



International Choral Bulletin

ICB

Dossier: WSCM11 in Barcelona!

Technique: Performing Polyphony, Part 2



The 11th Golden Gate International Children's and Youth Choral Festival

July 8-14, 2018

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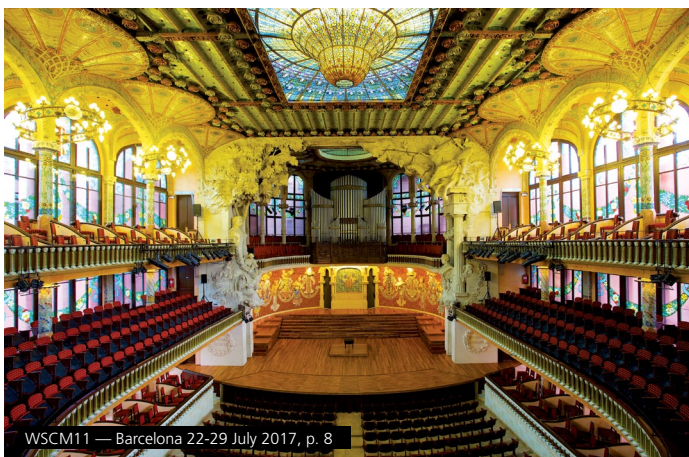


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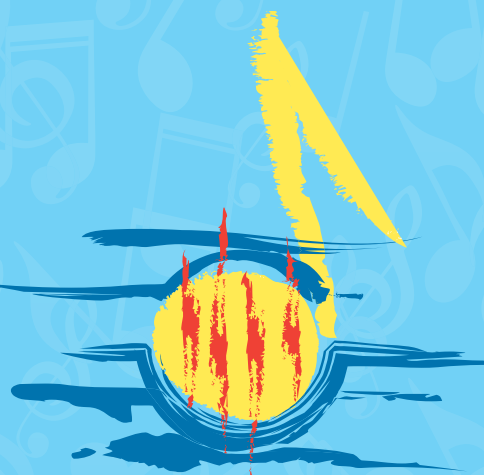
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The next
**IFCM WORLD SYMPOSIUM
ON CHORAL MUSIC**

will be in BARCELONA
from 22 to 29 July 2017

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President's Column

Dear friends,

Recently, the leadership of IFCM has begun to shift its focus to education. In the past thirty-four years the organization has accomplished many of its original goals throughout the world. Nevertheless, as we work in Africa and Asia, we are finding a genuine need for helping musicians get training that otherwise may not be available to them. Last summer, thanks to Vice-President Emily Kuo Vong, we produced two extensive educational tours across China that highlighted both the need, and the desire, for knowledge and the further development of musical skill sets. One approach that proved to be very successful is the application of learning by doing. It transcends language, brings renewed energy to the choral rehearsal, and gets people involved in their own education.

I ran across this quote by the famous American Benjamin Franklin: "Tell me and I forget. Teach me and I remember. Involve me and I learn." I am a firm believer in this type of education in the choral rehearsal. When I was in high school, I had the opportunity to take part in an Action Learning Program where I had the opportunity to be an assistant teacher, under the guidance of the regular classroom teachers, in the local junior high and elementary school. It was the opportunity to "test the waters" to determine if I wanted to teach or not. It proved to be a fulfilling experience, led to a career in teaching, and my advocacy for learning by doing.

The Action Learning Paradigm is addressed, in part, by Thomas Regelski, from the State University of New York, Fredonia. In his article "The Practical Approach for Music Education: Action Learning," suggests that Action Learning is an outgrowth of several philosophical and scientific sources dating from the late nineteenth century. Diverse as these sources are, each holds the common viewpoint that humans acquire knowledge by working directly with what is to be learned. (Regelski, Thomas. *Music Educators Journal* 69 (February 1983): 46-49.) Action Learning integrates work and study into one curriculum, which results in the simultaneous strengthening of both parts.

An example of how this can be applied to the choral rehearsal may be found in the article: Pinzino, Mary Ellen, Anderson, Michael J, (2005). *Awakening Artistry in the Choral Rehearsal, International Choral Bulletin, XXV, (ii), pp. 7-14.* As the title suggests, it awakens artistry through the use of movement in a hands-on approach to musical concepts, skills, and understanding. And for the student who may not know musical concepts, movement provides an immediate physical and emotional connection.

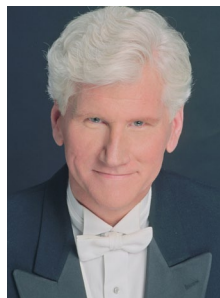
In coming months and years, IFCM will continue to address the need for education in those parts of the world where need outweighs accessibility. The leadership will be looking for experienced colleagues who would like to help, traveling to other countries, and assisting in the development of musical understanding and application.

Ultimately, this work will provide more opportunity for everyone: opportunity to expand knowledge; opportunity to experience new cultures; opportunity to learn from people of other traditions; and opportunity to share new and interesting music. This is huge task that will require a considerable effort on the parts of many exceptional teachers around the world.

Will you be one?



Dr. Michael J Anderson
President



Cover

Gavriil Musicescu International Youth Choir Festival and Contest

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WSCM11 in Barcelona!

Barcelona: a Real Open-Air Museum!

Barbara Anglí, Montserrat Cadevall, Ramon Vilar (Federació Catalana d'Entitats Corals)

WSCM11 – BARCELONA 22-29 July 2017

Barbara Anglí, Montserrat Cadevall, Ramon Vilar (Federació Catalana d'Entitats Corals)

The Choral Composers of Catalonia

Barbara Anglí, Montserrat Cadevall, Ramon Vilar (Federació Catalana d'Entitats Corals)

The Choral Festivals in Catalonia

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Catalan Choirs

Barbara Anglí, Montserrat Cadevall, Ramon Vilar (Federació Catalana d'Entitats Corals)

Barcelona: a Real Open-Air Museum!

Symposium attendees will enjoy a great Mediterranean city, full of history and culture

Barcelona, the capital of Catalonia, is a Mediterranean and cosmopolitan city with Roman remains, medieval quarters and the most beautiful examples of 20th century Modernism and the Avant-Garde. It is no surprise that emblematic constructions by the Catalan architects Antoni Gaudí and Lluís Domènech i Montaner have been declared World Heritage Sites by UNESCO. The city's origins are Roman, and its long history and economic dynamism have made Barcelona a cultural city, which can be seen in the historic-artistic heritage and the promotion of the most innovative artistic trends.

The city's original site, which was surrounded by walls in the Roman period, is today the Barri Gòtic (Gothic Quarter). Along narrow streets, with secluded squares and charming corners, you will find a series of secular and religious Gothic constructions. Medieval palaces stand around the impressive cathedral. The Plaça del Rei is a square with an array of spectacular buildings such as the Reial Major Palace, the Santa Àgata Chapel or the History of the City Museum. In the Plaça de Sant Jaume there are important institutions, such as the Regional Parliament and the City Hall.

Next to the Gothic Quarter is the Ribera district, which is also medieval. Originally, traders and fishermen gathered there, but over the years magnificent mansions were built. Some of them have been fitted out to be used as important museums such as the Picasso Museum. Barcelona has many different styles in the same place - from the Gothic structures of the Santa Maria del Mar Church to the Modernism of the Palau de la Música Catalana auditorium. At the end of the 19th century the new urban development area in the centre of Barcelona was built - L'Eixample. A vast grid plan, with large avenues and chamfered corners joined the irregular plan of old districts and suburbs with the hills in the surrounding areas. The emerging Catalan bourgeoisie built their daring Modernist mansions here. Architects such as Gaudí, Domènech i Montaner or Puig i Cadafalch relied on the help of master craftsmen to fill the streets of Barcelona with fantasy with works such as Park Güell, the house "La Pedrera" or the temple of the Sagrada Família (the Holy Family), which are just a few of the many modernist gems treasured by the city. One of the main arteries of the historic quarter, La Rambla, leads to the Mediterranean Sea, and it is one of the best places to catch the rhythm of the city. The visitor is led through its different sections, from the Romanesque church of Santa Anna, to the bird and flower stalls, passing gorgeous examples of Baroque and Renaissance architecture on the way. There are centres of cultural activity and daily life in this area such as the Palau de la Virreina, the Boqueria Market and the Liceu Opera House. Barcelona overlooks the sea, and it has a waterfront that encompasses many different artistic styles. Les Drassanes, formerly a dockyard and now home to the Maritime Museum, and the Llotja del Mar are part of the medieval port facilities. Arcaded houses lead to the Ciutadella Park, the Olympic Village and the Port Olímpic. Beaches, piers and an impressive array of museums and leisure centres (such as the Aquarium, the 3D IMAX Theatre, the Colon viewing point, etc.) make Barcelona's seaport a cosmopolitan place, full of life. Some of these modern facilities are the inheritance from the 1992 Olympics. Their mark can also be seen on the hill at Montjuïc, beside the monumental work from the 1929 World Exhibition. The castle of Montjuïc, (now the Army Museum) takes over this symbolic hill, where true gems of Barcelona's architecture can be found. The Plaça d'Espanya, the Magic Fountain, the Palau Nacional (with the medieval collection of the Catalan National Museum of Art - MNAC) and the Olympic Ring are a few of its most important works. The Olympic Stadium, the Calatrava Tower, the Sant Jordi Sports Centre and the INEFC (Catalonia National Institute of Physical Education) Pavilion, built by Ricardo Bofill, rise among gorgeous gardens. Barcelona's culture is not only evident in its buildings, parks and outdoor sculptures, but also in its countless museum collections. Artists of the stature of Picasso, Miró, Tàpies or Gaudí have museums entirely devoted to collecting their works. Artistic pieces from all periods are kept in the city's History Museum, the Museum of the History of Catalonia, the Museum of Modern Art and the Museum of Contemporary Art. Many other institutions also bring the avant-garde movement to the eyes of the general public, through permanent and temporary collections. Sometimes the container is as important as the contents it preserves, and, in the case of buildings and museums, this is true of the collections found in the beautiful structures that the Barcelona Centre for Contemporary Culture (CCCB) and Caixa Forum.

The participants at the symposium will enjoy the best choral singing and a magnificent city.

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Edited by Claire Storey, UK ●

WSCM11 – BARCELONA 22-29 July 2017

11th World Conference of Choral Music in Barcelona:
an exceptional and unique cultural event!



▲ The Palau of Catalanian Music

In July 2017, Barcelona and choral music will be synonymous. Using the slogan “Colours of peace”, the Catalan capital will hold the 11th World Conference of Choral Music: a meeting point for choirs, choral musicians, composers and editors from throughout the world, to globally share and celebrate the diversity and the artistic excellence of our choral community.

The Catalan Federation of Choral Entities (FCEC), now in its 50th year, is in charge of its organisation, and has worked tirelessly to ensure that the whole World Choral Community will turn its eyes towards Barcelona, during the week in which the Conference will take place.

The WSC11 uses the slogan “Colours of Peace”

The “colours” symbolise the pluralism of international choral life. The essence of the concerts, workshops, conferences and “round tables” that will be presented in the Conference will be different structures and choral sounds, educational models, preparation and management, compositional and directional techniques.

Choral music plays a fundamental role in order to create a world of “peace”, by encouraging harmony, understanding and respect towards others, uniting strengths and choices with solidarity and a mix of different cultures. We want to contribute to this very noble objective with the help of human musical expression: **singing**.

Main themes of the Conference

- What is the connection between the past and the present in choral creativity?
- How can conductors carry on learning, and what can they learn?
- Who can create a choir and how can they do this?
- What other musical resources are available?

Barbara Anglí
Montserrat Cadevall
Ramon Vilar
Federació Catalana
d’Entitats Corals

Main headquarters of the Conference

The headquarters of the Conference in Barcelona will be the Auditorium of Barcelona, with adequately diverse spaces for concerts and conferences which will be held in: the main room (Pau Casals Room), with a capacity of more than 2200 people; the Oriol Martorell Room, which can hold 700 people; and the Tete Montoliu Room, which can hold around 500 people. Furthermore, activities will be held in the Catalanian Superior School of Music (ESMUC), which shares facilities with the Auditorium and the Pompeu Fabra University, where it will not only hold activities and concerts, but also have a large dining room for participants who wish to eat in the same area. All of these facilities are found inside the same suburb, a quiet area on the border of the Ensanche of Barcelona. It is located only 10 minutes from the city centre by bus, tram and metro and there is a maximum walking distance of 8 minutes between here and the Auditorium.

The Conference activities will not only be for people who are registered because we want to link the Conference to the city of Barcelona and to Catalonia in general, so that residents can also enjoy the best choirs in the world who will participate in the Conference. It is for this reason that concerts will be celebrated in different auditoriums in Barcelona, those which are symbolic for the city like:

- The Paraninf of the University of Barcelona, a beautiful assembly hall situated in the old building of the Central University of Barcelona;
- The magnificent Gothic church of Santa Maria del Pi, situated in the heart of the gothic suburb of the city, a regular headquarters for choral concerts and festivals;
- The Sagrada Familia Basilica, the cathedral which is the work of the famous architect Antoni Gaudi, which is still being built today;
- The world famous modernist room of the Palau of Catalanian Music.

Furthermore, the participating choirs will sing concerts and international festivals in different auditoriums in Catalonia during these dates.

The CHORAL EXHIBITION will be situated in the Foyer of the Auditorium, a large space which provides access to the main concert hall of the Conference. This will therefore be passed through and visited daily by: the invited choirs, conductors, composers, music sector professionals and general participants of the Conference. We hope to have a **CHORAL EXHIBITION** full of stands of products aimed at the international choral community. The space also has a large bar with spaces to sit and relax.

During the week of the 11th World Conference of Choral Music in Barcelona, it is hoped that more than 3000 directors, choristers, composers, editors and other professionals in the choral singing industry will be in Barcelona between the 22 and 29 July 2017.

The programme will be packed with a full timetable and a lot to offer and the activities will start with everyone singing together, followed by conferences and small concerts at midday, more conferences and presentations in the afternoon, finishing with a concert in the auditorium at 5 in the afternoon. Afterwards, each individual will be able to decide between a variety of evening concerts in the city, which will allow them to discover a small bit of this beautiful Mediterranean city.

The Conference in Barcelona, in numbers

- More than 11 official concerts and many more spread throughout the city
- 36 conferences
- 25 presentations
- Choral Exposition
- 4 conducting master classes
- 16 choral debuts of 16 internationally known composers
- and much, much more...

Guest Choirs

- New Dublin Voices, Ireland
- Cantemus Youth Choir, Moldavia
- Toronto Children's Chorus, Canada
- KUP taldea, Basque Country
- S.T Jacobs Vokalensemble, Sweden
- The Rose Ensemble, USA
- Dopplers, Denmark
- Salt Lake Vocal Artists, USA
- Ansan City Choir, Rep. Korea
- Riga Cathedral Girls' Choir Tiara, Latvia
- Aleron, Philippines
- Cor Vivaldi-Petits Cantors de Catalunya, Catalonia
- Ensemble Vine, Japan
- Tajimi Choir, Japan
- University of Pretoria Camerata, South Africa

- Estudio Coral Meridies, Argentina
- Kammerchor Saarbrücken, Germany
- Sonux Ensemble, Germany
- Westminster Choir College of Rider University, USA
- St. Stanislav Girl's Choir Ljubljana, Slovenia
- Vocal Art Ensemble, Sweden
- Wishful Singing, the Netherlands
- Elektra Women's Choir, Canada
- Cor Infantil Amics de la Unió, Catalonia

Lecturers

Brady Allred, USA; Elise Bradley, Canada; Maria Busqué, Germany; Jim Daus Hjernøe, Denmark; Mariette Effing, the Netherlands; Vanessa Paloma Elbaz, Morocco; Rita Ferrer & Ivet Farrés, Catalonia; Sylvain Gameti Kwami, Togo; Marita Goga & Simon Halsey, Germany/United Kingdom; Volker Hedtfeld & Andreas Klippert, Germany; Valér Jobbágy, Hungary; Kadri Hunt, Estonia; Adam O'Dell, USA; Miguel Angel Santaella, Venezuela; Elena Sharkova, USA; Vahram Sargsyan, Armenia/Canada; Kari Turunen, Finland; Lyn Williams, Australia; Kari Ala-Pöllänen, Finland; Morag Atchison & Karen Grylls, New Zealand; Michael Barrett, South Africa; Andrew Carwood, United Kingdom; Dominick di Orio/Kimberly Dunn Adams, USA; Ēriks Ešenvalds, Latvia; Allyson & Kevin Ford, USA; Patrick K. Freer, USA; Maud Hamon-Loisance, France; Grant Hutchinson, New Zealand; Eva Lautersztejn Pitlik, Israel; Alan C. McClung, USA; Sharon Paul, USA; John Rosser, New Zealand; Paul Smith, United Kingdom; Jean-Sébastien Vallée, Canada; Marjolein Verburg & Anne-Christine Wemekamp, the Netherlands; Lluís Vila Casañas, Catalonia.

