Contact: China International Chorus Festival, Email: cicfbj@163.com - Website: www.cicfbj.cn/en

Fundy Sound: a Choral Festival by the Sea, Saint John New Brunswick, Canada, 27 June-1 July 2016. Singers will enjoy enriching developmental and educational experiences with local and international musicians including the opportunity to work with one of the world's leading choral experts: Z. Randall Stroope. Contact: Fundy Sound, Email: info@fundysound.com - Website: <http://fundysound.com>

5th International Campus Music Festival, Stuttgart, Germany, 29-31 July 2016. For youth choirs from all around the world. Contact: Internationaler Volkskulturkreis e.V., Email: kripp@volkskulturkreis.de - Website: www.volkskultur-de.org

1st Africa Symposium on Choral Music, Accra, Ghana, 1-9 Aug 2016. Conferences, workshops, masterclasses, concerts and African choral music exhibition. Contact: African Federation for Choral Music, Email: info@famuc.org - Website: www.famuc.org

2016 Lansum International Choir Competition, City of Claremont, Los Angeles, USA, 1-5 Aug 2016. For group of singers of all nationalities, age up to 35 years old. Contact: Lansum International Music Festival, Email: Info@LansumMusicFestival.org - Website: www.lansummusicfestival.org/

Nordklang 16, Turku (Åbo), Finland, 3-7 Aug 2016. North choir festival including morning singings, workshops, lunch concerts, dinner and evening concerts. Workshops on romantic works for mixed choir by Carsten Seyer-Hansen, Opera! To Life! by Elin Persson, Long Live Shakespeare! by Jani Sivén, early music made in Europe by Orger ur Ingólfsdóttir, folk music for choir by Ilona Korhonen, vocal Jazz by Jesper Holm, Pop! Pop! Pop! by Line Groth, music of Pärt Uusberg by Pärt Uusberg, music of Eriks E envalds by Romans Vanags, music of Vaclovas Augustinas by Vaclovas Augustinas, music of Jaakko Mäntyjärvi by Dani Juris, madrigals and pop arrangements by Timo Lehtovaara, music without boundaries by Susanna Lindmark, Finnish rhythmic music for female choir by Kaija Viitasalo, Male Choir! by Bengt Ollén. Contact: Nordisk Korforum, Email: info@nordklang.fi - Website: www.nordklang.fi

22nd Choralies, Vaison-la-Romaine, France, 3-11 Aug 2016.

Large non-competitive choir meeting in the beautiful Roman town of Vaison. 40 workshops for singers, open singing, two workshops for conductors, 100 concerts, conductor's club, traditional Choralies festive day, exhibition and much more activities. Contact: A Coeur Joie France, Email: inscriptions@choralies.org - Website: www.choralies.fr

Singapore International Choral Festival, Singapore, 10-13 Aug 2016.

Join us at the third SICF held in Singapore and compete for a chance to sing at the Grand Prix held at the Esplanade Concert Hall. With workshops, masterclasses and feature choir concerts, this is key choral event in the South-East Asian region that is not to be missed! Organised by SourceWerkz and Rave Group. Contact: SourceWerkz, Ong Wei Meng, Email: info@sourcewerkz.com - Website: www.sicf.sg

San Juan Canta International Choir Competition and Festival, Argentina, 11-16 Aug 2016.

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, 2016. Contact: María Elina Mayorga, Email: sanjuancoral@gmail.com - Website: www.sanjuancoral.com.ar

Asia Kodály Symposium 2016, Kaohsiung, Taiwan - China, 11-14 Aug 2016.

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, 'Let the World Rejoice' where top choirs come together to compete and perform in a friendly atmosphere. This event is envisioned as the Asian Grand Prix for Choral Singing. Contact: Kodály Academy of Music (Singapore), Email: christiane.hein@kam.sg - Website: <http://kam.sg>

11th International Youth Chamber Choir Meeting, Usedom Island (Baltic Sea), Germany, 12-21 Aug 2016.

Festival for girls' and mixed youth choirs, max. 36 persons (incl. staff), up to the age of 26. Concerts, ateliers and time to get to know each other and the wonderful island of Usedom. Apply before 31 Dec 2015. Contact: Arbeitskreis Musik in der Jugend AMJ, Email: info@amj-musik.de - Website: www.amj-musik.de

Bratislava Cantat I, Slovak Republic, 18-21 Aug 2016.

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 summer. Apply before April 15th 2016. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

ON STAGE with Interkultur in Madrid, Spain, 18-21 Aug 2016.

No competitions but a buzz of choral activities: Make Madrid your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

International Choir Festival Coralua, Trondheim, Norway, 20-26 Aug 2016.

Festival and workshops for choirs, individual choral singers and choral conductors. Apply before April 15. Contact: Coralua, Email: trondheim@coralua.com - Website: www.coralua.com

America Cantat 8, Atlantis, Paradise Island, Bahamas, 21-31 Aug 2016.

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, led by some of the most prestigious choral clinicians in the world such as Daria Abreu (Cuba), Anton Armstrong (USA), Gisela Crespo (Mexico), Elisa Dekaney (Brazil), Cristian Grases (Venezuela & USA), Rosephanye Powel (USA), Maria van Nieuwerkerken (Netherlands) and many others. Contact: American Choral Directors Association, Email: ac8@acda.org - Website: america-cantat.org

International Festival of choirs and orchestras in Paris, France, 24-28 Aug 2016.

For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: <https://www.mrf-musicfestivals.com/international-festival-of-choirs-and-orchestras-in-paris-france.phtml>

Mountain Song Festival Carinthia 2016, Wolfsberg, Austria, 1-4 Sep 2016.

For all kind of choirs. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com

ON STAGE with Interkultur in Brussels, Belgium, 8-11 Sep 2016.

No competitions but a buzz of choral activities: Make Brussels your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

Indonesia Choir Festival, Medan, North Sumatera, Indonesia, 8-11 Sep 2016.