Masterclasses

- Elisenda Carrasco (Catalonia): Children's choirs
- Helmuth Rilling (Germany): Baroque and Romantic
- Rollo Dilworth (USA): North American gospel, folk and African music
- Simon Halsey (Great Britain): 20th century and contemporary

Composers

16 choirs will debut 16 works written by world famous composers: John Pamintuan, Javier Busto, Josu Elberdin, Bob Chilcott, Ēriks Ešenvalds, Jaako Mäntyjärvi, Peter Louis Van Dijk, György Orbán, Hideki Chihara, Guido López Gavilán, Jocelyn Hagen, Bernat Vivancos, Xavier Pagès Corella, Josep Ollé Sabaté, Karim Slaoui, Andrea Venturini.

CHORALEXPO in the foyer of the auditorium!
AND MUCH MORE (presentations, meetings, etc.)

▼ Barcelona Auditori



Don't miss out!

Xavier Baulies, in charge of the Artistic Committee of the Conference said:

“The significance of choral excellence is to experiment with intensity, extension and diversity. The performances of the best choirs will give us a profoundly expressive feeling that makes musical instruments incomparable to the voice in the choral form. The programme will hold conferences, workshops and exhibitions, where innovative and inspirational ideas will be shown and debated, which will be useful for continuing and improving choral music.”

Lluís Gómez, vice-president of the Catalonian Federation of Coral Entities (FCEC) and member of the Administrative Committee of the Conference said:

“The best of choral music to enjoy!!!”

Raimon Romani, in charge of the Music Team of the FCEC and member of the Artistic Committee of the Conference said:

“You will see the international level, you will see 24 of the best choirs in the world, you will hear new choral sounds live, you will acquire knowledge and ideas to improve, you will form yourselves as choristers in masterclasses and conferences, there will be a fair of sheet music and books, you will become familiar with new repertoire...”

Josef Vila Casañas, member of the Artistic Committee of the Conference said:

“There are only a few occasions in life to listen one by one, to choirs of such quality, presenting very interesting programmes.”

Montserrat Cadevall, president of the FCEC and of the organisation of the Conference said:

“Barcelona is a Mediterranean city, open to the world, which has always been a meeting place of different cultures. In July 2017 it will be the choral music capital and it will be a space where experiences are exchanged and new formulas are discovered that will help us improve all aspects of choral singing and to build a better world in which peace will manifest in all its colours.”

The participants of the Conference will be able to enjoy an exciting and innovative programme, the best current choral singing, and get to know this beautiful city, which is full of history and culture, an inviting and open city by the sea.

Translated by Rebeka Angstmann, UK

Edited by Lottie Valks, UK ●

▼ Hall 'Pau Casals' inside the Auditori



Barbara Anglí (1965) – She has been the executive secretary of the Catalonia Federation of Choral Entities (FCEC) for 32 years. She coordinates activities, which are organised by the FCEC, does administrative and communicative tasks and builds relationships with fellow organisations. She forms part of the committee organising the International Festival of Choral Singing in Barcelona – that, this year, has celebrated its 51st anniversary - and she is the person responsible for

administration, in the committee for the WSCM11 that will be celebrated in Barcelona next year. Email: fcec@fcec.cat



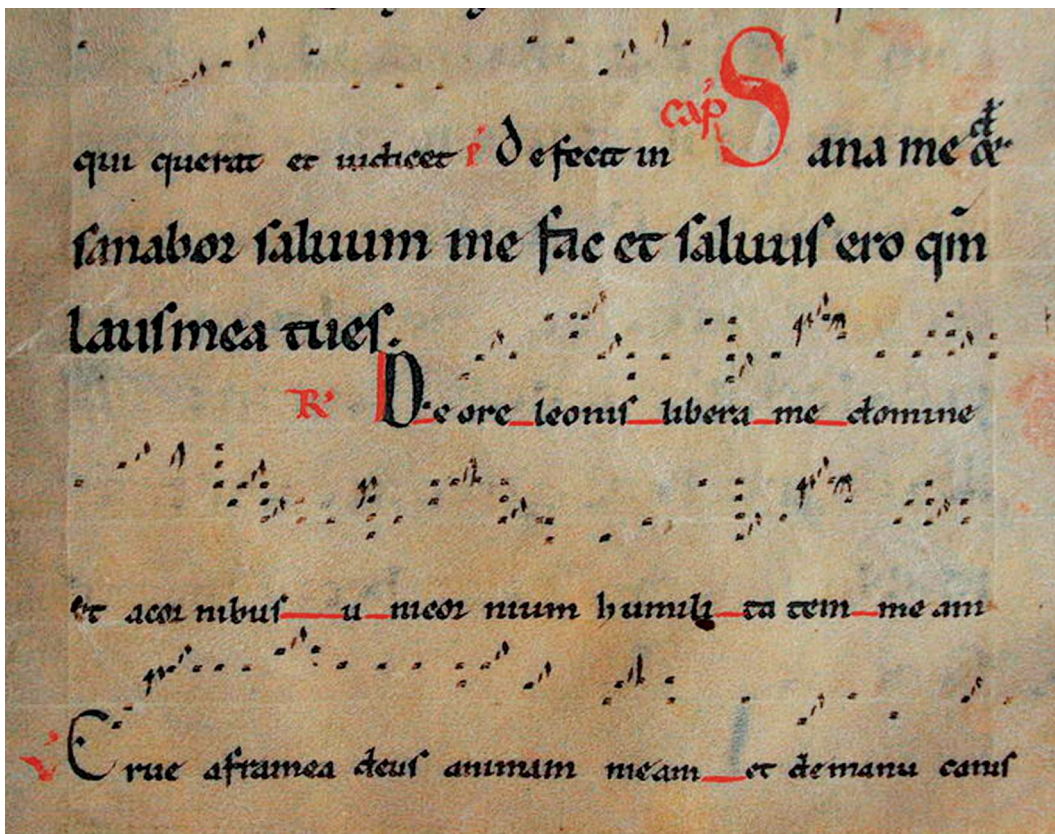
Montserrat Cadevall (1959) – She has been the president of the Catalonian Federation of Choral Entities (FCEC) since 2003. She is an economist. She started her link with choral singing by joining the Infant Choir of the Coral Egara on Radio Terrassa, and currently she sings with and is the president of the Matadeperan Choral Group. From the FCEC – an organisation which has more than 520 members – she works to increase choral practice and quality. Similarly she has been the leader in making the federation international, putting Barcelona forward for the WSCM11, and forming part of its organising committee. In 2015 she received a Prize of Civic Action from the Carullan Foundation, for her dedication to the divulgence and internationalisation of Catalonian choral singing.



Ramon Vilar (1943) – He studied in the music school of Montserrat and in the Superior Municipal Conservatoire of Music in Barcelona. He is a specialist in Ethnomusicology, choral conducting, Gregorian chant, and has a degree in philosophy. He teaches choral conducting at the University of Ramon Llull, and teaches courses at the Municipal Conservatoire of Music in Barcelona and the Orfeó Lleidatà of Cervera and Lleida. He also currently conducts the Coral Preludi, the Cor Blanquerna and the Schola Gregoriana in Catalonia. He has been a sound technician of Traditional Catalonian Music in the Department of Culture in the Autonomous Community of Catalonia, and he is the author of articles. He also does sound editing, and investigation and broadcasting jobs.



There are reports that, in the 4th, 5th and 6th centuries, liturgical compositions and musical codices already existed in the Catalan Visigothic church; a catalogue of masses, prayers and hymns - some showing a clear Byzantine influence - that were not preserved. When Catalonia became part of the Carolingian Empire, Roman chant was introduced in its Gregorian form, and Visigothic musical elements disappeared from the year 850 onwards. Between the 9th and 10th centuries, as they adapted to Roman religious services, monks from the monasteries of Ripoll, Sant Cugat, Vic, Barcelona, Girona, la Seu d'Urgell and Sant Miquel de Cuixà wrote, copied and disseminated materials that brought about ecclesiastic and liturgical change using so-called Catalan notation, which was later substituted for Aquitanian notation in the 11th century. Catalonia came to possess more than 100 Gregorian musical codices. Then, in the 12th century, as the catalogue of musical material increased, it became clear that greater accuracy was needed for writing music and so the staff was introduced.



▲ Extract of Gregorian chant in Aquitanian notation Arxiu Comarcal del Bages

At the start of the 11th century, religious music composed for different vocal parts started to come into use. In 1040, Abbot Oliba of Ripoll Monastery copied pieces of music for different vocal parts into a codex. These are the oldest documents on polyphonic music to have been conserved in the West. The integration of polyphony into religious music happened from the 8th century onwards. Polyphony in Catalonia mainly consisted of two voice parts over a simple base and rudimentary harmony, very much related to, and influenced by, French polyphony. Several pieces of medieval music exist from the 14th century, but the most important one for us today is a codex copied towards the end of that century which is an example of popular religious music: the “Llibre Vermell de Montserrat” (Red Book of Montserrat), named after the colour of its cover. The book contains a number of sermons, prayer exercises and arrangements relating to the worshipping of the Virgin Mary. However, what makes it most important is the “Cançoner Montserrat”: 10 musical compositions dedicated to the Virgin for pilgrims to sing and dance to during their vigils inside Montserrat Basilica. Eight of

the pieces are in Latin, one is in Catalan, and another in Occitan. They also offer different musical forms: four are written for one voice, two for two voices, two for three voices, and two are canons. It even includes the only example of sacred dances preserved in Europe.

This manuscript heralded the start of the great Montserrat Monastery Choirmasters school; a school which has produced important composers throughout the ages, up to the present day, and a school that we will talk about in a later section.

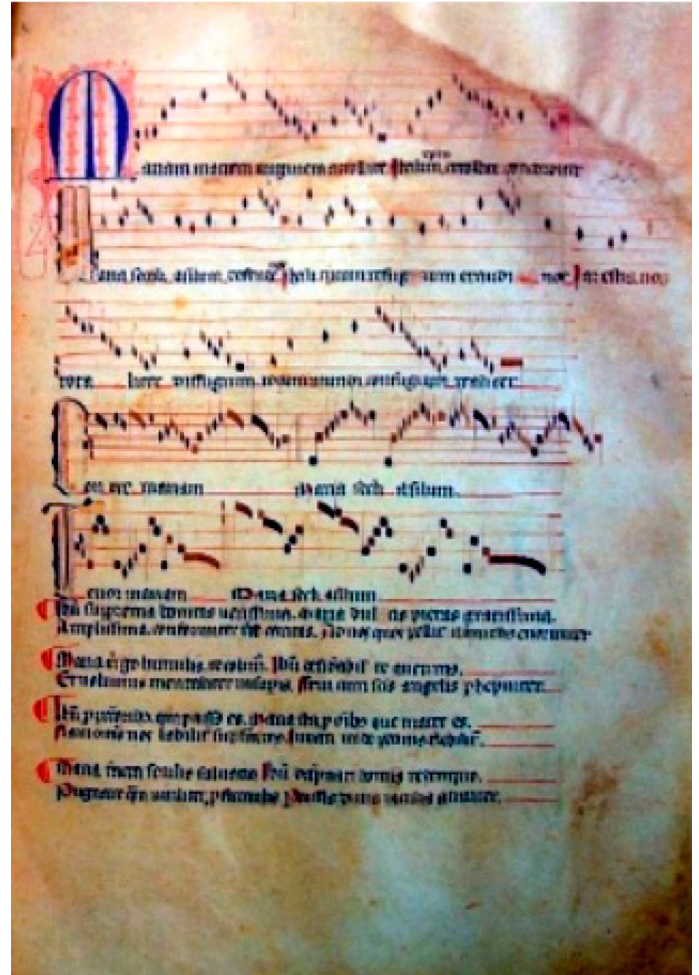
It is important to note that, during the Renaissance, these composers started to compose *madrigals* and *ensaladas* and, although this eventually came to an end, the production of choirmasters continued. The most illustrious composers of these styles are Pere Alberch Vila (1517-1582) and Joan Brudieu (1520-1591) for madrigals, and Mateu Fletxa el Vell (1481-1553), Mateu Fletxa el Jove (1530-1604) and Bartomeu Cárceres (16th century) for *ensaladas*. In this era, the music that emanated from the court of the Dukes of Calabria in Valencia is especially notable, with the production of the “Cançoner del duc de Calabria”. In the 16th century, three unique books of polyphonic works were printed in Barcelona: the madrigals of Pere Alberch Vila, some of the motets by Nicasi Sorita, choirmaster of Tarragona, and the madrigals of Joan Brudieu.

In the Baroque period, attention should be drawn, amongst numerous other composers of religious music, to Lluís Vicenç Gargallo (c.1636-1682) who composed the Iberian Peninsula's first two oratorios, Joan Pau Pujol (1570-1626), and Francesc Valls (c.1671-1747).

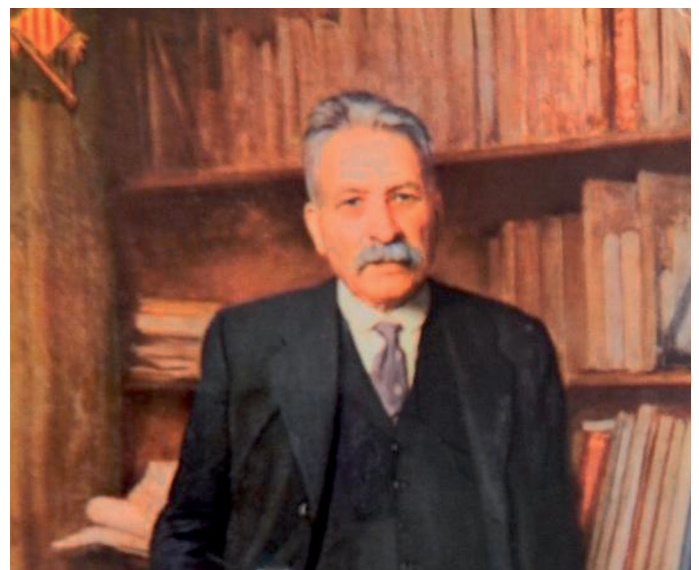
The production of operas began in the 18th century, during the classical era. Composers like Domènec Terradellas (1713-1751), Josep Duran (1726-1802), Carles Baguer (1768-1808) and Ramon Carnicer (1789-1855) were the most noteworthy writers. In the field of religious music a range of composers produced substantial material: Josep Caroler (1698-1876), Emmanuel Gòmina (1712-1792), Francesc Juncà (1742-1833), Jaume Balius (1785-1822), Joan Rossell (1724-1780) and Francesc Andreví (1786-1853).

It is important to note the contribution that Josep Anselm Clavé (1824-1974) made in the 19th century as, in addition to creating choral works to bring culture to the working classes, he also bequeathed a repertoire for singing these choruses that was written in a popular, idyllic style, typical of the time, that exalted nature and described customs.

Other notable composers from this romantic era are Felip Pedrell (1841-1922), Apel·les Mestres (1854-1936), Antoni Nicolau (1858-1933), Isaac Albéniz (1860-1909), Enric Morera (1865-1942), Enric Granados (1867-1916), Lluís Millet (1867-1941), Amadeu Vives (1871-1932), Pau Casals (1876-1973), Antoni Pérez Moya (1884-1964), Cristòfol Taltabull (1888-1964), Jesús Capdevila (1891-1982) and Robert Gerhard (1896-1970).



▲ Maria Matrem hymn from the “Libre Vermell de Montserrat” (Red Book of Montserrat)



▲ Lluís Millet

Robert Gerhard connects with the avant-garde movements of the 20th century that produced a number of composers in Catalonia, such as Eduard Toldrà (1865-1962), Joan Lamote de Grignon (1872-1949), Joan Manén (1883-1971), Joan Samper (1888-1966), Joan Gibert (1890-1966), Agustí Grau (1893-1964), Frederic Mompou (1893-1987), Manuel Blancafort (1897-1987), and Ricard Lamote de Grignon (1899-1962).

Amongst many other composers of the 20th century who also have choral works and various harmonisations of traditional and composed songs, some prominent names are Joaquim Homs (1906-2003), Rafael Ferrer (1911-1988), Xavier Montsalvatge (1912-2002), Enric Ribó (1916-1996), Josep Viader (1917-2012), Matilde Salvador (1918-2007), Francesc Vila (1922-2011), Manuel Oltra (1922-2015), Joan Guinjoan (*1931), Xavier Benguerel (*1931), Narcís Bonet (*1933), Jordi Cervelló (*1935), Salvador Pueyo (*1935), Josep Soler (*1935), Josep Prenafeta (1936-2011), Baltasar Bibiloni (*1936), Josep Crivillé (1947-2012), Josep Lluís Guzman (*1954), Salvador Brotons (*1959), Feliu Gasull (*1959), Agustí Charles (*1960), Albert Guinovart (*1962), Xavier Sans (*1962), Poire Vallvé (*1962), Josep Vila i Casañas (*1966), Jordi Domènech (*1967), Xavier Pastrana (*1967), Ramon Humet (*1968), Xavier Pagès Corella (*1971), Albert Carbonell (*1972), Ferran Cruixent (*1976), Oriol Cruixent (*1976), Josep Ollé (*1987) and Pol Requesens (*1990).

The Choirmaster School of Montserrat

A musical centre that stood out above all others in Catalonia was Montserrat Abbey. There are musical documents dating from the beginning of the 14th century in Montserrat and, throughout the ages, they have kept up to date with the musical trends of the time and have influenced the country's religious musical style.

The first known musical monks are Jeroni Rotés, Jeroni Castell and Joan Graner in the 15th century. The best composers started in the 17th century with Joan Marc (1582-1658), Pere Roca (c.1610-1651), Jaume Vidal (1606-1689), Dídac Roca, Joan Gelonc (1620-1671), Joan Romanyà (1615-1687), Francesc Rossell (1630-1676), Joan Baptista Rocabert (1657-1701). However, the best known and most recognised composer is Joan Cererols (1618-1680) who had a large number of students that were choir masters in the Iberian Peninsula's principal churches, and who continues to be one of the most performed musicians with an extensive catalogue of works. Miquel Pujol, Joan Garcia, Miguel López (1669-1723) and Benet Soler (1640-1682) should also be mentioned from this era.

Entering into the 18th century and the classical period, the first reformist was Josep Antoni Martí (1719-1763). His students Anselm Viola (1738-1798) and Narcís Casanoves (1747-1799) were the main composers. We should also mention Antoni Soler (1729-1783), Josep Vinyals (1772-1825), Benet Brell (1786-1850), Jacint Boada (1772-1859) and Ferran Sor (1778-1839).



▲ Manuel Oltra





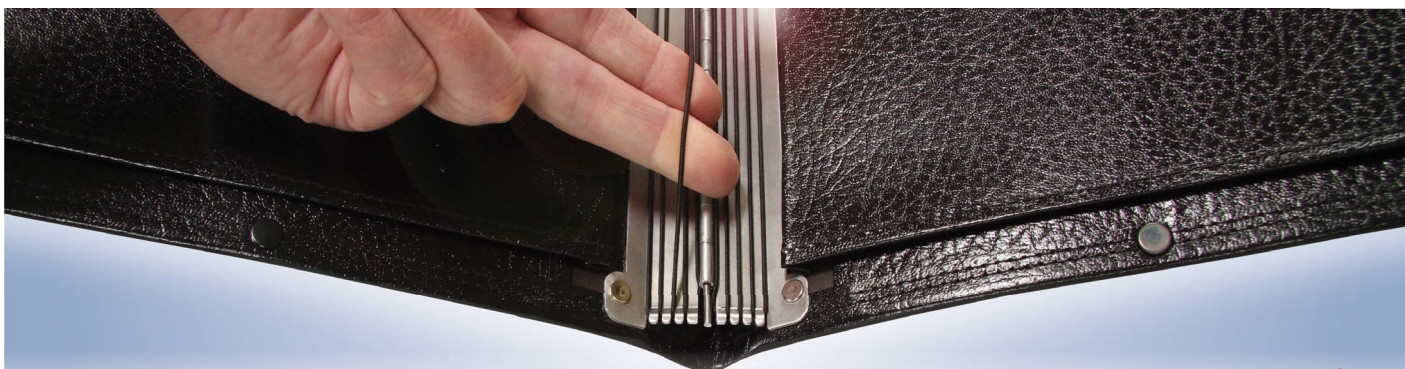
▲ Àngel Rodamilans

▲ Bernat Vivancos

With regard to the 19th century, Manuel Guzman (1846-1909) is certainly the stand-out composer, and then, in the 20th century, we can note Àngel Rodamilans (1874-1936), Anselm Ferrer (1882-1969), Ireneu Segarra (1917-2005), Gregori Estrada (1918-2015) and, more recently, Bernat Vivancos (*1973), who has been both a member and director of the Escolania boys choir.

Translated by Katy Harris, UK — Edited by Emily Wood, UK ●

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The Choral Festivals in Catalonia



▲ Final concert at the Festival Internacional de Cant Coral de Barcelona

Catalonia is a country of festivals. Every year, over 360 music festivals are celebrated in the region. While some festivals do include choral singing, very few are dedicated solely to choral music. Here are the four most important choral music festivals:

Barcelona International Festival of Choral Singing

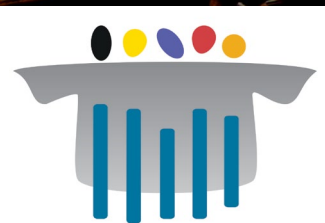
(Festival Internacional de Canto Coral de Barcelona)

<http://fcec.cat/>

The 2016 event marked the 51st year of this annual festival. The history of the festival originates in 1964 with the celebration of the “International Day of Choral Singing.” During the first event, 16 choirs from Catalonia, along with choirs from l’Ile sur Tet, Zamora, Madrid and Pamplona attended.

The Festival has presented important international works, cultural pieces, and Catalan music from both traditional and composed repertoires alongside new commissions:

- Psalmus brevis (Manuel Oltra)
- Versos d’Amor i de Comiat (Zdenek Lukas)
- L’home que llaura (Vicenç Acuña)
- La Música (Gerhard Deutschmann)
- Don Quijote de la Mancha (Pierre-Philippe Bauzin)
- Psame 19 (Jacques J.C. Wijnjen)
- La doncella (Albert Grau)
- De la terra, del mar (Rafael Ferrer)
- La Birondó (Manuel Oltra)
- Foc d’auzell (Joan Guinjoan)
- Cant per un vell poble (Salvador Brotons)
- Cant a la terra nativa (Matilde Salvador)



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Ramon Vilar
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d’Entitats Corals

- Càntic dels Càntics (Josep Lluís Guzman)
- La Lumière du nord (Bernat Vivancos)
- Canticel (Feliu Gasull)
- Sud (Albert Carbonell)
- Emily Sparks (Albert Guinovart)

Throughout the past 50 years, the festival has hosted 80 musical directors of international prestige, 400 choirs from 55 countries, 160 Catalan choirs, more than 40,000 individual participants and over 250,000 audience members.

The festival has undergone many changes throughout the years, including the following:

- The festival was known as the “International Day of Choral Singing” until 1979, when it was renamed the “International Workshops in Choral Singing,” and finally in 2011 became known as the “Barcelona International Festival of Choral Singing.”
- Until 1992, the Sarrià-Sant Gervasi District of Barcelona organised the festival with the help of figures in the choral world. Since 2003, the Catalan Choral Federation (FCEC in Spanish) has taken over the administration of the festival.
- While the festival used to be celebrated in September, it was moved to the first week of July in 1996.
- In 1980, the festival was expanded from a weekend into an entire week.
- Although only one workshop was initially offered, now the festival holds three.

The Festival consists of daily rehearsals (Monday-Friday), nightly concerts given by choirs from Barcelona and the nearby towns, a final concert on Saturday at the Palau de la Música Catalana. While the participants have the mornings off, they are offered the opportunity to attend a reception given by the local government and a visit to the Sagrada Família. Between 300 and 500 people participate in the festival each year.

Catalonia Centre Festival

Started in 1980, this festival was born from the Barcelona International Day of Choral Singing. Francesc Vila and Ramon Noguera, the choir directors for Castellbell I el Vilar and Puig-reig, two small towns in the Catalonia region, who had worked together to organise the aforementioned festival, invited the choirs participating in the Barcelona festival to give concerts in the towns. Today, the festival, still organised by the choirs of the two towns (the Capella de Música Burés de Castellbell and Vilar I la Polifònica de Pui-reig), operates independently with the support of the local governments and the FCEC.

▼ Catalonia Centre Festival





▲ Cantogròs International Festival

The festival consists of individual concerts from the visiting choirs, and two final concerts presented as a collaboration between each town's choir and the visiting choirs. The concerts begin with a piece from each choir, after which a joint piece with the visiting choirs is presented as the product of the festival.

Cantogròs International Festival

www.fimc.es

The International Music Festival of Cantigròs Association began in 1983, and continues as an annual competition. In 1996, the Catalanian government awarded the festival with the Creu de Sant Jordi, in 2000 it was given the Award of Honor by the Fundació Jaume I de Barcelona, and in 2003 the festival received the National Culture Prize from the Generalitat de Catalunya. The festival is supported by public institutions and individual donations.

Many well-renowned local and international experts have served on the festival's jury throughout the years, creating a reputation based on experience and global prestige for the festival. The festival is a member of the European Festivals Association.

For four days in the middle of July, the festival hosts the competition, which includes mixed-gender, all-female and youth choirs, as well as popular dance groups. Five years ago, the festival was moved from a special tent, with all participants housed by local families, to the town of Vic in the La Atlàntida auditorium.

International choirs and dance troupes participate in the five competitions that make up the festival. Following the competition, selected groups perform in daily concerts.

Setmana Cantant de Tarragona

www.setmanacantat.org

Since 1997, The Choral Association of the City of Tarragona has organised the internationally-recognised *Setmana Cantant* every three years.

In 2002, the Setmana Cantant merged with festivals organised by the FCEC and the European Choral Association- Europa Cantat. The festivals organised in 2005, 2008, 2011 and 2014 have solidified that festival, and the eighth festival is set for 2017.

The festival offers three or four workshops and a final concert directed by internationally-renowned music directors. In addition, the participants perform their final programme surrounded by the Roman walls of the Campo de Marte amphitheatre, located 100 kilometres south of Barcelona.

Translated by Nina Chausow, USA ●

▼ Setmana Cantant de Tarragona





▲ The 'Escolania de Montserrat' singing at the Auditorium Strathmore, Washington, USA (17 March 2014)

Catalonia has a great choral tradition; the practice of group singing has existed for centuries. Right now, more than a thousand choirs are engaging in choral singing. They are dedicated to different types of repertoire and each come from very distinct backgrounds with varied training. Five hundred and twenty choirs make up part of the Catalan Federation of Choral Entities (FCEC), some with more than 150 years of history. Others have been formed more recently, demonstrating the present-day vitality of choral singing.

The majority of the choirs in the FCEC are mixed and for adults, but there are also youth choirs, all-male or all-female choirs and children's choirs. With regard to the choirs' backgrounds, some are part of cultural, religious or sporting groups. There are also some from music schools and conservatories. Others are from educational institutions, businesses and administrative departments, in addition to independent choirs.

In terms of their repertoire, generally Catalan choirs sing different types of music, but there are also choirs that specialise in Gregorian chant, Renaissance singing, traditional Catalan music, Gospel or contemporary music.

In Catalonia, the majority of choirs are for amateurs. The only professional choirs are the Capella Reial de Catalunya, the Liceu Choir (with the theatre of the Barcelona Opera), the Chamber Choir of the Palace of Catalan Music, the Francesc Valls Choir of Barcelona Cathedral, Musica Reservata, and a few others that only work on special projects.

There are many choirs that we could mention, but we will highlight only a few current ones whose histories have marked the direction of Catalan choral singing.

First of all, one of the oldest choirs in Europe is from Catalonia: the "**Escolania de Montserrat**". With almost a thousand years of history, this excellent choral school has produced a great number of composers, singers and conductors, and has given rise to the so-called "Escola de Mestres de Montserrat". This is its greatest contribution to Catalan choral singing.

Barbara Angl 
Montserrat Cadevall
Ramon Vilar
Federaci  Catalana
d'Entitats Corals



▲ Orfeó Català © Antoni Bofill

The birth of the “Escolania de Montserrat” dates back to the twelfth century with the creation of the monastery of Montserrat. It is mentioned in documents dating as far back as 1307. Its purpose since its inception is to participate in the monastery’s religious celebrations. The children in the choir mostly come from Catalonia. They receive a normal school education aside from their musical training which includes piano, a second instrument, musical language, instrumental ensemble and, of course, choral singing.

Aside from daily participation in the liturgical celebrations of the monastery, the choir regularly performs concerts in different Catalan communities. It has also participated in opera productions of the Liceu Theatre. In recent years, the choir has toured through Germany, Belgium, the Czech Republic, the United States, France, Hungary, Italy, Poland, Russia and Switzerland. In addition to all the pieces written especially for the choir by many composers, it is important to note that they interpret all music styles and time periods.

Another choir that has made its mark on Catalan choral singing is **Orfeó Català**. Its creation gave rise to the first revival of choral singing in Catalonia. During the later years of its formation, the choir inspired the creation of many others; more than 145, in fact. These choirs emulated its style and can be found throughout Catalonia.

The choir was founded by Lluís Millet and Amadeu Vives in 1891. After hearing German and Russian choirs during the 1888 Barcelona Universal Exposition, the young conductors were greatly affected because these concerts presented a different way of choral singing to the choirs that then existed in Catalonia. The repertoire of great composers like Bach and Beethoven were performed with a refinement unknown to them. As a result, Orfeó Català was born. In its first years, the choir only consisted of men, but in 1895 they incorporated children and then, in 1896, women. Currently they have a choral school with three age levels in children’s choirs, one for girls, and a mixed youth choir. The Orfeó Català and the Chamber Choir of the Palace of Music are also mixed.

Orfeó Català has interpreted different repertoires in its 125 years. It was featured in the first Catalanian concerts of the most important choral works, including Beethoven’s 9th Symphony in 1900, in addition to the presentation and dissemination of Catalanian repertoire.

The choir performed in many Catalanian cities and, following its concert in Nice in 1897, it made numerous tours and gave concerts in various countries, performing in leading concert halls.