Friendship concert, grand prix competition, choir competition, closing gala concert, choral clinic, workshop, seminar. Contact: Bandung Choral Society, Tommyanto Kandisaputra, Email: mailbcsevents@gmail.com - Website: www.bandungchoral.com

6th International Choir Competition and Festival Canco Mediterrania, Barcelona & Lloret de Mar, Spain, 13-18 Sep 2016. For all kind of choirs from around the world. Contact: International Choir Festival and Competition Canco Mediterrania, Email: festivalbarcelona@interia.eu - Website: www.serrabrava.eu

7th International Festival of Choirs and Orchestras, Prague, Czech Republic, 14-18 Sep 2016. For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

ON STAGE with Interkultur in Lisbon, Portugal, 15-18 Sep 2016. No competitions but a buzz of choral activities: Make Lisbon your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

ON STAGE with Interkultur in Frankfurt, Germany, 16-19 Sep 2016. As a huge multicultural metropolis, Frankfurt offers countless opportunities, not only for young people. Frankfurt takes pride in having one of the leading opera houses in Europe which belongs to the Wilhelminian era and is famed for its excellent acoustics. Voted as the best "Opera House of the Year" several times since 2003, it offers all kinds of music, from early baroque to avant-garde. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

ON STAGE with Interkultur in Paris, France, 22-25 Sep 2016. No competitions but a buzz of choral activities: Make Paris your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

2nd World Chorus Fair, Beijing, China, 22-24 Sep 2016. For choirs from all around the world. Contact: Internationaler Volkskulturkreis e.V., Email: liling.zhang@volkskulturkreis.de - Website: www.volkskultur-de.org

Rimini International Choral Competition, Rimini, Italy, 22-25 Sep 2016. Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music, Folk and Spiritual Choirs. Festival under the Patronage of the EU Parliament and the President of the Republic of Italy. Common Sung Service at the Renaissance Rimini Cathedral. Contact: Rimini International Choral Competition, Email: info@riminichoral.it - Website: www.riminichoral.it

5th International Harald Andersén Chamber Choir Competition, Helsinki, Finland, 23-24 Sep 2016. International choir competition for mixed chamber choirs (16-40 singers). Participating choirs may include professional singers. Contact: Terhi Luukkonen, Email: terhi.luukkonen@uniarts.fi - Website: www.uniarts.fi/en/harald-andersen-choir-competition-2016

The Voice of Wealth, Lloret de Mar, Spain, 23-28 Sep 2016. International choir festival and competition for all kind of choirs from all over the world. Contact: Monolit Festivals, Email: info@monolitfestivals.com - Website: <http://monolitfestivals.com/>

1st International Baltic Sea Choir Competition, Riga, Latvia, 23-25 Sep 2016. For 15 high level male, female and mixed amateur choirs (16-49 singers). Competition in two categories: compulsory and free program. The compulsory piece will be composed by Latvian composer Rihards Dubra. Apply before March 31, 2016. Contact: International Baltic Sea Choir Competition, Email: info@balticchoir.com - Website: <http://www.balticchoir.com>

1st World Chorus Fair, Shenyang, China, 23-26 Sep 2016. For choirs from all around the world. Contact: Internationaler Volkskulturkreis e.V., Email: liling.zhang@volkskulturkreis.de - Website: www.volkskultur-de.org

Tonen2000 International Choir Festival, Westland, Netherlands, 23-25 Sep 2016. Contest for non-professional mixed choirs (up to 36 members) and male and female ensembles (up to 24 members). Categories: sacred and secular music (compositions from Middle Age/Renaissance, Romantic period and modern); folk music optional. Contact: Tonen2000, Jos Vranken, Email: info@tonen2000.nl - Website: www.tonen2000.nl

7th International Choir Festival & Competition "Isola del Sole", Grado, Italy, 28 Sep-2 Oct 2016. Competition, international friendship concerts, evaluation concerts and individual coaching. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: www.interkultur.com

Cracovia Music Festival 2016, Cracow, Poland, 29 Sep-3 Oct 2016. For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

International Video Competition for Male Choirs, Germany, 30 Sep 2016. Performance competition of a compulsory piece by Schronen in two different levels of difficulty (medium and high). Applicant choirs must record the performance on video and upload it on Youtube. In addition to the jury award, there will be an audience award (number of "likes"). Apply before June 30, 2016. Contact: AS Musikverlag, Marion Scherer, Email: management@as-musikverlag.de - Website: www.wac-contest.eu

Bratislava Cantat II, Slovak Republic, 6-9 Oct 2016.

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 1st 2016. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

Song & the City International Choir Festival, Berlin, Germany, 6-9 Oct 2016. For all kind of choirs. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com/en/trips/reisen/chorfestival-berlin.html

2nd Beira Interior International Choir Festival and Competition, Fundão, Portugal, 8-12 Oct 2016. For all kinds of choirs from all around the world. Apply before 30 April 2016. Contact: Meeting Music Inh. Pirosk Horv th e. K., Email: deborah.bertoni@meeting-music.com - Website: www.meeting-music.com

9th International Choral Festival Mario Baeza, Valparaíso, V Región, Chile, 11-15 Oct 2016. Non competitive Festival for choirs in all categories. Apply before 15 April. Contact: Asociacion Latinoamericana Canto Coral Chile, Email: alacc.chile@gmail.com

Corfu International Festival and Choir Competition, Greece, 12-16 Oct 2016. Supported by the Corfu Choir Union, the "1st Corfu International Festival & Choir Competition" will bring choral singers from all over the world to the capital of the Ionian Islands and makes it resound. Maintaining the well-known categories, which have been characterizing our competitions since years we want to pay special attention to jazz music during this new event. Also programmed an exclusive participation in a concert in one of Athens most famous concert halls, the Megaron. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: www.interkultur.com