▲ Vivaldi Choir - Petits Cantors de Catalunya



▲ Amics de la Unió Children's Choir

In addition to its various resident conductors, it has been directed by the finest conductors of the international scene, such as R. Strauss, C. Saint-Saëns, P. Casals, Z. Mehta, F. Brüggen, M. Rostropóvitx, Ch. Dutoit, L. Maazel, S. Rattle, D. Barenboim, K. Nagano, T. Netopil and G. Dudamel, among others. The choir has performed with major orchestras such as the Berlin Philharmonic, Wiener Singakademie, Staatskapelle Berlin, London Philharmonic Orchestra and the Simón Bolívar Symphony.

In addition to its contributions to the revival of choral singing and the foundation of a choral school, another important contribution of Orfeó Català was the construction of the Palace of Music as its headquarters. The building was paid for by contributions from its members and the public and was opened in 1908. It is an example of Catalan modernism, which is part of Unesco World Heritage. Currently, the concert hall contains more than 2000 seats. The building also includes a chamber hall, the Petit Palace, with a capacity of 500 people, several rehearsal rooms and the choral school.

Finally, we will highlight the two children's choirs that have become the first Catalan choirs selected to participate in the World Symposium of Choral Music. They are Amics de la Unió Children's Choir and the Vivaldi Choir.

The **Vivaldi Choir - Petits Cantors de Catalunya** was created in 1989, at the IPSI School of Barcelona by the pianist and conductor Oscar Boada. The choir is the showpiece, unique in Catalonia, of this centre of general education for the practice of good music at the school.

During its history of over 25 years, the choir has recorded numerous CDs and DVDs, won important prizes in the international arena, and performed in emblematic European concert halls. A pioneer in the interpretation of children's operas, it frequently collaborates with the Gran Teatre del Liceu and also with the Barcelona Symphony Orchestra and Catalonia National Orchestra (OBC). The choir has also recorded film soundtracks and, since 2004, has commissioned national and international composers to increase the repertoire of young voices.

The choir has toured Europe, Argentina and the United States. It has had its own concert cycle since 2001, in which it performs all types of repertoire.

The **Amics de la Unió Children's Choir** was founded in 1996 at the School of Music, which was created that same year within the Sociedad Coral Amics de la Unió de Granollers, an association dedicated to the promotion and dissemination of choral music since 1877.

The choir, made up of young voices between the ages of twelve and seventeen, interprets works from various periods and styles. It places special emphasis on popular Catalan music and songwriters, having commissioned many compositions. All members of the group attend classes in singing and vocal technique. Since its inception it has been directed by Josep Vila Jover. The choir has also worked with prestigious directors such as Christian Grube, Francesc Guillén, Oscar Boada, and Manel Valdivieso. It has recorded several CDs and collaborated with various orchestras like the OBC, Camera Musicae and other musical groups.

The choir has participated in numerous European competitions and festivals, winning important awards.

Translated by Karin Rockstad, USA

Edited by Hannah Embleton-Smith, UK ●



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▲ The Swiss Youth Choir, cond. Dominique Tille at the International Chamber Choir Competition Marktoberdorf 2013 © Dolf Rabus

International Federation for Choral Music

IFCM European Office Up and Active
Francesco Leonardi

Podium 2016, A Sparkling Choral Life in Canada
Francesco Leonardi

The 13th China International Chorus Festival and
IFCM Choral Education Conference
Emily Kuo, followed by...
From our reporter Inessa Bodyako...

IFCM European Office Up and Active

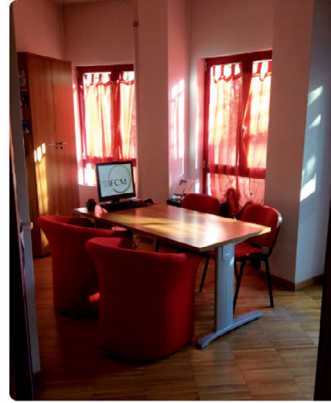
A few months ago, news came out that IFCM was opening a new office in Europe. The office is now active in Legnano, near Milan, Italy, and since its opening the space has been available for meeting and discussing projects, and for the European choral world it has been a nearby link to IFCM activities worldwide.

Having a logistical base in Europe has proven to be a very good opportunity for bringing to the continent the ability to share projects, discuss future opportunities, and have a physical space usable for organising events.

In addition to the meetings among current and prospective members that have already taken place there, IFCM is now developing a project for organising soon-to-be-disclosed high-level choral music master classes.

The objective here is to create a high-level focal point for choral activities around the IFCM office, thus bringing to current and future IFCM members the entire value of IFCM's knowledge and expertise worldwide and giving rise to a resource in a readily available physical location, to which the choral world can refer for any need or project that any European member may have.

Contact Francesco Leonardi at leonardifra@yahoo.it



25

Edited by Steve Lansford, USA ●

Podium 2016, A Sparkling Choral Life in Canada.

Four days of choral music, four days of meetings between singers and directors from all the Provinces of Canada. This was the goal of 'Podium 2016', which was held from 18 to 22 May 2016 in Edmonton (Alberta).

Podium is a meeting that takes place every two years and is organised by Choral Canada and, alternately, by one of the Canadian provincial choral organisations that host the event.

The 200 Canadian directors were able to attend 12 concerts and 25 workshops dedicated to the repertoire and to interpretation but also to the managerial development of the choir.

This event also included the National Assembly and the election of the new President of Choral Canada, in addition to the National Choral Awards. IFCM was invited to bring its international experience and to present the 2017 Barcelona Symposium.

Canada Choral organises many projects for its members; one of these is the census of choirs and directors who pursue their activities in the many regions of Canada; with the help of a market research company the census is expected to be completed by 2017.

It was a dynamic event, full of surprises both in terms of the quality of the choirs and of the repertoire presented (we will be able to listen to some of these at the WSCM11 in Barcelona), demonstrating that choral music in Canada is alive and sparkling.

Edited by Mirella Biagi, Italy/UK ●



▲ The choir of Voices West, 300 singers from six of western Canada's most celebrated youth choirs, who gave the opening concert of Podium 2016

Reports by
Francesco Leonardi
IFCM Project Manager

The 13th China International Chorus Festival and IFCM Choral Education Conference



▲ Opening Ceremony of the 13th China International Chorus Festival in Beijing

Over 11,000 choral enthusiasts from around the world gathered in Beijing

Since its establishment in 1992, the China International Chorus Festival is still the only state-level international choral festival in China. So far it has held 12 uninterrupted sessions, every two years, promoting friendship and choral development through the participation of domestic and international organisations and individuals. This festival has become an important cultural channel for choral conductors, universal choral education, emphasizing the importance of strengthening aesthetic work and using choral music to promote and disseminate not only Chinese choral culture, but also Chinese culture.

In 2014, in a joint effort with the International Federation for Choral Music and the organising committee of the 12th China International Chorus Festival, the CICF invited over 188 choirs from China, the United States, Mexico, the Philippines, Lithuania, Egypt, Romania, Portugal, Hungary, Ukraine, South Africa, Slovenia, and many more to gather in Beijing and celebrate the art of choral music.

The 13th China International Chorus Festival and International Federation for Choral Music Choral Education Conference kicked off in Beijing on July 26th, 2016 in Beijing's Great Hall of the People. On August 1st, 2016, the successful festival concluded in Beijing's Tianqiao Performing Arts Centre.

During the 13th China International Chorus Festival, over 11,000 choral enthusiasts from around the world gathered in Beijing, China. A total of 25 domestic and international choral experts guided, provided feedback and privately coached participating choirs. This new trend of experts privately coaching choirs has replaced traditional competition and scoring. Individual, planned and impromptu

Emily Kuo
musician and
IFCM Vice-President

concerts from choirs filled every corner of Beijing with song and music. Concurrently, Shanghai's cooperation yielded fruit in the form of a choral summer camp. Not only did they put on a successful concert, they also performed on the North Sea, the Great Wall of China, and other famous landmarks in the form of "flash-performances" which were highly praised by audiences. "In Beijing, Listen to Choral Music from Around the World," is the vision for the CICF organising committee.

On the July 27, dozens of experts from the international choral community suggested that China should place more emphasis on the role in Aesthetic Education at the 13th China International Chorus Festival and International Federation for Choral Music Education Conference. Experts believe that the art of choral music is collectively harmonious and teaches singers lessons that are not easily learned in a traditional environment. Leaders of this movement should be the youth, there should be a strengthening of choral education and acknowledgement of their artistic accomplishments. Improving the world's knowledge of choral music will not only improve the standard of choral music, but also improve the physical health, mental health and social standards of young people.

An important event of the 13th China International Chorus Festival was the first ever Education Conference, attended by the Ministry of Education and choral leaders. This conference joined education departments from more than 20 provinces discussing the importance and future of choral education.

On the morning of July 31st, the 13th China International Chorus Festival IFCM Education Conference organised an awards ceremony, attended by over 200 domestic and international choirs at the Hot Spring Leisure City Convention Centre. During the ceremony the results of the choir festival were revealed. However, unlike previous award rankings, the marks came from the 25 international experts, which were based on the overall performance of the choir measured against all participating choirs. Choirs were then divided into four levels, A/B/C/D, so that all choirs were able to hear the remarks from the experts in person. Through this new ranking and marking system choirs can improve, thus raising the overall choral standard in China.

The 13th China International Chorus Festival could not have been able to bring over 238 choirs from 44 countries together, hold 20 concerts and over 200 splendid impromptu performances in 7 days without the support and cooperation from the Ministry of

▼ Vox Disposa Choir (DR Congo)



Culture of the People's Republic of China, the Beijing Municipal Committee of Education, the Xicheng District People's Government of Beijing Municipality, the International Federation for Choral Music, the China Arts and Entertainment Group, the China Chorus Association, Piao Wu Tong, Meet in Beijing, Guangzhou Opera House, and Banlam Grand Theatre.

Large-scale festivals like the 13th China International Choral Festival would not be possible without the amazing volunteers who helped coordinate and schedule performances, arrivals, departures, meals, accommodation, seminars, workshops and exhibitions, from extremely important tasks to even the most trivial jobs. A large thank you to all those unsung heroes who dedicated their time and energy to make sure everything went without a hitch!

It becomes more evident through events like these that choral festivals around the world are the best way to bring together people from around the world. The connection between singers and participants transcends language, politics, and culture, and it resonates in the hearts and souls of everyone.

Emily Kuo is widely known as both a versatile musician and a successful entrepreneur. In 2007, Emily successfully established the Chinese American Intercultural Exchange Foundation (CAIEF) with its primary vision to promote and develop culture exchange. The following year (2008), she produced and brought an original opera composition, "Farewell My Concubine" from the China National Opera to six major American cities. This opera received overwhelming praise and sensational reviews during and after the US tour. Concurrently, the opera was chosen as the designated programme for the 2008 Beijing Olympics and was awarded the "Wenhua Award" from the China Culture Ministry. In the same year, Emily also supported the World Youth Choir's tour and performances in Macau S.A.R. Since the establishment of the Asia Pacific Youth Choir in 2011, Emily has been a patron and has led this choir on several international tours. The project has produced and nurtured many talented young choral conductors and music professionals from the Asia Pacific regions in these five years. In 2012, Emily was elected as a board member for the International Federation for Choral Music (IFCM) and, as of 2014, Emily has been serving as Vice President of this prestigious organisation. She is committed to promoting and developing choral music, to bringing the global choral communities to higher levels, and to realising the vision of world peace through choral singing regardless of politics, race and wealth. Emily Kuo currently serves as Vice President of the International Federation for Choral Music, Founder and Chair of the Chinese American Intercultural Exchange Foundation, President of the Four Seasons Culture Development Group, and President of the Four Seasons Investment Group. Email: emily.kuo.lm@gmail.com



From our reporter Inessa Bodyako....

The International Chorus Festival in Beijing was very varied in its contents and packed full of memorable moments: the opening and closing ceremonies were absolutely astonishing both for their dimensions and their organisation. Almost a whole week of performances in the Beijing Concert Hall, all with perfect acoustics, very interesting concert programmes, masterclasses by very high level musicians about all the choral art flavours and, of course, the IFCM Choral Education Conference.

Here are my impressions about the competition.

Choirs from all over the world competed in 12 categories – children's choirs, mixed voices, male and female choirs, ensembles, jazz, pop and so on.

For all 238 participating choirs the only limitation was the 15 minutes allocated to each exhibition. Each conductor was thus free to present a programme of their choice.

The competition jury was made up of choral art experts and high level musicians from all over the world: South Africa, America, Finland, Denmark, UK, Serbia, Norway, Venezuela, Ukraine, Belarus and Estonia.

The Organising Committee divided the jury into 5 groups, each of which included Chinese musicians together with experts from abroad. For the performance evaluation, each juror assigned a vote out of 30 taking into account basic skills and vocal and artistic techniques. The evaluation was presented immediately after the exhibition, which is quite unusual for a choral competition.

Each choir then received a Certificate of Conformity according to its score, from Grade A (steady high level – Golden Diploma) down to Grade D.

Each group of five experts chose two ensembles among all the choirs evaluated to participate in the final concert that took place in the Tiangiao Performing Arts Centre early in the morning of August 1st.

All 25 jurors then selected the best of the best choirs with a majority of votes.

The first three awards were assigned to Sheng Kung Hui Nam Woo Memorial Secondary School (Hong Kong), the Peiyang Chorus (China) and the Vox Diposa Choir of DRC (Congo).

The growth in "quality and quantity" of Chinese choral art in the last decade is absolutely amazing. According to the President of the Chinese Choral Association, Lee Paige (Lee Peizhi): "When it was founded 30 years ago, in 1986, the Association had 100 members, and now it has more than 60,000, including both individuals and organisations (<http://www.cca135.com/>). Our mission is to sustain and develop choral music."

The basic principle that was followed in organising the International Festival was that of making the best expression of choral music accessible both as a competition and for fostering exchanges between cultures and choral forms from five continents.

"Come listen to the Songs of the World in Beijing" – 12,000 participants have absolutely made the Festival's motto a reality!

Inessa Bodyako (minskinessa@gmail.com) ●

Edited by Christopher Lutton, UK ●

From our reporter Inessa Bodyako — Click here to read



▲ Children's Choir Performance

▼ Judges, lecturers and some volunteers



Choral World News



▲ Paderewski Chamber Choir, Poland © Grieg International Choir Festival

Choral World News

Grieg International Choir Festival

Bernie Sherlock

China Chorus Association Celebrates its 30th Anniversary

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Roger Schmidt

The Importance of Being Born in Basel

Francesco Leonardi

Gavriil Musicescu International Youth Choir Festival and Contest

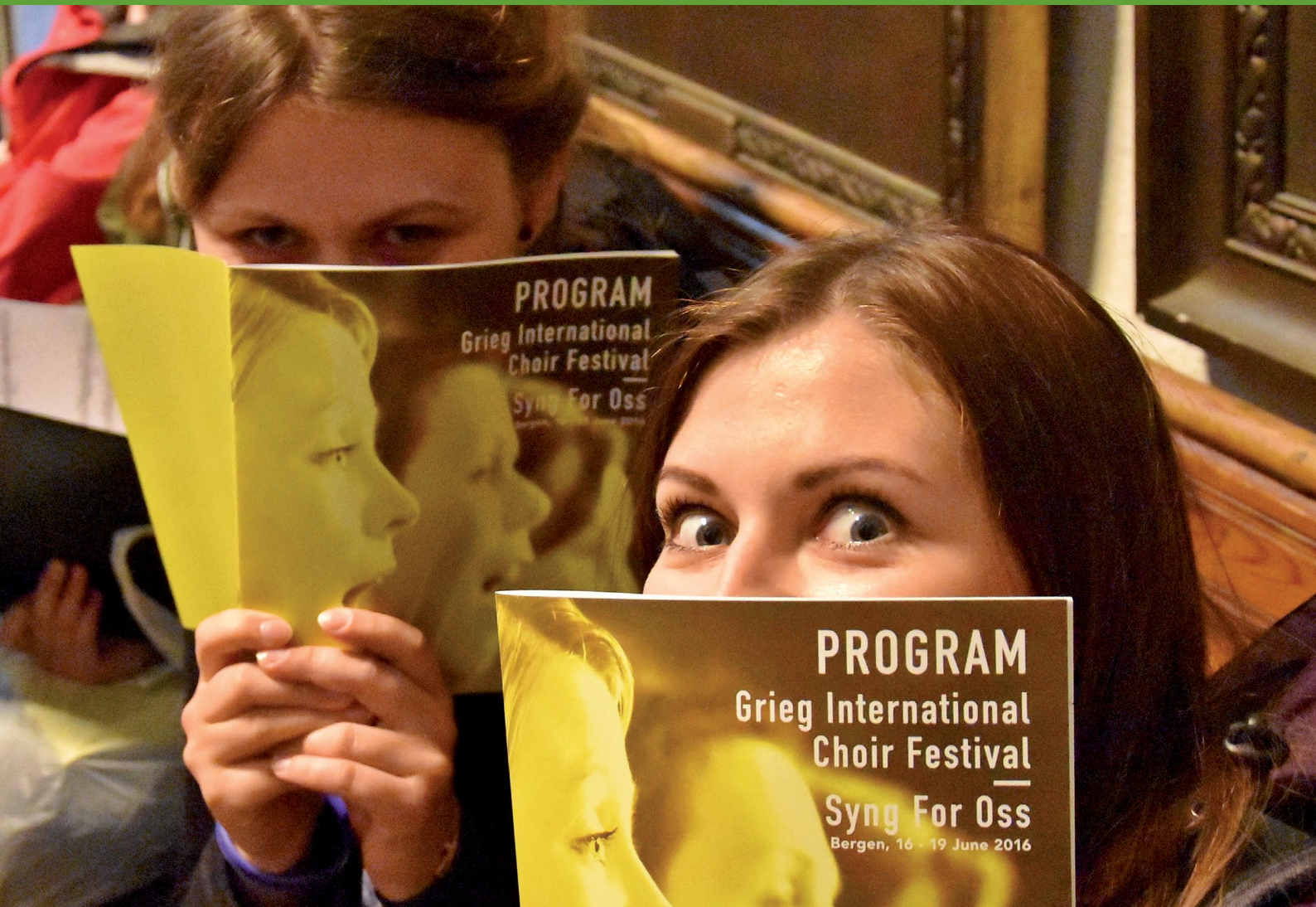
Daniela Vlad

Festival Internacional de Música de Cantonigròs a Vic, 2016

Christopher Horner

Grieg International Choir Festival

Three events in one box



▲ Ready for the festival!

Bergen is spectacularly beautiful. It is Norway's second largest city after Oslo, built on a fjord and surrounded by mountains, attracting the title 'city of seven mountains'. We in Ireland believe we live in Europe's rainiest country, but with rain at least 200 days per year, Bergen is rightly regarded as one of the rainiest cities on the planet. That said, however, it never rained once during the festival. I was the tourist with the umbrella that was never used.

It was my pleasure to be in Bergen from June 16 to 19 as a member of the jury for the 'Grieg International Choir Festival' (GIK) and for the national choral competition 'Syng For Oss' (SFO). I enjoyed the company of four excellent colleagues on the jury: chairperson Margareth Ek (Norway), Andrea Angelini (Italy), Vaclovas Augustinas (Lithuania), and Terje Kvan (Norway). During gaps in our jury work, the Festival was proud to acquaint us with Bergen in all its splendour and history, bringing us to Grieg's summer home and museum in Troidhaugen, including the wooden hut overlooking Nordås Lake where he loved to compose. It was a place I had wanted to see for many years. From the top of Mount Floyen – which we ascended by funicular – we took in the panoramic view of Bergen. And we visited the picturesque fish market and Bryggen, the old wharf from Hanseatic times. We know that Bergen was established as a trading settlement as far back as the early 11th century and that by the 13th century it was the Norwegian capital of Norway, not replaced by Oslo until the 1830s. Bryggen is a reminder of the town's importance as part of the Hanseatic League's trading empire from the 14th to the mid-16th century. Its characteristic wooden houses are still there, rebuilt many times on account of fires. But the essential structures remain. It was very interesting to visit this ancient part of the city.

Bernie Sherlock
choral conductor and
teacher



▲ Volve Vokal

With 30.000 members, the Norwegian Choir Association (NCA) is northern Europe's largest organization for choirs and choral conductors. It has a long tradition rooted in the strong, rich choral life of western Norway's Hordaland region. In 1987 it was the NCA that established Norway's first choir competition: 'Syng For Oss' ('Sing for us'). Set up as a biannual national competition open to a wide range of choirs from all kinds of backgrounds, it quickly grew to become an essential part of the country's choral life.

Having established a national competition, the Norwegian Choir Association next set its sights on the choral world outside Norway. In 2004 it established the 'Grieg International Choir Festival' in Bergen with the objective of presenting choir music at a high international level through competitions and concerts. The inaugural festival took place in 2005 and was a success, paving the way for further festivals in 2007, 2009, 2010, 2011 and 2013, and now in 2016. Over the course of twelve years, more than 110 choirs from 24 countries have taken part in the festival. There was an expansion in 2009 with the addition of a new youth competition for solo voice. The 'NINA Solo Competition', for classically trained singers aged between 16 -24 years, was run for the first time in 2010 and subsequently in 2013 and 2016.

In 2015 the 'Grieg International Choir Festival' and the Norwegian Choir Association decided that the 2016 festival would bring together all three competitions. Accordingly, 'Syng For Oss' and the 'Grieg International Choir Festival' – at which my colleagues and I adjudicated – were held simultaneously in Bergen, while the 'NINA Solo Competition' took place over the same weekend at the concert hall in Grieg's Trolldhaugen summer home. The final of the solo competition and Grand Prix of the choral competitions were presented together on the same evening. This was a resounding success to my eyes and ears, and it is easy to imagine this collaboration continuing into the future. According to Festival Manager Annlaug Haus, the driving force behind the new plan, "We think this was a good idea: international and local integrated in one festival. We will develop this festival in the future with a stronger connection between the festival and competitions". Annlaug is also keen to deepen the connection with Grieg in future years. In addition to the parallel competitions, participating choirs took part in a selection of friendship concerts and other festival events in Bergen and the surrounding area. Concerts took place in a variety of churches, open-air venues and concert halls.



▲ Conductor Tony Margeta, La Cappella, Sweden

With the national and international competitions all taking place together for the first time, we on the jury agreed that Norwegian choirs in ‘Syng for Oss’ could be eligible to win prizes with slightly lower marks than those of the international competition. The Association agreed that this would be an effective way of encouraging national choirs.

With one exception, all competitions took place in the magnificent Grieg Hall (Grieghallen), the 1500-seater home of the Bergen Philharmonic, masterfully designed in the shape of a grand piano. The one exception was the opening competition for Sacred Music which took place in Bergen Cathedral (Domkirche). What a privilege to adjudicate in a building that dates back to the 12th century and with such excellent acoustics. The competition attracted a very high international standard, with the winning equal-voice choir – La Cappella from Sweden – garnering 23.5 marks out of a possible 25. We were particularly impressed with their supported tone, good tuning and excellent programming which included pieces by Dino Stella, Mårten Jansson and György Orbán. We were also impressed with the second- and third-place choirs: Poland’s Paderewski Chamber Choir and the Ondrasek Czech Youth Choir.

The following day the competitions moved to the Grieg Hall which also provides ideal conditions for choral performance. Norway’s charming mixed youth choir Viva Sandnes Kulturskolekor won the international Folk Music competition, followed by Bergen scoring a hat-trick when three of the city’s choirs won national competitions: Volve Vokal, an excellent female ensemble, won the Open Class, Multa Paucis was the winner of the Female Voice competition, and Bergen Mannskor won the Male Choir competition. The national Mixed Choir competition was won by Osterøykoret, a mixed choir from the island of Osterøy, north-east of Bergen, with an entertaining programme including a humorous arrangement of *All About That Bass* by Kevin Kadish. The Contemporary Music competition produced the highest standard of the Festival with an outstanding performance by the Paderewski Chamber Choir from Poland. They sang *Jubilate Deo* by Fredrik Sixten, *Come Sleep* by Daniel Brinsmead, and the exciting and rhythmic *Kalinda* by Sydney Guillaume. I was riveted throughout. The national Children’s Choir competition was delightful. The three choirs performed to a high level and took all three prizes with first prize going to Skedsmo Voices, a large children’s choir made up of young members from Romerike and Oslo.



▲ VIVA Sandnes kulturskolekor



▲ Lydia Hoen Tjore, Norway, winner of the 'Nina, Solo Competition'

Among our duties on the jury was selecting the eight best choirs for the Grand Prix. The result was a wonderful evening full of performances that ranged from entertaining to joyful to moving. This was followed by the final of the 'NINA Solo Competition' which took place once we the adjudicators had left the hall to carry out our deliberations. Although each choir had presented itself at its very best, there can only ever be one winner and on this occasion it was the Paderewski Chamber Choir which again proved an outstanding ensemble in all ways. The evening included the awarding of many prizes – and of substantial monetary value – and concluded with a repeat performance of *Kalinda* by the Grand Prix winners, followed by a closing party.

The festival was a great event. It demonstrated how choral singing is very well supported in Norway and therefore enjoys an excellent state of health. I was very impressed with the wide variety of Norwegian choirs and also with the quality of international choir that the Festival is able to attract. Norwegian choirs are able to compete at national level with a view to progressing in time to international level. By providing a genuinely international and expert jury, the Festival ensures that choirs are adjudicated at a high level and that they can be confident of where they stand in relation to choirs from all over the world. Singers to whom I spoke are very appreciative of the Norwegian Choir Association and its commitment to choral singing and music in Norway.

From my personal perspective, too, this was an impressive event. I greatly enjoyed working with my excellent chairperson and colleagues on the jury, and in a beautiful city with outstanding venues (and no rain). Above all, I appreciate the opportunity to have heard so many very fine performances of wonderful music by choirs from both within and outside Norway. ●



Bernie Sherlock studied choral conducting for two years with Peter Erdei and Ildikó Herboly Kocsár in Hungary, followed by orchestral conducting with Gerhard Markson in Dublin. Her award-winning chamber choir New Dublin Voices is a consistent prize-winner at major competitions around Europe as well as in Ireland. Bernie has an international profile as an adjudicator, choral animateur, teacher of conducting and aural training and she has won several international prizes for her conducting and interpretation. She is a Lecturer in Music at the DIT Conservatory of Music, has been Artistic Director of the AOIC's annual Conducting Summer School since 2008, and is the Irish representative on the World Choir Council. Bernie has been Musical Director of the Culwick Choral Society since 2008. Email: berniesherlock@gmail.com

China Chorus Association Celebrates its 30th Anniversary

With great support from leaders such as Zhou Weizhi, Li Ling and Li Huanzhi, the China Chorus Association (CCA) was established in Beijing in 1986 by famous conductors including Yan Liangkun, Qiu Li, Zheng Xiaoying, Nie Zhongming, Hu Defeng, Tang Jiang, Situ Han (Shanghai), Shi Mingxin (Guangzhou), Zeng Lizhong (Wuhan) and the impresario Meng Zhaolin. Directly under the Social Organisation Management Office of the Ministry of Culture, the CCA consists of professional and amateur chorus masters, choral composers and librettists, music critics, choirs and voluntarily organisers. The CCA is a national first-grade social organisation registered at the Ministry of Civil Affairs, with branches that include the Chorus Art Committee, Chorus Conductor Committee, Theory and Composition Committee, University Chorus Committee, Mass Chorus Committee and Children's Chorus Committee.

For past three decades, under the leadership of former chairmen of the board of directors including Yan Liangkun, Nie Zhongming and Tian Yubin, the CCA has united all chorus musicians nationwide to contribute their efforts to the development of choirs in China.

The standing members of the CCA are directors in charge of chorus committees across China, as well as experts and professors in the chorus circle in China. Under their leadership, chorus committees in various cities and provinces, together with the CCA, offer mutual support and spare no effort in cooperating with each other, making CCA a united and harmonious social organisation.

The CCA has made it its own mission to widely conduct mass chorus activities, greatly driving the construction of advanced culture, promoting exchanges of chorus art at home and abroad and developing the chorus cause in China. From its establishment up to the present day, the CCA has sponsored and co-organised various regional, national and international chorus festivals, competitions, training sessions and academic lectures, which featured more participants, were of greater importance and of more profound influence than ever and won high praise from all walks of life. Repeatedly honoured by government institutions such as the Ministry of Culture, the CCA was awarded the title of "Outstanding National Social Organisation" and is regarded as a first-grade social organisation with vitality and strength. Furthermore, the CCA often organises exchanges for scholars from home and abroad and recommends choruses for overseas tours and academic activities, playing an active role in enhancing the world's understanding of China, supporting chorus in China who wish to enter the world arena and promoting exchanges in international art.

Media owned by the CCA includes Art of Chorus, Chorus Communication, an official website and WeChat, which are used as a bridge for members across China to communicate and conduct artistic exchanges.

The CCA has also edited and published various collections of domestic and foreign chorus music and some audio and video recordings, making positive contributions to introduce chorus art masterpieces from home and abroad to chorus enthusiasts.

At the eighth CCA National Members' Representative Conference in December 2015, Li Peizhi, Li Xiaoxiang, Tian Xiaobao and Chen Guanghui were elected as the new presidium with approval from the government. Under their leadership, the CCA is full of prosperity and vitality by continuing to be pioneers of outstanding traditions and a hardworking spirit, uniting all the members to devote themselves to innovation, being loyal to art, serving the people, contributing to the country and influencing the world.

Edited by Mirella Biagi, UK ●

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Emily Kuo
musician and
IFCM Vice-President



▲ China Chorus Association's Founding Members. From left to right: Yan Liang Kun, Qiu Li, Si Tu Han, Hu De Feng, Shi Ming Xin, Tang Jiang, Li Zhong Ming, Meng Zhao Lin, Zheng Xiao Ying.

World Choir Games 2016

Sochi proved to be a good host for choirs from all over the world



In 2016 the 9th World Choir Games were held in the world's largest country: in Russia. The 2014 Winter Olympic City of Sochi welcomed 283 choirs and 12,000 participants from all over the world to the Olympic Park and to the city.

During an 11-day journey through the global scene of choral music, participants and spectators had the chance to experience choral music at its best in all genres. Against the marvellous background of the Black Sea, participants performed in thrilling competitions, high-spirited Friendship Concerts and top-class Celebration Concerts.

In a time of global political challenges, the 9th World Choir Games were an important platform of intercultural exchange, a unifying power between all peoples and a symbol of peace for all countries on earth. INTERKULTUR organized the World Choir Games 2016 in close cooperation with the ministry of culture of the Russian Federation, the region of Krasnodar and the city of Sochi.

The main aim of holding the World Choir Games was to support the choral culture in Russia, said Vladimir Medinsky, the Minister of Culture of the Russian Federation: "We try to promote choirs; we aim to have at least one choir in every school. The second aim was to promote the health resort of Sochi. 12,000 participants came to this event, 9000 of whom came from abroad. Many of them will go away with good memories of Sochi."

The traditional Parade of Nations through the city of Sochi as well as the Festival Stage Choir with around 1500 singers from six different nations were among the highlights of the World Choir Games 2016. All in all 106 competition concerts and celebration concerts took place during the event and singers proved their choral skills in a total of 450 competition performances.