Lago di Garda Music Festival, Italy, 13-17 Oct 2016. International festival of music for choirs and orchestras on Lake Garda. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

International Choir Festival Nice 2016, France, 13-16 Oct 2016. For all kind of choirs. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com

11th International Choral Festival, Nice, France, 13-16 Oct 2016. For all kind of choirs from all over the world. Concerts in prestigious places including a Baroque Cathedral located in the old part of town. Contact: Destinations Chœurs - transglobe, Email: contact@destinations-choeurs.fr - Website: www.destinations-choeurs.fr

International Choir Festival Corearte Barcelona 2016, Spain, 17-23 Oct 2016. 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

12th Busan Choral Festival & competition, South Korea, 18-21 Oct 2016. Categories: classical mixed, classical equal, ethnic (traditional) music, pop & a cappella, Children and youth (under 18). Contact: Busan Culture Center, Email: busanchoral@gmail.com - Website: www.busanchoral.com

Canta al mar 2016 International Choral Festival, Calella, Barcelona, Spain, 19-23 Oct 2016. Competition for mixed, male, female, children's and youth choirs. No compulsory pieces required. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

1st Lanna International Choir Competition, Chiang Mai, Thailand, 19-23 Oct 2016. For many hundred years Chiang Mai was the capital of Lanna Thai. It is Thailand's second biggest and important city today. It is not only a popular tourist destination, but also an impressive venue for an international competition, where choirs from all over the world will sing together and will get to know the Thai culture. Cooperation program with renowned conductors and choirs from the Southeast Asian region. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: www.interkultur.com

Codichoral 2016, Derry, Ireland, 19-23 Oct 2016. 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: www.codichoral.com

International Festival of Choirs Cantus Angeli, Salerno, Italy, 19-23 Oct 2016. Friendly meeting between groups of various musical and territorial origins. Contact: International Festival of Choirs Cantus Angeli, Email: info@cantusangeli.com - Website: www.cantusangeli.com

Cantate Barcelona, Spain, 21-25 Oct 2016. 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

John Paul II International Choir Festival of Sacred Music Mundus Cantat, Gdansk, Poland, 21-23 Oct 2016. For choirs from all over the world. Exchange of cultural traditions, strengthening natural human bonds. Contact: Festival Office Mundus Cantat Sopot, Email: munduscantat@sopot.pl - Website: www.munduscantat.pl

International Festival of choirs and orchestras in Vienna, Austria, 27-31 Oct 2016. For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: <https://www.mrf-musicfestivals.com/international-festival-of-choirs-and-orchestras-in-paris-france.phtml>

Prague Cantat, Czech Republic, 27-30 Oct 2016. International choir competition and festival for all kind of choirs. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com

12th International Warsaw Choir Festival Varsovia Cantat, Poland, 28-30 Oct 2016. 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, 2016. Contact: MELODY & Polonia Cantat, Email: info@varsoviacantat.pl - Website: www.varsoviacantat.pl

Cantate Dresden, Germany, 3-6 Nov 2016. For all kind of choirs from all over the world. Contact: Music&Friends, Email: info@musicandfriends.org - Website: www.musicandfriends.net/html/cantate_dresden1.html

ON STAGE with Interkultur in Prague, Czech Republic, 10-13 Nov 2016. No competitions but a buzz of choral activities: Make Prague your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

Sligo International Choral Festival, Ireland, 11-13 Nov 2016. Competitions for mixed choirs, male voice, female voice, youth folksong, madrigals, sacred music, gospel choirs and barbershop. Contact: Sligo International Choral Festival, Email: sligochoralfest@eircom.net - Website: www.sligochoralfest.com/

International Choir Festival Corearte Brazil 2016, Caxias do Sul, Brazil, 13-19 Nov 2016. 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

The Golden State Choral Trophy 2016, Monterey, California, USA, 20-24 Nov 2016. American International Choral Festival for all kinds of choirs from all around the world. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: www.interkultur.com

Vienna Advent Sing, Austria, 24-28 Nov, 1-5, 8-12, 15-19 Dec 2016. 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

7th Winter Choral Festival, Hong Kong China, 29 Nov-2 Dec 2016. 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

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 1-4 Dec 2016. 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 1st 2016. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

7th Krakow Advent & Christmas Choir Festival, Poland, 2-4 Dec 2016. For all kinds of choirs. Competition in 5 categories for the statuettes of Golden Angels or non-competitive participation. Apply before June 30, 2016. Contact: MELODY & Polonia Cantat, Email: krakow@christmasfestival.pl - Website: www.christmasfestival.pl

6th International Festival of choirs and orchestras in Baden, Germany, 8-11 Dec 2016. For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

Gozo (Malta) International Choir Festival, Malta, 8-11 Dec 2016. For all kind of choirs from all over the world. Contact: , Email: euroart@interfree.it or euroartproduction@gmail.com - Website: www.euroartproduction.it

International Choir Festival of Advent & Christmas Music Mundus Cantat, Sopot, Poland, 8-11 Dec 2016. For choirs from all over the world. Exchange of cultural traditions, strengthening natural human bonds. Contact: Festival Office Mundus Cantat Sopot, Email: munduscantat@sopot.pl - Website: www.munduscantat.pl

2nd International Festival and Competition In Anticipation of Christmas, St. Petersburg, Russia, 9-12 Dec 2016. For choirs and ensembles from around the world (without limit of age) to perform the best pieces of choral singing, to share professional experience and to sing together to the thankful audience. Contact: International Choral Festival, Email: interaspect@mail.ru - Website: www.interfestplus.ru

24th International Sacred, Advent & Christmas Music Festival and Choir Competition Cantate Domino Kaunas, Kaunas, Lithuania, 15-18 Dec 2016. Concerts in city halls, churches, choir competition in many categories, workshops. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

Sing in the New Year 2016-2017 with Karen Kennedy, Greece, 26 Dec 2016-2 Jan 2017. Combined rehearsals and gala concert, individual concerts, cultural immersion. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