Roger Schmidt
freelance journalist

Singing together brings nations together

The event's global and unifying character became most obvious during the closing ceremony with a performance of roughly 1500 singers from Egypt, Lebanon, Namibia, China, Nigeria and from the host country, Russia. "IX World Choir Games was a tremendously inspiring event that brought together thousands of singers, conductors, teachers, arts administrators, as well as family and audience members in the beautiful Russian resort city of Sochi" said **Elena Sharkova (USA)**, one of the conductors of the Festival Stage Choir. "I was honoured to be a member of the jury team, to represent the USA at the World Choir Council and to conduct the Festival Stage Choir. Creating music and community with over 300 singers hailing from Australia to Russia and from China to South Africa was a profound and joyful experience I will never forget. Our rehearsals were intense and focused but always filled with a spirit of friendship and camaraderie; we laughed a lot over things that were sometimes "lost in translation" and outbursts of spontaneous dancing happened often."

The massed choirs' performance of the programme "Choral Fireworks – Spirit of the World" was indeed a musical trip around the world. It included traditional and well-known folk songs from all over the world like "La cucaracha" from Mexico, "Indodana" from South Africa, "Kalinka" from Russia and the traditional gospel hymn "Oh when the Saints go Marching in". The final song was like a symbol of the whole event: Michael Jackson's world famous pop anthem "We are the world" sung by this international massed choir and soloists of different origin. A moment to cause a shiver in all 12,000 spectators from all over the globe.

Competitions and a lot of intercultural togetherness

In Sochi the choirs competed in 29 different competition categories and presented a wide range of choral music. The musical skills were evaluated by an international jury from all over the world, amongst others by **David Slater**. He was Director of Music in elite schools in Australia for over 35 years. Slater is a composer, conductor and music educator who regularly works in many parts of the world, including now at the World Choir Games in Sochi. "Sochi was my first World Choir Games. The scale of the event appeared daunting, the number of choirs enormous and the complexities of organisation unbelievable. But any apprehension was soon dismissed," said Slater.

"Of course, the competitions and concerts were the main reason for the festival, but while sporting competitions are becoming less about participation and more about personal glory at any cost, the competitions of the World Choir Games demonstrated the great spirit of unity, joy and collaboration which comes through music. Performing wonderful music for other people, whether winning gold or not, was clearly the objective of the hundreds of choirs present. And they were an absolutely amazing array of choirs from all over the world, so dedicated, well prepared and singing music of every conceivable style and genre.

As a jury member, the carefully planned system of marking according to well-defined criteria allowed me to award marks in an open and entirely objective way. The opportunity for jury



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▲ Conductors from all over the world came as delegates to the council of the World Choir Games in Sochi to discuss the future of the choral scene.



▲ "A positive impact!" So said Vladimir Medinsky, Minister of Culture of the Russian Federation, of the World Choir Games in Sochi/Russia 2016 in his speech during the closing ceremony; on the left, INTERKULTUR president, Günter Titsch.

members to meet before and throughout the Games was also a great positive, allowing us to share insights into the choral world from our home countries, each with quite varied approaches and objectives. Growing in knowledge of other people's situations contributed greatly to the musical union engendered by the World Choir Games. Learning that in some places there is multi-faceted support for choirs, while in others very little; that in some places the availability of appropriate choral music is endless, in others very limited; that in some countries the technical difficulty of repertoire is the highest priority while elsewhere it is the interpretation of nuance which is most important – awareness of all this, and much more generated deeper understanding and empathy for all jury members, leading to a strong bond between the jurors from many nations.”

In addition to the competitions the choirs also had the chance to attend workshops, which were focused on different topics and countries. “The workshops were a great opportunity to gain insights into the choral music, traditions and approaches in other parts of the world, and the coaching sessions gave conductors and choirs an opportunity to share technical and interpretative ideas which crossed borders and languages,” said David Slater, who also gives masterclasses and workshops in different parts of the world.

The winners of the 9th World Choir Games 2016

On July 16 the last Medals and Diplomas were awarded in an emotional and atmospheric awards ceremony. The champions of the World Choir Games 2016 were paid due tribute for their performances.

Best choir in the competition was once again the Stellenbosch University Choir from South Africa (conducted by André van der Merwe) which achieved the brilliant result of 98.25 points in the category “Musica Contemporanea”. They are further triple champions, also winning the categories “Spiritual” and “Musica sacra a cappella”.



▲ Elena Sharkova (USA), one of the conductors of the Festival Stage Choir in Sochi/Russia, July 2016.

All in all the international jury awarded 4 Bronze, 86 Silver and 116 Gold Medals in the champions competition of the World Choir Games 2016. In the open competition a total of 9 Bronze, 80 Silver and 62 Gold Diplomas were given to the participating choirs.

The top Medal Winners of the World Choir Games 2016 are Russia with 88 and China with 56 medals. They are followed by South Africa (7 medals), Indonesia (6) and Nigeria (6).

Another big highlight of the World Choir Games 2016 was the festive closing ceremony that once again united all participating nations when they marched into the Bolshoy Ice Dome, and as the five strokes of the World Choir Games bell rang out, these sounds were symbolically sent to the 5 continents to fill the Olympic idea of the World Choir Games with life and make it grow all over the world.

“It is with great joy that I look back on the 9th World Choir Games which ended just 6 weeks ago. All that was achieved there will continue to influence the lives of all the choirs and individuals who participated in the best possible way, so it is with great anticipation that I look forward to the 10th Games in South Africa,” David Slater concluded. The flag of the World Choir Games was taken down and handed over to the next host city, Tshwane in South Africa, where the choirs of the world will meet again in 2018.

Edited by Caroline Maxwell, UK ●

Roger Schmidt is a freelance German journalist who publishes articles and pictures about the national and international choral and cultural scene. He has been involved in some INTERKULTUR events in the past, as a reporter and in media relations. As a tenor singer he started his musical career at the age of 14 in a choir in his hometown called “Singing City Pohlheim” near Frankfurt. Currently he enjoys singing with other good singers in an internationally successful male choir “vocale Sängerkranz”. Email: roger@rg-box.de



INTERKULTUR Events

2017

REGISTRATION DATES
Early Bird Regular



















	FEB 1	Grand Prix of Nations Berlin 2017 February 1 – 5, 2017	Berlin, Germany		2016 SEP 12
	FEB 16	Sing'n'Joy Princeton 2017 February 16 – 20, 2017 – The American International Choral Festival	Princeton New Jersey, USA	2016 JUL 25	2016 SEP 19
	APR 19	Voices for Peace April 19 – 23, 2017 – Internationales Chorfestival	Assisi, Italy	2016 SEP 19	2016 DEC 5
	APR 26	3. Canta en Primavera April 26 – 30, 2017 – Festival Coral Internacional	Málaga, Spain	2016 SEP 26	2016 DEC 12
	JUN 7	5. Vietnam International Choir Competition June 7 – 11, 2017	Hoi An, Vietnam	2016 NOV 7	2017 JAN 16
	JUN 14	6th International Anton Bruckner Choir Competition and Festival June 14 – 18, 2017	Linz, Austria	2016 OCT 31	2017 JAN 16
	JUL 5	10th International Johannes Brahms Choir Festival and Competition July 5 – 9, 2017	Wernigerode, Germany	2016 DEC 5	2017 FEB 13
Summer Highlight					
	JUL 16	Grand Prix of Nations Riga 2017 & 3rd European Choir Games July 16 – 23, 2017	Riga, Latvia	2016 OCT 17	2016 DEC 12
					
	SEP 9	IstraMusica September 9 – October 8, 2017	Poreč, Croatia	2017 FEB 13	2017 APR 24
	OCT 11	2nd Kalamata International Choir Competition and Festival October 11 – 15, 2017	Kalamata, Greece	2017 MAR 6	2017 MAY 22
October Highlight					
	OCT 21	4th Asia Pacific Choir Games & Grand Prix of Nations Colombo 2017 October 21 – 28, 2017	Colombo, Sri Lanka	2017 JAN 30	2017 MAR 20
					
	OCT 25	Canta al mar 2017 October 25 – 29, 2017 – Festival Coral Internacional	Calella, Spain	2017 MAR 20	2017 MAY 29
	OCT 29	MIAMI VOICE October 29 – November 5, 2017	Miami Florida, USA	2017 APR 3	2017 JUN 19
Non-Competitive Events					
	ON STAGE – Non-Competitive Events in 10 European Destinations. Please check onstage.interkultur.com for more information on dates and venues.		Nice, Verona, Bilbao, Stockholm, Florence, Barcelona, Brussels, Lisbon, Paris, Prague		

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The Importance of Being Born in Basel

(for a chorister)



Francesco Leonardi
IFCM project manager



Any chorister should consider being born in Basel a stroke of luck, thanks to the commitment of the 'European Festival of Youth Choirs' organizers. In 1992, they began a policy of choral singing education that has transformed schools and generations of young people throughout the whole region.

The 10th edition of this event has emphasised how dedicating attention to the development of new artistic collaborations, as any festival should do, is a simple but effective formula for success. For a few days, foreign choirs (from the likes of Belgium, Spain, Indonesia, Sweden, Norway, Georgia, Turkey, Greece, Bulgaria, The Netherlands and Russia) worked together with host choirs from the area, creating cultural exchanges and fostering the growth of young Swiss people. Through this experience, the young people have had an opportunity to understand how music may form a basis for them to overcome the fear of different cultures, to appreciate diversity and to feel nearer to people who have come from so far away.

A new wealth of schools and young choirs have also bloomed all over the region due to the growing interest over the 10 editions of the festival, whilst the experiences made possible by the festival also drives them to continuously excel. I would also say that this growth is caused by the interest and enthusiasm generated by the many young singers in the city streets.

Those that grow up within the Basel school system are given an opportunity, which is largely accepted and produces great results, to experience choral music. Today the Swiss township, that historically has been a crossroads for commercial exchanges between France and Germany, is expecting the choir invasion to highlight to young people how cultural exchange is contributing to Basel becoming a real model of civilization and hospitality.

However, when you are living in such a favourable environment you are also pressed to seek more stimulating adventures in the artistic areas, both for the interest of the public and for investors. The jubilee edition has presented three very interesting projects, the first of which was dedicated to composers. Four foreign composers were selected and each were given a Swiss folk song that they were to arrange by inserting sounds from their own genre of folk music, thus achieving a genuine fusion of musical cultures. These songs were first performed in a concert



named 'The Colours of Cultures,' which was a great success both for the number of attendees and for the composers Maestro Stoyan Paurov (Bulgaria), Frank Havrøy (Norway), Hans Cassa (The Netherlands) and Hasan Uçarsu (Turkey).

The second project was dedicated to the Mozart Requiem in a version named 'Sing Mit!', in which all attendants were invited to bring their own score and to sing along with the orchestra in a very crowded square. This was an extraordinary Requiem performance in a city where everybody, or at least very many, have a Mozart score at home!

The third project, more interesting from a managerial point of view, was demonstrating how a commitment in culture, if well addressed, could attract investors and sponsors. 'Start Up for Young Conductors' is a project financed by a local foundation that provided seed capital to 10 young conductors from different European Countries to attend the festival. They were to examine the festival's activities and return home to set up, with financial support, the same festival format or choral projects in their own country.

But the agenda of the 'European Festival of Youth Choirs' was not limited to these projects: the programme was also full of appointments filling the days around the Pentecost with musical emotions. All the concerts performed in churches and theatres of the city and the region as a whole were sold out and were of a very high standard, including a culmination in the afternoon named 'Sing uf dr Strooss'. For three hours, choral music resonated throughout the city centre as all participating choirs performed on 5 stages set up in Basel squares.

These results that I have described were due to the festival's very high musical and managerial standard. Hence, I would strongly recommend to everybody to take the time to pay a visit to Basel during this festival (if you are not already living there of course). This experience will demonstrate how choral music can affect a whole region for the better. A region that has always been very attentive to young people's development and to music, but that has, for the last 24 years, been using choral music as a means for social inclusion and for diversity education by meeting with other cultures.

Edited by Harika Sibota, UK ●



Gavriil Musicescu International Youth Choir Festival and Contest

Fourth Edition, 1-7 July 2016



The Gavriil Musicescu International Youth Choir Festival and Contest (1-7 July 2016) once again quenched the thirst for vocal harmonies in Iași, the old cultural capital of Romania, which lies in the Eastern region of the country. With more than 350.000 inhabitants and a musical conservatoire with a history of more than 165 years, in 2013 the Moldavian town was finally able to set up a choral festival, which grew fairly quickly, reaching more than 1000 singers this year at the 4th edition from about 30 choirs – four being guests of honour and the rest participating in the five categories of the contest: children choirs – section called Cantus Mundi, music schools – both secular and religious (seminaries), music universities and faculties of theology, young amateur choirs, young choirs of psalt music.

Daniela Vlad
music editor for Radio Iași

The organisers are the Iubire și Încredere (Love and Trust) Association, fully and brightly supported by the Metropolitan Church of Moldova and Bucovina, the town administration, both local and governmental, in other words the County Council and the City Hall, Madrigal and Byzantine Choirs, important institutions in the town which offered locations for the concerts and contest: Bincredinciosul Voievod Ștefan cel Mare și Sfânt and Sf. Sava churches, Palas Mall, the Central Mihai Eminescu (BCU) University Library, the Students Culture House; other partners were the Solidaritate și Speranță Foundation, the Cantus Mundi Association, the Romanian Cultural Institute, the Iași Writers Union, the George Enescu University of Arts (UAGE), the Doxologia Printing House and many others. Besides the media partners, promotion evolved this year, as every concert was transmitted live online and can still be watched on the page of the association

<https://www.youtube.com/channel/UCFA7XKoV5oJQ7eiHr0sttkw>

However, free admission to concerts and the most attractive locations, such as the Palas Gardens, the Eminescu Library Auditorium, or the Palace of Culture, gathered hundreds of listeners in halls and over 2000 in the open air, even in the evening when rain might have sent everyone home.

With the Musicescu Festival, Iași has set itself apart, a prestigious event with a good organisational and artistic level. A diverse range of groups and generally well-chosen repertoires were judged by commissions with a total of 13 members mostly from the academic level, their decisions having full discernment, probity, loyalty to this noble art and full professionalism as expected by the organisers, all being animated by the will to attract a continuously wider audience to the art of choral music. In this country where communist choirs almost managed to remove the joy of listening, this recovery (that should have been done long ago in the '90s), are the most welcome blessing and a hope that future children will grow with the many benefits of choral singing.

Participants came from the Republic of Moldova, Ukraine and Romania, proving that this international event still stays somehow transregional, but in any case nobody intended to compete with huge choral events that exist in the world today. The challenge for the Musicescu Festival remains promoting the participation in the future of choirs from the same country, whose absence is not due to the lack of promotional efforts by organisers. It is mainly due to the lack of financial support or to lack of good travel conditions as the Carpathian Mountains have not yet been crossed by the long-discussed motorways, on which enormous amounts have already been spent over many years, without the expected results. In this light, it was not a surprise that the possible sensations of the festival, such as the Student Choir of the North University in China, a Syrian psalt or a choir from the University of Medicine in Ternopol, Ukraine did not manage to come.

But surprises were not lacking and I will try to tell you about some of the revelations of the present edition.

The Greek conductor Antonios Aetopoulos, member of the Byzantine Greek Choir in Athens, was invited to be on the commission of the psalt music, together with the associate professor from the National University of Music in Bucharest (UNMB), Nicolae Gheorghîță and Adrian Sârbu, PhD student of UAGE Iași. "Psalt music is prayer, art and science together... this contest is not a standard one, as it aims to complete us as a family," stated Adrian Sârbu, who was also the organiser of an event that doubles the festival, the Masterclass of Byzantine Singing (9th edition), in which all the members of the above board were invited. The first prize of this section was awarded to the Vlach-Byzantine Choir of the Archdiocese of Buzău, conducted by Archimandrite Constantin Stoica. All the first prizes recipients were invited in the Festival Gala, July 7 in the beautiful Vasile Alecsandri National Theatre, while after each contest category all the contestants had concerts in churches, outdoors or in other halls of the town.





One of the freshest revelations were the children choirs, not many in number, but worth listening to. The First Prize in the amateur subcategory went to the Angeli Children's Choir from the Angeli Music Association in Iași, which in just eight months of activity was able to prepare quite a repertoire and to put up a nice lively sound, with their spontaneous singing throughout the body and sounding remarkably homogeneous in songs such as the Rhythm of Life by Cy Coleman, the conductor being Mirela Palamariu, a young singer from the Gavriil Musicescu Academic Choir of the Iași Philharmonic. In the professional subcategory, first prize went to Solo Musica Choir from Odessa, Ukraine, conductor Ievgeniia Bondar, the choir being founded in a school attached to the local conservatoire and designed to fit the students. The concert after the contest was held together with the National Chamber Choir Madrigal, under the baton of inspiring Anna Ungureanu, who also does tremendous work in the Cantus Mundi national programme for children's choirs. Unfortunately, their evening in front of the spectaculars Palace of Culture was the only stormy and cold one in the entire week.

The commissions for high schools, universities and young amateur choirs, were formed by local, national and international personalities in choral music: professor PhD Nicolae Gișcă from UAGE Iași; professor PhD Ioan Golcea from UNMB (vice president of the Madrigal Foundation and former student of the Madrigal founder, Marin Constantin); Dr. Andrea Angelini from the International Federation of Choral Music Italy; Professor Mstislav Yurcenco from the University of Music in Kyiv, Ukraine; conductor Adrian Ardeleanu from the County Centre for the Preservation and Promotion of Traditional Culture Iași; and associate professor George Dimitriu from UAGE Iași.

In the final Concert Gala we listened to the first prize choirs in two of these categories: the Resonance Choir from the Iurie Fedcovič Chernivtsi National University, Ukraine, conductor Olha Churikova-Kushn; and the Student Choir of the National Technical University of Kyiv, Ukraine, conductor Ruslan Bondar. Both focused mostly on their national repertoire. Regarding this aspect, in an interview for the national radio station in Iași, Mr. Andrea Angelini expressed the wish that the repertoire become more international, but stressed that deficiencies in the choice of repertoire have not led to lower scores on judging.

Another revelation of this edition of the Musicescu Festival was the Academic Chamber Choir of the Chernivtsi Philharmonic, conducted by Nadia Seleznyova, invited together with other Ukrainian choirs to a concert on July 5 in the Palace of Culture, on the stage of the beautiful Henri Coandă hall, full of wooden sculptures of angels hanging from the ceiling. In an interview for the same Radio Iași, Mrs. Seleznyova revealed some of the secrets of the high class performing of this chorus: founded in 1993, it is composed of singers who can tackle any kind of voice, from the special Ukrainian folklore open vocal emission to classical or jazz, which is an incredible task for any chorister, isn't it? But Mrs. Seleznyova is a graduate of two faculties at the Conservatory of Chernivtsi, choral conducting and singing, then she studied with great representative of the choral Russian school, professor Eleonora Vinogradova, at the Tchaikovsky Academy in Kyiv specialising in children's choirs (Ms. Vinogradova being conductor of the Boys Choir of Kyiv). After these studies, Nadia Seleznyova also graduated from the faculty of opera directing of the same academy, and between her achievements she mentioned international projects such as Days of Chinese Culture in Kyiv, opera regia of *The Bell* by Donizetti at the Opera Studio of the Conservatory, tours as soloist with the Kyiv Chamber Orchestra and being a singer in the Khreschatyk Choir of Kyiv, for six years. With all this experience, she was invited to form and lead the new chamber choir of the Chernivtsi Philharmonic. The results reveal her artistry, talent and ambition.

At the final Gala we were able to listen to this choir again, together with other special guests: the Ark Psaltic Choir of the Archdiocese of Iași, conductor Archimandrite Ciprian Rusu; the Bucharest Radio Children's Choir, conductor Voicu Popescu, a brilliant personality for our choral music, jury member in international festivals, present with this choir at many big international events; the Tronos Choir of the Patriarchal Cathedral in Bucharest, conductor Archdeacon Protopsalt Michael Bucă; and the Orthodox Armonia Men's Choir of the Tomis' Archdiocese, conductor Ion Iulian Dumitru (recipients of a Gold Medal for folklore in the World Choral Games in Cincinnati, Ohio, 2012).

The Gala, like all the contest categories, was presented by the charming artistic director of the Musicescu Festival, Daniela Doroșincă and the Romanian Television representative Cătălin Sava in a wonderful show with lots of distinguished officials invited to offer the prizes. With a huge choral singing experience as a member of the Iași Philharmonic Gavriil Musicescu Academic Choir, a PhD in choral music and being herself a children's choir conductor, Daniela Doroșincă, together with her husband, priest Mihai Doroșincă, from the Binecredinciosul Voievod Ștefan cel Mare și Sfânt Church, managed again to solidify a wonderful team of volunteers from the Iubire și Încredere Association and a host of partners and media partners, proving that consistency and passion can do miracles even where indifference usually wins. Iași has a remarkable potential for choral events that could also be turned into tourist attractions. Everybody get ready in time!

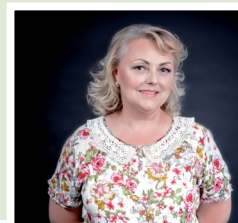
Edited by Mirella Biagi, UK/Italy ●



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● Festival Internacional de Música de Cantonigròs a Vic, 2016

So much more than a Festival...



▲ Polifonica Chamber Choir - Belarus

In the year that Vic has been selected as the Cultural Centre of Catalonia, it has been the host for the fifth successive year of one of the world's most individual Music and Dance Festivals; the *Festival Internacional de Música de Cantonigròs a Vic*. Now in its 34th year, the Festival has become an indisputable part of Catalonia's cultural heritage as well as being an event which brings many people and nationalities to Vic each year. During the Festival itself, Vic's importance as a specifically Catalan cultural centre could almost seem eclipsed at times by its significance as being the focal point of a global gathering and celebration through the Festival's Music and Dance competitions and concerts which bring in an audience not only from the locality but throughout Catalonia and beyond. At the same time however, the importance of having a centre such as Vic as the Festival's home cannot be underestimated so it is worth considering therefore this city's distinctive personality in order then to grasp the special chemistry which emerges during the four days in July of each year as the Festival's intense schedule unfolds.

Christopher Horner
teacher and violinist

The ancient settlement of Vic dates from Roman times and was known as Ausa, and by the Visigoths as Ausona, and from that root is surely derived the present day 'Osona' which is the name given to the surrounding area which including Vic, of which the older form Vich, can still be seen at various points around the town. There are a number of important festivals taking place in Vic each year which confirm the town as an important Catalan cultural centre. The Mercat Mediaeval de Vic (The Catalan word 'Mercat' means *Market* or *Trade*) recreates mediaeval times through music and street plays and the Mercat de Musica Viva de Vic brings many to Vic each year for this lively celebration of all kinds of music. Vic also has a thriving University, one of the youngest in Catalonia but one which has already proved itself to be the most important outside the four major cities of Catalonia. There is also the well-known Episcopalian Museum and the museum of Leather Goods. The Seminari de Vic is testimony to Vic's previous significance as a centre for those training for the priesthood. These days its many rooms are used for accommodating visitors to Vic, whether tourists or visitors to conferences



▲ Loughgiel Folk Dancers - North Ireland

and it is used extensively during the Festival to accommodate both visiting groups and the large groups of volunteers.

The nearby village of Cantonigròs was the Festival's home from its inception in 1982 until 2012 when the Festival's President, Josep Maria Busquets proposed a move to the *Atlàntida* theatre in nearby Vic since when it has been home to the Festival. The Festival's distinctive character was established in this tiny village of some two hundred inhabitants set amongst the spectacularly scenic mountainous surroundings above the Plana (Plain) de Vic. Modelled on the idea of the Welsh Eisteddfod and taking the famous Welsh International Eisteddfod at Llangollen as its inspiration, much of the Eisteddfod ethos was incorporated into the Festival from the start. This has been evident not least in the remarkable cohort of volunteers drawn initially from Cantonigròs and nearby who, in keeping with the Welsh tradition, has provided hospitality and 'hands on' help for many years. However, this has now been extended in order to include members of youth organisations from all over the world, who, equipped with an impressive range of language and communication skills, choose to come and work at the Festival from year to year. These combined groups of volunteers are a major key to the Festival's continuing survival and success in preserving its individual character and ethos.

All through the year, a small but highly dedicated staff work in the Festival Office whilst others complete the ranks of the key posts of whom a significant number is drawn from the Busquets family. All highly skilled professionals in their own fields, the family members work closely together with the Office team and those heading the various areas of responsibility. Combining their forces with the other volunteer staff members during the Festival itself, they bring a profound understanding of the Festival's ethos to their work, achieving more together than would most teams of double the size. What also marks out this Festival amongst many however, is that it remains the only Festival which has membership of the EAF (European Association of Festivals) and yet is completely run by voluntary support. It is therefore a wholly amateur Festival within an association which has amongst its members such prestigious Festivals as Salzburg, Lucerne and Flanders. This is not only a very high distinction confirming the prestige of the *Festival Internacional de Música de Cantonigròs a Vic* in the eyes of the Festival world but in equal measure it is also a remarkable human testament to all that can be achieved through many years of unstinting voluntary work and support.

In order to match the level of the groups that the Festival was attracting, a move to the *Atlàntida* theatre in nearby Vic was announced for the Festival's 30th Year in 2012 and its name was formally changed to *Festival Internacional de Música de Cantonigròs a*



▲ Choir April - Russia

Vic. Despite leaving the rural surroundings of Cantonigròs, the Festival quickly adapted to its new home with its characteristic spirit. Equipped with two excellent auditoriums, with a concert series featuring some of the world's top performers as well as popular local artists and home to a Music School, this prestigious theatre has proved to be a wonderful venue for the Festival which in its turn has proved itself to be much more than simply a Festival but a true global centre resulting in what can only be described by one of those truly special Catalan words *Convivència*. The word can be translated simply as 'living together' but its true meaning within the context of these four days each year is to be found within the original ideals of the Festival's founders as conveyed each year in the words of the Festival's President, Josep Maria Busquets. He speaks of 'the sharing of cultures and traditions between nations by means of the language of music thereby opening up a dialogue of understanding and peace.' From the initial warm welcome given to the Festival from the *Ajuntament* (City Council) of Vic, the *Atlàntida* and the people of Vic itself, the Festival has become an important and highly prized event in the town's calendar.

This year's Festival, which ran from 14th-17th, July saw a wonderful range of choirs and dance groups visiting Vic. The prizes for the five competitions were generously donated by the Generalitat (Government) de Catalunya, Ajuntament de Vic, the Institutió Puig Porret and the Festival itself. There was a high level of performance in all the competitions and the evening concerts. The Inaugural Concert featured a number of the participating choirs and dance groups including the remarkable Catalan Vocal Quartet, Melt. These four young men and women who were recently discovered when they won a talent contest on the Catalan TV3 channel, left their Cantonigròs audience truly spellbound by the ease with which they effortlessly moved from traditional folk songs to contemporary works of considerable technical complexity, all sung with pinpoint accuracy and true aplomb with choreography to match.

The First Prize in the competition for Mixed Choirs was won by the *Cantemus Choir* of Hungary. This highly disciplined choir had a fine tone quality, great dynamic range and a generous range of sonorities. The women of the *Cantemus Choir* of Chisinau, Modavia, made a powerful impression with the beauty and accuracy of their performances for which they were awarded the First Prize in the competition for Female Choirs. The intimate style of the *APZ Tone Tomsic Choir* of the University of Ljubljana, Slovenia, was both telling and notable in its versatility in a wide range of styles and for its intelligent and sensitive musicianship. This choir was awarded the First Prize in the Folk Music competition. The Dance competition was won by a distinguished group from Northern Ireland, the



▲ Closing Ceremony of the Festival

Folk Dancers of Loughgiel. The dancers demonstrated a complete unanimity of style and ensemble over a wide range of styles, mainly folk, but branching out also into crossover works with the accompaniment of a more complex musical score. Great credit was also due to their highly accomplished band of which one member, an accordion player gave a most moving rendition of an unaccompanied folk song which came to be regarded as a festival highlight.

Once again, the highly rousing Festival Hymn which rounded off the Festival amidst the throwing of flowers and many embraces between participants and audience, left one in no doubt as to the true extent of the realisation of its founders' shared vision in achieving that 'dialogue of peace, knowledge and understanding between people'. The Atlàntida Theatre and indeed Vic can be proud to host an event such as the *Festival Internacional de Cantonigròs a Vic*. In turn the Festival brings to Vic a flame of hope for the future in showing just what a Festival can achieve if given such an inspired and altruistic vision on which to build.

More than the sum of its parts and surely much more than a Festival.... ●

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▼ Cantemus Mixed Choir - Hungary



Choral Technique



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CHORAL TECHNIQUE

Performing Polyphony (part 2)
Peter Phillips

iPads, Androids, and Slates:
Tablet Computing and Choral Music in 2016
Philip Copeland

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Performing Polyphony (part 2)

The image shows a complex musical score for polyphony, likely a motet or mass movement. It features multiple staves for different voices, with lyrics written below each staff. The lyrics are in Latin and include words like "sol", "fa", "mi", "re", "ut". The score is written in a historical style, with various clefs and accidentals. The text at the bottom of the score reads: "Prima coniuncta b° 7° primera reducion de b° de cato llano."

The architecture of polyphony

One potentially unhelpful aspect of how polyphony was written is the almost total lack of repeating material, which can test a conductor's ability to shape a piece. The standard motet or mass movement written after about 1520 is made up of a series of imitative schemes, a new set of imitative points required by every new phrase of words: Palestrina's *Sicut Cervus* is a classic case. Given that ever since, and especially in sonata form, most music has relied on recapitulation both for its intellectual and emotional effect, how is one to present such a bland formula? Where will the points of contrast be? If there is no recapitulation, there will be no sense of building to a repeat and through it to the final leave-taking. One can rely on a very consistent compositional idiom in polyphony, but not on a sense of beginning, middle and end because there was no attempt to use harmony as a controlling or in any way emotive background force. The harmonic background in polyphony is often as simple as could be, which is why it is such a travesty to sing it in buildings which are so reverberant that all anyone can hear of the part-writing is a series of constantly repeating very basic chords. Here again the modern conductor may have his preconceptions challenged.

The clue is to have a good sense of the overall architecture of the music, and to judge each piece precisely on its merits. If the music is straightforward it is useless to pretend it is otherwise. There should be no doubt that every piece of polyphony, however elementary in idiom, can be made effective in performance if the basic sound of the group is involving, though one might think twice about programming simple music on the big occasion: Tallis' *Dorian Service* is not suitable for a big symphony hall event. But even the grandest pieces follow this basic plan of a series of imitative sections connected only by the strictly controlled musical idiom; they may ebb and flow with the greatest invention and polyphonic effect, but, unless they have chant *cantus firmus* as scaffolding, they hardly ever advertise any sense of a journey from an initial emotional stand-point to a subsequent one. Renaissance music has much more to do with contemplating a fixed state of mind, proposed by the words, than progressing through a sequence of them. Nonetheless the modern conductor will be expected to do something more with his material than create an unvarying sound, especially if the piece in question, like some of the grander English antiphons, lasts nearly 20 minutes as a single movement. This is where a sense of architecture is crucial. A piece like Tallis's *Gaude Gloriosa* would challenge the control of the most experienced symphonic conductor, if the two were ever to meet, because its few cadences all contribute something to the total picture, all of them carefully placed not only to round off a section, but as stepping stones to the 'Amen' which caps the whole vast structure.