Fest der Kulturen 2017 Grand Prix of Nations, Berlin, Germany, 1-5 Feb 2017. Event is embedded in the Berlin "Fest der Kulturen" 2017 where the Rundfunkchor Berlin and further top class choirs and orchestras will be performing. The chamber music hall of the Berlin Philharmonie, one of Germany's best concert halls, will offer a dignified ambiance for the „Grand Prix of Nations“. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

European Spring International Music Festival, Stuttgart, Germany, 9-11 Feb 2017. Concert Goldener Saal for all kind of choirs around the world. Contact: Internationaler Volkskulturkreis e.V., Email: kripp@volkskulturkreis.de - Website: www.musikverein.at

Sing'n'Joy Princeton 2017 The American International Choral Festival, USA, 16-20 Feb 2017. Competition for all types of choirs in different categories and difficulties with a focus on chamber choirs. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

7th International Sacred Music Festival Kaunas Musica Religiosa, Kaunas, Lithuania, 23-26 Feb 2017. Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

Roma Music Festival 2017, Italy, 8-12 Mar 2017. International festival of choirs and orchestras. Apply before 15 Jan 2017. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

Windy City Choral Festival with Z. Randall Stroope, Chicago, USA, 16-18 Mar 2017. For mixed (SATB) choirs to sing together in one of the world's great concert halls – Orchestra Hall at Symphony Center, home of the Chicago Symphony Orchestra. Contact: Music Celebrations International, LLC, Email: info@windycitychoralfestival.org - Website: www.windycitychoralfestival.org

Golden Voices of Montserrat! International Contest, Montserrat Monastery, Catalonia, Spain, 19-23 Mar 2017. 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@fiestalonia.net - Website: www.fiestalonia.net

ON STAGE with Interkultur in Nice, France, 23-26 Mar 2017. No competitions but a buzz of choral activities: Make Nice your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

ON STAGE with Interkultur in Verona, Italy, 30 Mar-2 Apr 2017. No competitions but a buzz of choral activities: Make Verona your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

ON STAGE with Interkultur in Bilbao, Spain, 6-9 Apr 2017. No competitions but a buzz of choral activities: Make Bilbao your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

International Choir Festival and Competition of Lithuanian Music Patriarch Juozas Naujalis, Kaunas, Lithuania, 6-9 Apr 2017. Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

16th Budapest International Choir Festival & Competition, Hungary, 9-13 Apr 2017. For all kinds of choirs from all around the world. Apply before 30 Nov 2016. Contact: Meeting Music Inh. Pirosk Horvath e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

Istra Music Festival 2017, Croatia, 19-23 Apr 2017. For choirs and orchestras from around the world. Apply before 31 Jan 2017. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: <http://www.mrf-musicfestivals.com/>

63rd Cork International Choral Festival, Ireland, 26-30 Apr 2017. 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

3rd International Choral Festival Canta en Primavera, Málaga, Spain, 26-30 Apr 2017. Outstanding concert halls, churches and theatres are available for this competition in different categories and difficulties. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: www.interkultur.com

Cornwall International Male Voice Choral Festival, United Kingdom, 27 Apr-1 May 2017. With over 60 choirs involved in 50 events at 40 locations, there is something for everyone. Contact: Rob Elliott, Festival Director, Email: rob@cimcf.uk - Website: www.cimcf.uk

Slovakia Cantat 2017, Bratislava, Slovak Republic, 27-30 Apr 2017. International Choir and Folksong Festival. Competition, workshop, concerts of sacred and secular music. The Slovak capital Bratislava opens its gates and invites choirs to its charming centre in spring. Apply before December 15th 2016. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

The Voice of Wealth, Lloret de Mar, Spain, 28 Apr-3 May 2017. International choir festival and competition for all kind of choirs from all over the world. Contact: Monolit Festivals, Email: info@monolitfestivals.com - Website: <http://monolitfestivals.com/>

15th Venezia in Musica, International Choir Competition and Festival, Venice and Caorle, Italy, 28 Apr-2 May 2017. For all kinds of choirs from all around the world. Apply before 30 Nov 2016. Contact: Meeting Music Inh. Pirosk Horv th e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

World of Choirs, Italy, 30 Apr-3 May 2017. 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

ON STAGE with Interkultur in Stockholm, Sweden, 11-14 May 2017. No competitions but a buzz of choral activities: Make Stockholm your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

Voices United Austria 2017 Choir Festival, Vienna & Salzburg, Austria, 14-21 May 2017. Individual and festival concerts under the direction of Ian Loeppky. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

"On The Lake" First International Choir Festival, On the shores of the Sea of Galilee in the Holy Land, Israel, 16-18 May 2017. A three night program. Choirs are welcome to join in this exciting celebration and participate in the festival. Contact: Vered Hasharon Travel and Tours Ltd, Email: keren@vrdtrvl.com - Website: www.holylandchoir.org

7th Kaunas Cantat International Choir Festival and Competition, Kaunas, Lithuania, 18-21 May 2017. Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

ON STAGE with Interkultur in Florence, Italy, 25-28 May 2017. No competitions but a buzz of choral activities: Make Florence your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

Harmonie Festival 2017, Limburg-Lindenholzhausen, Germany, 25-28 May 2017. 13 different competitions for choirs and folk groups, concerts and folk performances with an audience of up to 4,000 people and the hospitality of a whole region. Jury members: Virginia Bono (Argentina), Juergen Budday (Germany), Volker Hempfling (Germany), Theodora Pavlovitch (Bulgaria), Robert Sund (Sweden) and Will Todd (United Kingdom). Contact: Harmonie Lindenholzhausen, Email: information@harmonie-festival.de - Website: www.harmonie-festival.de

7th Šiauliai Cantat International Choir Festival and Competition, Šiauliai, Lithuania, 25-28 May 2017. Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

18th Fort Worden Children's Choir Festival, Port Townsend WA, USA, 26-27 May 2017. Open to all treble choirs. Guest Conductor: Elena Sharkova. Contact: Stephanie Charbonneau, Email: fortwordenfestival@gmail.com - Website: www.fortwordenfestival.com

Choir Worldwide/Gold Choral Festival, Shanghai, China, 26-28 May 2017. For youth choirs from all around the world. Contact: Internationaler Volkskulturkreis e.V., Email: kripp@volkskulturkreis.de - Website: www.volkskultur-de.org

ON STAGE with Interkultur in Barcelona, Spain, 1-4 June

2017. No competitions but a buzz of choral activities: Make Barcelona your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

15th International Chamber Choir Competition,

Marktoberdorf, Germany, 2-7 June 2017. Two categories: Mixed Choirs and Female Choirs. Compulsory work for each category. Apply before October 11, 2016. Contact: Modfestivals, International Chamber Choir Competition, Email: office@modfestivals.org - Website: www.modfestivals.org

Countdown to the 2020 Olympiad, Tokyo, Japan, 6-11 July

2017. With Henry Leck and Robyn Lana. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

5th Vietnam International Choir Festival & Competition,

Hô i An, Vietnam, 7-11 June 2017. H i An is one of the most beautiful and charming destinations you can visit in Asia. In cooperation with the Vietnamese Central Government, the Provincial Government of Quang Nam and the City Government of H i An, choirs will again have the chance to discover the beauty of the country, combined with an international choral event. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: www.interkultur.com

8th International Krakow Choir Festival Cracovia Cantans,

Poland, 8-11 June 2017. For all kinds of choirs, 9 categories, many concert opportunities. Gala concert in Krakow Philharmonic. Apply before Dec 15, 2016. Contact: MELODY & Polonia Cantat, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

Notes of Joy Austria 2017 Choir Festival, Austria, 10-15 June

2017. Individual and festival concerts under the direction of Sandra and Timothy Peter. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

Sing Mass at St Peter's Basilica with Catherine Sailer, Rome,

Italy, 12-15 June 2017. Individual concerts and combined festival concerts. Option to tour Florence and Venice. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

International Anton Bruckner Choir Competition and Festival,

Linz, Austria, 14-18 June 2017. For choirs from all over the world to come and sing at the International Anton Bruckner Choir Competition & Festival. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

Salzburg International Choral Celebration and Competition,

Salzburg, Austria, 14-19 June 2017. For mixed choirs, male and female choirs, children's and youth choirs, sacred music and folklore. Contact: Meeting Music Inh. Pirosk Horv th e. K., Email: info@meeting-music.com - Website: <http://meeting-music.com/>

Musica Sacra Bratislava, Slovak Republic, 15-18 June 2017.

International Sacred Music Festival. Competition, workshop, concerts in churches, sightseeing. Bratislava is widely recognized as a city of music, which increases its fame as a city of rich cultural and artistic heritage. Apply before March 1st 2017. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

SINGMIT! Festival in Vienna, Austria, 15-17 June 2017.

For choirs and singers from around the globe, rehearsals with artistic director Gerald Wirth, workshops and performance of Handel's "Messiah" commemorating 275 years since its premiere. Contact: Encore Performance Tours, Email: encoretours@acis.com - Website: www.encoretours.com/go/singmit.cfm

Luther 2017 Choral Festival, Berlin, Germany, 15-17 June

2017. Join internationally-renowned conductor Helmuth Rilling on June 17, 2017, for a choral extravaganza at the magnificent Berliner Dom. Singers from across the globe are invited to join a grand festival chorus to sing the music of Mendelssohn, including Wir glauben all an einen Gott and Psalm 42 Wie der Hirsch schreit, and Johann Sebastian Bach's Eine Feste Burg Ist Unser Gott, in celebration of 500 Years of Reformation. Contact: Music Celebrations International, LLC, Email: info@luther2017choralfestival.org - Website: <http://luther2017choralfestival.org/>

Join Randall Stroepe to sing in Barcelona and Madrid,

Spain, 17-25 June 2017. Combined rehearsals and gala concert, individual concerts, cultural immersion. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

Eine Feste Burg, a Choral Celebration, Leipzig, Germany, 17-

23 June 2017. Prof. Rilling, pre-eminent scholar and conductor of works by J.S. Bach and Dr. Anton Armstrong, Conductor of the St. Olaf Choir, will lead a Gala Concert Performance at St. Thomas Church in Leipzig in commemoration of the 500th Anniversary of the Reformation. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

Ireland 2017 Choir Festival, Cork and Dublin, Ireland, 20-27

June 2017. Individual and festival concerts under the direction of Henry Leck. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

Limerick Sings International Choral Festival, Limerick, Ireland, 20-25 June 2017. Limerick Sings hosts both Irish and International choirs for three days of non-competitive music and song. Opportunity for choirs to present Informal performances with a professional Irish orchestra under the direction of Dr. André Thomas. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

Pura Vida Costa Rica!, San José, Costa Rica, 20-24 June 2017. Festival designed for service, singing and international friendship, Combining exchange concerts with local choirs, an opportunity for community service and culminating in a festival of international song led by esteemed conductor, Dr. Cristian Grases. Contact: Perform International, Email: zfranciscus@perform-international.com - Website: <http://perform-international.com/festivals/#pura-vida-costa-rica>

8th Rome International Choral Festival, Italy, 22-24 June 2017. Featuring Mass participation at St. Peter's Basilica in the Vatican and a formal finale concert at Basilica of Saint Mary above Minerva. The festival chorus will include mixed-voice singers and choirs that will come together to rehearse and perform en masse under the baton of maestro Z. Randall Stroope. Contact: Music Celebrations International, LLC, Email: info@som50fest.org - Website: www.romechoralfestival.org

International Choral Competition Ave Verum, Baden, Austria, 22-25 June 2017. 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 May 1st, 2015. Contact: Wolfgang Ziegler, chairman, Email: office@aveverum.at - Website: www.aveverum.at

Requiem for the Living, Bayeux, Normandy, France, 24-30 June 2017. For choirs to perform a choral work in close collaboration with the composer (Dan Forrest), working with a French orchestra and one of the finest choral educators of our time (Dr. Pearl Shangkuan), in iconic, historic sites. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

London International A Cappella Choir Competition, St John's Smith Square, London, United Kingdom, 25 June-1 July 2017. Festival bringing together 16 choirs from around the world to compete in a series of public concerts. A jury of renowned experts, chaired by the founder and director Tallis Scholars Peter Phillips, will select a winning choir from four preliminary rounds to compete in a prestigious final with the opportunity to win substantial cash prizes and further concert dates. For mixed-voice choirs of 16 members or more. Apply before Dec 15, 2016. Contact: Joanna Innes-Hopkins, Email: info@sjss.org.uk - Website: www.liacc.org.uk/

5th Per Musicam Ad Astra, International Copernicus Choir Festival and Competition, Toruń, Poland, 25-28 June 2017.

For all kinds of choirs from all around the world. Apply before 15 April 2017. Contact: Meeting Music Inh. Pirosk Horvath e. K., Email: constanze@meeting-music.com - Website: www.meeting-music.com

Kennedy Center: Celebrate President JFK 100th, Washington DC, USA, 27 June-4 July 2017. In collaboration with the Kennedy Center, Classical Movements' s celebrating the centennial of President Kennedy's birth with a grand choral celebration of Kennedy's legacy by inviting choirs from countries that have benefited from the work of the Peace Corps, as well as select choirs from the U.S. and abroad. Classical Movements, as part of its Eric Daniel Helms New Music Program, will commission composers from these visiting choirs' countries to create new choral works in the spirit of President Kennedy's legacy promoting international peace and diplomacy. This celebration will be incorporated within the Serenade! Washington Choral Festival which is scheduled for June 27-July 4th (with daily performances at the Kennedy Center June 28-July 3). Contact: Yarina Connors, Classical Movements, Inc., Email: Yarina@classicalmovements.com - Website: <http://classicalmovements.org/rhap.htm>

Jubilate Mozart! Choral Festival, Salzburg, Austria, 28 June-2 July 2017. Join other mixed voice choirs from around the country to perform under Jo-Michael Scheibe and Professor János Czifra in the storybook city of Salzburg. Everywhere you turn in Salzburg is a reminder of Mozart's presence, from his birthplace and museum to the Mozartplatz and Mozart Monument. Join us as we celebrate the life and music of this timeless composer in the Jubilate Mozart Choral Festival. Contact: Music Celebrations International, LLC, Email: info@m MozartChoralFestival.org - Website: m MozartChoralFestival.org

Serenade! Washington, DC Choral Festival, USA, 29 June-3 July 2017. For youth and adult choirs, concerts, workshops, musical exchanges, optional choral competition and sightseeing. Contact: Sara Casar, Classical Movements, Email: Sara@ClassicalMovements.com - Website: <http://classicalmovements.org/dc.htm>

Slovakia Folk 2017, Bratislava, Slovak Republic, 29 June-2 July 2017. Festival of folklore music and dance ensembles. Apply before April 15th 2017. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

Choralfest Melbourne 2017, Brisbane Grammar School, Queensland, Australia, 30 June-3 July 2017. For any type of choral ensemble performing at a high level in any style. In addition a program of Honour choirs for children and youth, chorister workshops and the opportunity to work with local composers is being planned. Apply before August 15, 2016. Contact: The Australian National Choral Association, Email: anca.choralfest@gmail.com - Website: <http://choralfest.org.au/>

Great Basilicas of Italy Festival Tour, Italy, 2-7 July 2017.

Festival celebrating the artistic heritage of two of Italy's most important churches. Under the leadership of artistic director Dr. Cameron LaBarr, the mixed festival choir will perform repertoire that is significant to each of these wonderful concert spaces. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

Musica Eterna Roma, Italy, 2-6 July 2017. For all kinds of choirs from all around the world. Contact: Meeting Music Inh. Pirosk Horv th e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

Spirituals and Gospel Music 2017, London and Paris, United Kingdom and France, 3-11 July 2017. Individual and combined festival concerts with Rollo Dilworth. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

Italy 2017 Choir Festival with John Dickson, Rome & Tuscany, Italy, 3-11 June 2017. Festival staging Faure's Requiem. Individual concerts and combined festival concerts. Option to tour Florence and Venice. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

Dublin Choral Festival, Ireland, 5-9 July 2017. 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/>

International Johannes Brahms Choir Festival and Competition, Wernigerode, Germany, 5-9 July 2017. 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: www.interkultur.com

Antica Pompeii, Italy, 6-8 July 2017. For all kinds of choirs from all around the world. Contact: Meeting Music Inh. Pirosk Horv th e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

International Youth Music Festival I, Bratislava, Slovak Republic, 6-9 July 2017. International Festival for Youth and Children Choirs and Orchestras. Competition, workshop, concerts of sacred and secular music, bringing together talented young musicians from around the world. Apply before 15/04/2017. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

Rhapsody! International Music Festival, Prague, Czech Republic & Vienna, Salzburg, Austria, 6-16 July 2017.

Performances in three of Europe's most musical and historical cities, workshop, musical exchanges, optional choral competition and sightseeing tours. Contact: Sara Casar, Classical Movements, Inc., Email: Sara@ClassicalMovements.com - Website: <http://classicalmovements.org/rhap.htm>

35th International Choir Festival of Preveza, 23rd International Competition of Sacred Music, Preveza, Greece, 6-9 July 2017. For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Repertory must include a compulsory piece, a piece composed before 1800, a piece composed during 1800 - 1950, a piece composed after 1950 & a folk song from the choir's country of origin. Contact: Choral Society "Armonia" of Preveza, Email: prevezachoralfestival@gmail.com or armonia4@otenet.gr - Website: <http://prevezafest.blogspot.gr/>

11th Summa Cum Laude International Youth Music Festival, Vienna, Austria, 7-12 July 2017. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Contact: Summa Cum Laude Youth Music Festival, Email: office@scfestival.org - Website: www.scfestival.org

Passion of Italy with Heather J. Buchanan, Rome, Florence and Venice, Italy, 8-13 July 2017. Individual and combined festival concerts for all choirs and singers. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

Golden Voices of Barcelona, Spain, 9-13 July 2017. For both professional and amateur choirs from all around the world. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

SINGMIT! Festival in Vienna, Austria, 13-15 July 2017. For choirs and singers from around the globe, rehearsals with artistic director Gerald Wirth, workshops and performance of Schubert's "Mass in E-Flat Major No. 6" celebrating Schubert's 220th birthday. Contact: Encore Performance Tours, Email: encoretours@acis.com - Website: www.encoretours.com/go/singmit.cfm

3rd European Choir Games, Riga, Latvia, 16-23 July 2017. 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, a competition for the best amateur choirs in the world. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 21-29 July 2017. Travel to Cape Town, Pretoria, Johannesburg & a Game Park. Experience African rhythms, dancing and singing. Open to all choirs, each conducted by their own music director. Contact: Jayci Thomas, Classical Movements, Inc., Email: jayci@ClassicalMovements.com - Website: http://classicalmovements.org/s_af.htm

11th World Symposium on Choral Music, Barcelona, Spain, 22-29 July 2017. Eight days to listen to 26 of the world's premiere choirs, 30 outstanding lectures on choral music, music exhibition, gala concerts, open sings - all in the exciting city of Barcelona. Also on <https://www.facebook.com/wscm11bcn/> and <https://twitter.com/simposibcn> Contact: International Federation for Choral Music, Email: office@ifcm.net - Website: <http://www.wscm11.cat/>

International Youth Music Festival II, Bratislava, Slovak Republic, 23-26 July 2017. International Festival for Youth and Children Choirs and Orchestras. Competition, workshop, concerts of sacred and secular music, bringing together talented young musicians from around the world. Apply before 15/04/2017. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

6th International Campus Music Festival, Stuttgart, Germany, 28-31 July 2017. For youth choirs from all around the world. Contact: Internationaler Volkskulturkreis e.V., Email: kripp@volkskulturkreis.de - Website: www.volkskultur-de.org

Africa Cantat, Kinshasa, DR Congo, 6-12 Aug 2017. Initiated by the African Confederation of Choral Music (ACCM) with the support of the Congolese Federation of Choral Music and the partnership of IFCM, A Coeur Joie International and Europa Cantat, the festival will be an ideal crossroad to discover and exchange around the rich authenticity of the African choral heritage. Choirs, choral conductors and lecturers from all around the world, Africa is eager to welcome in the heart of the continent, to share the warmth of its hospitality and its rhythms and colors. Contact: African Confederation for Choral Music

Bratislava Cantat I, Slovak Republic, 17-20 Aug 2017. 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 summer. Apply before April 15th 2017. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

ON STAGE with Interkultur in Brussels, Belgium, 7-10 Sep 2017. No competitions but a buzz of choral activities: Make Brussels your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

3rd International Festival of Sacred Music Francesco Bruni, Italy, Sep 2017. Festival with aim to renew the interest in the Sacred Music in Southern Italy. Contact: International Festival of Sacred Music Francesco Bruni, Email: direzione@festivalfrancescobruni.com - Website: www.festivalfrancescobruni.com

ON STAGE with Interkultur in Lisbon, Portugal, 14-17 Sep 2017. No competitions but a buzz of choral activities: Make Lisbon your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

ON STAGE with Interkultur in Paris, France, 21-24 Sep 2017. No competitions but a buzz of choral activities: Make Paris your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

The Voice of Wealth, Lloret de Mar, Spain, 22-27 Sep 2017. International choir festival and competition for all kind of choirs from all over the world. Contact: Monolit Festivals, Email: info@monolitfestivals.com - Website: <http://monolitfestivals.com/>

Bratislava Cantat II, Slovak Republic, 5-8 Oct 2017. 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 1st 2017. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

International Choir Competition and Festival Kalamata 2017, Greece, 11-15 Oct 2017. Competition for all types of choirs in different categories of difficulty, line-ups and musical genres. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

International Choir Festival Corearte Barcelona 2017, Spain, 16-22 Oct 2017. 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

Canta al mar 2017 International Choral Festival, Calella, Barcelona, Spain, 25-29 Oct 2017. Competition for mixed, male, female, children's and youth choirs. No compulsory pieces required. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

In Canto sul Garda International Choir Festival & Competition, Riva del Garda, Italy, 28 Oct-1 Nov 2017. For all kinds of choirs from all around the world. Apply before 30 Dec 2015. Contact: Meeting Music Inh. Pirosk Horvath e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

Miami Voice 2017, Florida, USA, 1-5 Nov 2017. Conductors and singers have the possibility to attend workshops with Morten Lauridsen and other choral experts and to assimilate the beauty of Florida's coast: This stunning region represents a unique composition of land, sea and sky and is known as one of the best holiday destinations worldwide. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

Cantate Dresden, Germany, 2-5 Nov 2017. For all kind of choirs from all over the world. Contact: Music&Friends, Email: info@musicandfriends.org - Website: www.musicandfriends.com/html/cantate_dresden.html

ON STAGE with Interkultur in Prague, Czech Republic, 9-12 Nov 2017. No competitions but a buzz of choral activities: Make Prague your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

Vienna Advent Sing, Austria, 23-27 Nov, 30 Nov-4 Dec, 7-11, 14-18 Dec 2017. 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

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 3-6 Dec 2017. 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 1st 2017. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

25th International Sacred, Advent & Christmas Music Festival and Choir Competition Cantate Domino Kaunas, Kaunas, Lithuania, 14-17 Dec 2017. Concerts in city halls, churches, choir competition in many categories, workshops. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

15th Concorso Corale Internazionale, Riva del Garda, Italy, 25-29 Mar 2018. For all kinds of choirs from all around the world. Contact: Meeting Music Inh. Pirosk Horvath e. K., Email: deborah.bertoni@meeting-music.com - Website: www.meeting-music.com

66th European Music Festival for Young People, Neerpelt, Belgium, 27 Apr-2 May 2018. 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

64th Cork International Choral Festival, Ireland, 2-6 May 2018. 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

19th Fort Worden Children's Choir Festival, Port Townsend WA, USA, 25-26 May 2018. Open to all treble choirs. Guest Conductor: Dr. Rollo Dilworth. Contact: Stephanie Charbonneau, Email: fortwordenfestival@gmail.com - Website: www.fortwordenfestival.com

Serenade! Washington, DC Choral Festival, USA, 28 June-2 July 2018. For youth and adult choirs, concerts, workshops, musical exchanges, optional choral competition and sightseeing. Contact: Sara Casar, Classical Movements, Email: Sara@ClassicalMovements.com - Website: <http://classicalmovements.org/dc.htm>

Rhapsody! International Music Festival, Prague, Czech Republic & Vienna, Salzburg, Austria, 5-15 July 2018. Performances in three of Europe's most musical and historical cities, workshop, musical exchanges, optional choral competition and sightseeing tours. Contact: Sara Casar, Classical Movements, Inc., Email: Sara@ClassicalMovements.com - Website: <http://classicalmovements.org/rhap.htm>

36th International Choir Festival of Preveza, 24th International Competition of Sacred Music, Preveza, Greece, 5-8 July 2018. For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Repertory must include a compulsory piece, a piece composed before 1800, a piece composed during 1800 - 1950, a piece composed after 1950 & a folk song from the choir's country of origin. Contact: Choral Society "Armonia" of Preveza, Email: armonia4@otenet.gr - Website: <http://prevezafest.blogspot.gr/>

Golden Voices of Barcelona, Spain, 8-12 July 2018. For both professional and amateur choirs from all around the world. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 20-28 July 2018. Travel to Cape Town, Pretoria, Johannesburg & a Game Park. Experience African rhythms, dancing and singing. Open to all choirs, each conducted by their own music director. Contact: Jayci Thomas, Classical Movements, Inc., Email: jayci@ClassicalMovements.com - Website: http://classicalmovements.org/s_af.htm

Europa Cantat Festival 2018, Tallinn, Estonia, 27 July-5 Aug 2018. Spectacular vocal festival with participants from Europe and beyond. Workshops by international conductors in all vocal genres. Open singing, concerts: sing & listen, international contacts. Contact: European Choral Association – Europa Cantat, Email: info@ecpecs2015.hu - Website: www.ecpecs2015.hu

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

16th International Chamber Choir Competition, Marktoberdorf, Germany, 7-12 June 2019. Two categories: Mixed Choirs and Female Choirs. Compulsory work for each category. Apply before October 11, 2018. Contact: Modfestivals, International Chamber Choir Competition, Email: office@modfestivals.org - Website: www.modfestivals.org

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

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

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

中国国际合唱节

China International Chorus Festival

中国国际合唱节（简称 CICF）创办于 1992 年，是经中华人民共和国国务院批准的，目前中国境内唯一的国家级、国际性合唱类艺术活动，也是我国举办的规模最大、规格最高的国际合唱艺术盛会，是由中华人民共和国文化部外联局、中国对外文化集团公司及国际合唱联盟共同主办，集境内外专业和业余合唱团体于一体的一项重要合唱艺术活动。合唱节每两年举办一届，至今已成功举办十二届。

中国国际合唱节对促进世界各国文化交流，提高境内外合唱团体的演唱水平起到了有力的推动作用。中国国际合唱节深受境内外合唱团体的喜爱，具有较大的影响，已引起国际合唱界专业人士和团体的广泛关注。据不完全统计，在已举办的十二届合唱节中，直接参节团体已近千余支总人数达 47000 余人。

中国国际合唱节以“共建和谐世界，为了明天——和平友谊”为宗旨，使来自不同国家和地区、不同肤色和民族的人们欢聚在一起，同台竞技，用歌声歌唱世界和平与友谊，用歌声抒发人生的喜悦和对和平的向往，用歌声传播友谊和对世界充满的爱。

第十三届中国国际合唱节将于 2016 年 7 月 26 日至 8 月 1 日在北京隆重举行，届时北京将为世界各国的合唱爱好者撑起一片合唱的天空。

Founded in 1992, China International Chorus Festival (CICF) is currently the only state-level international chorus festival in China which approved by the state council. As the largest-scale and highest-level international chorus festival held in China, CICF is a cultural activity which brings choirs both at home and abroad together to sing. It is held once every two years by Bureau of Foreign Affairs, Ministry of China of P.R.China, China Arts & Entertainment Group and International Federation for Choral Music. In the past 12 CICFs have been proved a great success.

CICF plays an important role in improving performance level of the participating choruses and promoting cultural exchanges between China and other countries. As a much-loved festival among worldwide choirs, CICF has a great influence and enjoys unanimous praise from professionals, chorus groups as well as people from all walks of life. According to incomplete statistics, in the past 12 festivals, the number of participating choirs has exceeded 1000 and more than 47,000 choir members were involved.

In the tenet of “Build a harmonious world together for the future --- Peace and Friendship”, CICF invites people from different countries and regions, of different nationalities and colors to come together and compete on the same platform. Performers sing for peace and friendship, express their happiness and desire for peace, spread friendship and love.

The 13th China International Chorus Festival will be held from July 26 to August 1, 2016 in Beijing and will build a paradise for all choral lovers.