Peter Phillips
Director of
the Tallis Scholars

I believe it is necessary for the conductor to have a sense of exactly where those cadences are in relation to the whole as he or she approaches them, if he is to make the most of the explosive final pages. In fact, *Gaulle Gloriosa*, although amongst the longest of these single-movement pieces, is not one of the more sectional. It is a measure of the sophistication of the style by Queen Mary's reign that Tallis could write something which flows so irresistibly over such a substantial canvas. There are many rather shorter pieces which can seem cut up for no reason other than that the composer must move on to the next phrase of words. Parsons' *O Bone Jesu* is a good case in point. The placing of the last section — 'Fac mecum' — poses a classic challenge to a conductor. Everything seems to have been said in the music already; the obvious framing of the sections with a homophonic phrase beginning with the invocation 'O' has happened several times, the one before 'Fac mecum' having been particularly powerful. How can one build through this unwanted full-stop, especially as there is going to be no help further on through revisiting of old material? The answer is: don't pretend it is anything other than it is, and come to it with an exact sense of what has happened in the music up to that point, and what is to follow. After the big cadence which precedes it one can do no other than withdraw. To try to maintain the intensity would feel false, yet within a page or two one is going to be singing the 'Amen'. I believe the power of that 'Amen' will depend on how well the performers have prepared for it from the very beginning, and not by suddenly remembering it when they come to 'Fac mecum'.

Parsons tests one's architectural sense more than usual in *O Bone Jesu*, for all that conductors trained in the more symmetrical constructions of later music are going to find every polyphonic composition testing in this way. Parsons was still writing in the mid-century idiom, and it is true that high renaissance music can come nearer to later and more familiar practice. A motet like Byrd's *Civitas sancti tui* is not architectural in the way I have just described because it so hangs on its text that the logic of the words alone carries us through. One would have to be made of stone to fail to make something of the last section — 'Jerusalem desolata est': it is not necessary to plan for it in the same way as for the *Amens* in the more abstract style, in that kind of writing where one has been singing a melisma for so long one forgets which vowel-sound one has started with, and has to turn back a page or two to find the beginning of the word. Byrd, like Lassus, was heading for the baroque way of setting words, however obliquely.

Acquiring this sense of architecture takes time, more time for Tallis and Parsons than for Byrd (and more time for composers of an earlier generation, like Josquin and Isaac, than for High Renaissance men like Lassus and de Rore). This begs some questions about the rehearsal process. Certainly the conductor should try to come to the first rehearsal of a new large wedge of abstract polyphony knowing how he wants to shape it. The problem is that no amount of poring over the score in silence — or playing it through on the piano — is going to tell him exactly what he needs to know. Not only is it hard to hear six or more polyphonic lines in one's head at once, but also, separate from the mood suggested by the texts, most of this music really does have a logic of its own. Trying to explain this logic in spoken words, and thence to dynamic schemes written into copies, is unlikely to produce anything very organic, and it may take a long time. It is obviously better to experience the music as music several times, before one can begin to claim that one knows it. In fact it is one of the great strengths of polyphony that much of it is sufficiently complex to bear almost endless repetitions, and for the performers still to find new perspectives in it. Ideally, then, one would sing the music through repeatedly in rehearsal before presenting it to the public, yet both in the amateur and the professional context this is hardly ever done with profit. A good performance of polyphony will depend on mastering an endless succession of tiny details, the kind that don't want to be drilled into people's heads in rehearsal and exaggerated in performance, even if they can all be remembered. The only way is to feel them instinctively in the singing, which is as much a test of musicianship as of vocal technique. Rehearsals in this way of looking at polyphony rapidly become the occasion for doing no more than establishing that the notes are right (as much in the copies as in the singing), which may mean only going through a new piece once before its first public airing.

In this matter of overall architecture, mass movements, and especially parody mass movements, present a case a little apart. In many polyphonic settings of the Ordinary quite a lot of material does in fact come round repeatedly, though not exactly in the later sense of recapitulation. The problem for the composer of a Gloria or Creed was that he had to set a long text. One way round having to invent new points of imitation for every sub-clause of these texts was to rework old ones taken from the model; and one of the pleasures of conducting a parody mass, for example, is to see how an imaginative composer re-presents this old material to new words. Through this reworking of common material all the five movements of a setting become linked, obliging the conductor to think carefully about relative speeds in the interests of variety. Of course originally the movements were broken up between the sections of the spoken service, which certainly took the pressure off dreaming up subtle speed changes; but there is real interest in the modern concert way of singing a mass setting, movement after movement straight through, as well. I would argue that in the hands of a master, parody technique rather benefits from our kind of presentation — a five-movement 'symphony'. But perhaps it is more accurate to liken this to a gigantic set of variations on a theme than to a symphony, even though each movement has a character. The Agnus, for example, ensures that the sequence usually ends with a slow movement.

In this context it is of course a great help if the conductor has a good sense of the overall architecture, this time over five movements. If he has he may, for example, think twice about taking the first section of the Creed at the same speed that the Gloria has just ended with, which in turn may reflect the tempo at the opening of the Gloria. In the more elaborate settings, making the Creed a kind of mirror image of the Gloria means that many minutes may go by in the performance with substantial chunks of music all at the same tempo (in the case of Morales' *Missa Si Bona Suscepimus*, for example, this amounts to 25 minutes), which may be throwing away an opportunity. I do not necessarily mean by this anything radical: very slight changes can produce the same sense of a new context as bigger ones. Subtly varying tempi will give new perspectives to old material, which fits in well with the underlying principle of a parody. The question of whether to change speeds in the middle of a movement (for example speeding up at 'pleni sunt caeli' or slowing down at 'Et incarnatus est') in musical terms is part of the same perspective-building. To put it another way: the borrowed material may be enhanced as much by being laid out for inspection at different speeds as by having new counterpoints thrown round it (and to have both is even better). In this way the conductor can take a front seat in the creative processes, especially if the composer has not been particularly imaginative in his parodying (one thinks of Lassus).

Vocal timbres and numbers of singers to a part

I have mentioned my sonic ideal but not the kind of voice which will produce it. As I hear it polyphony needs bright, strong, agile, straight but not white voices which have a naturally good legato over a wide range. Virginia Woolf's summing-up of Proust's prose style (quoted on p.14) expresses my ambitions perfectly. Other directors who specialise in renaissance music, especially non-English ones like Paul van Nevel, seem to think it needs quite small voices, closer to the timbre of the recorder than the natural trumpet. This may reflect the kind of singer available locally who, the moment they receive any vocal training and learn to project their voices, do so with vibrato, obliging Paul and his colleagues to use relatively untrained voices; or it may come from a belief that the clarity of the part-writing is better served by voices with few overtones. I have some sympathy with this view, and have admired van Nevel's very different versions of works we have also sung (especially the big pieces like Brumel's 12-part Mass; Tallis's *Spem*; the Josquin 24-part canon); but the overall effect is less thrilling, less brilliant, too fussy. I want a core of steel to the sound, and in trying to create it I believe we have encouraged the development of a new kind of professional singing voice, the kind that projects to the back of the Sydney Opera House without employing distorting vibrato (remembering there will always be some vibrato).

Van Nevel's recordings show that he would support me in saying that the audibility of all the parts equally is a prime consideration in singing polyphony. Not to work towards this is to show scant respect for the very nature of the writing. The necessary clarity can only be achieved by good tuning and good blend. Bad tuning will make the texture muddy as the lines blur, and bad blend will cause individual voices to stand out of the texture, making those lines consistently more audible than others. It follows that I want a singer who can sing with colour in their tone without generating mud; who can listen while singing loudly; and who has the flexibility to sing with sensitivity over the wide ranges which renaissance composers preferred, since for most of the period the modern SATB choral ranges only very vaguely applied. I choose to employ two singers to a part rather than one because I specifically want a choral, blended sound, not the sound which comes from having one voice to a part with all the breaks in the legato which that implies. And I suppose ultimately I would do what the leading renaissance choral foundations did, which was employ the most musically intelligent people available, not just those with fine voices.

It has mattered that in all the voice-parts the chosen singers should come to the group with the same types of voice, but it has mattered more that the sopranos did. And, once there, in order to maintain the ideal, they have had to follow stricter guide-lines than the singers on the lower parts, not just in singing two to a part even in eight-part music where the other lines are being sung solo, but in working more precisely in the business of 'staggering the breathing'. There have been times when an audience has not noticed the presence of an unsuitable alto, tenor or bass (though repeated listening would soon give the fact away); but it is impossible to mask an unsuitable soprano timbre, from the very first phrase. Any lingering idea, incidentally, that these sopranos sound like boys is just proof that the person who thinks it has not listened closely to either party. Certainly these sopranos sound MORE like boys than the traditional operatic soprano, but that is a benchmark so wide of what is being discussed here that it is effectively irrelevant.

So how many voices to a part is ideal? Right from the start I decided that two was the optimum. With two you have a properly choral sound, in which the participants can be closely in touch with each other while maintaining an uninterrupted legato by virtue of staggering the breathing. They are likely to blend better than one to a part, where the danger of individual voices obtruding is greater. One to a part has the obvious merit of easy interaction between the singers, where the chances of subtle phrasing and rubato are increased, but this only works really well in music which has short or easily sub-dividable lines. The much longer lines and sheer sonic weight of mid-period polyphony in my opinion requires the delivery of a chamber ensemble.

Three or more voices to a part can provide this weightier sound, but as the numbers increase so the law of diminishing returns may apply. With three singers to a part there is the problem that two of them are not next to each other, which will reduce the fluency of the things they all need to do together as if they were one: breathing, tuning, blend. With four this lack of fluency will be all the greater, and so on as the numbers increase. In my experience the moment the numbers go above three I am dealing with a different kind of sound, and usually with a different kind of singer — the sound more generalised, the responsibility of each participant reduced to the point where I as the conductor have to decide everything since no one in the choir can hear what everyone else is doing. With two everyone can join in because they can hear enough to do so, and yet the sound is choral. As I argue above, it is better if everybody present contributes to the interpretation on the spur of the moment in the concert: singers and conductor. Increasing the numbers steadily reduces the chance of that happening.

I accept that three or four voices to a part could blend well, given the right mentality from all the singers, and a not too reverberant building.

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Here we bump into another sacred cow, left stranded from a previous way of approaching this music. Vast churches with generous acoustics have long been thought by some to be the ideal places for singing: the vision of the angelic choir from afar, their sound haloed by the reverberation possible down a Gothic nave has proved very seductive and durable. The problem is that even a little reverberation can actually destroy polyphony, in exactly the same way that excessive vibrato in the voices can destroy it, because of its nature polyphony relies on a constant supply of chamber-music-like details for its interest, which in very reverberant acoustics will blur into a succession of not very interesting chords. This blur also makes it much harder for the singers to hear each other, and so agree on an interpretation, further reducing the subtlety of the experience for the listener. Very dry places can be hell too of course, but some of the drier ones at least create the circumstances in which a sensitive and interesting performance can take place, where the singers are fully in control of what they are doing and the audience can hear everything. My favourite venues for sacred polyphony are those modern symphony halls where the acoustician has produced a clear and rounded basic sound, often controllable these days by opening and shutting doors to special acoustical chambers in the gods.

It stands to reason that polyphony should be sung in a style derived from the music which preceded the renaissance period, rather than from the music which succeeded it. But however much it may stand to reason, in practice it is impossible to undo the training we have all had in later repertoires; which is just another way of saying that we live in a different era from the renaissance and are entitled to bring music of the past alive to modern ears. Over the years The Tallis Scholars have felt their way towards a balance between singing with voices trained in a modern way and singing in a style which we think suits the music. This is a compromise, but at least it has come from specialising in this one repertoire, and thinking only about how best to put sound to it. The ideal in one way would be only ever to have sung plainchant before approaching polyphony, to know only the kind of legato which that music requires, to feel the way chant melodies flow and build and fall away, never to have been in hock to a bar-line. But the untrained voices of monks, as can be heard on the historical recordings of the monks of Solesmes, only have a limited impact, which would not have enough purchase in a modern symphony hall to hold a large audience. Our compromise was inevitable and, judged by the strictest standards of what the music demands, its success has been partial. I have never heard a choir trained only in plainchant singing polyphony so that a big hall can be filled by their sound, and I never will.

But I have heard countless choirs singing polyphony in mixed programmes with later music and have noted how uncomfortable the early repertoire can sound, hijacked by four-bar phrasing, sudden dynamic shifts, little sense of where those long, melismatic phrases are going. (The nearest one is likely to get to this ideal is with choirboys who spend much of their singing lives concentrating on chant in services. of course they are still modern people, influenced by listening to later music, but I was struck by hearing the boys of Westminster Cathedral sing some harmonically-based Romantic music recently. It sounded stylistically challenged because they had been taught to sing the words legato, as suits the performance of chant, running the syllables together in a smooth continuum quite unsuitable for the boxed-up phrases in question. But for decades now they have been famous for their stylish performances of polyphony, that style greatly aided by their daily experience of chant-singing. It was a pleasure as well as an education to sing some of the night Offices alongside the men of this great choir in September 2012, as part of a choral festival hosted by Martin Randall).

I never audition singers because I doubt that I shall be able to tell from their prepared pieces how well they can sing polyphony. Presumably I would learn something about the type of voice they have and how quick they are at sight-reading, but I shall not learn how well they listen to their neighbours, how instinctively they are prepared to blend with them and what feeling they have for melodic lines which only exist in the context of other such lines. We are fortunate in having a wide choice of candidates in London, and these days I tend to leave the final decision of who will join us to the singer whom the newcomer has to stand next to. That way there should be a meeting of minds, at least, before we start. And just as I may never have heard a singer before his or her first rehearsal with us, I

am careful to judge very little on that or any rehearsal, but only by what I hear in concert, and preferably across many concerts. The only fair way to judge a singer who has an aptitude for polyphony is to judge them across an average of what they do, both because the demands of the repertoire are varied and everyone is entitled to an off-day. I have thrilled to the debut of people who can realise the most perfect high Palestrina part in the relaxed circumstances of a rehearsal, only to wonder what I was so excited about when listening to them sing it in bad acoustics in a concert; or when fate dealt them a part which lay consistently just too low for them (in bad acoustics in a concert). The average is crucial, not to mention the time it takes for a newcomer to get used to the minutiae of our style — the meticulously metrical placing of the shorter notes — newcomers standardly rush quavers and semiquavers for a good few months; acquiring that desired legato phrasing throughout a whole programme; not half-expecting the music to slow down (and go flat) at the soft passages or speed up at the loud ones.

Performing pitch

One of the decisions the conductor of polyphony has to make in advance is what pitch to sing it at. By and large we have adopted a theory of transposition which was given wide publicity through the performances David Wulstan and the Clerkes of Oxenford in the 1970s, but which had been in use from the first decades of the 20th century. In essence this is to transpose much of the English repertoire up a minor third from written pitch on the grounds that a written note in the renaissance period represented a sound nearly a minor third higher than what that written note means to us. The theory is at its most contentious when applied to English music because of the specialist high treble part which results from it, but in fact many other repertoires have been habitually transposed up, also for many years. Whatever one thinks of the evidence, the results can be very distinctive. I mention this here because the decision whether to transpose or not has serious repercussions for the balance and the clarity of the ensemble. We have been criticised more consistently and with greater reason for our high-pitch interpretations of English music than for anything else. It is indeed likely that if the top part (called 'treble') goes very high the lower parts, especially if they include one or more low Tudor countertenor lines, are going to be obliterated. There are two alternatives: be inconsistent - because it has long been standard practice to sing the non-treble repertoire up a minor third or more - and sing this particular repertoire at untransposed pitch; or shape up to the demands.

I still choose to grapple with the rather exotic problems of the high pitch solution firstly because I miss the light-weightedness of the sound at written pitch, and secondly because I find that the imbalances caused by the voice-ranges at high pitch are simply transferred down the texture at low pitch. Of course it takes a little longer to notice them, since the highest part is not involved any more, but sooner or later one wishes the tenors would not have to sing so high so consistently, especially with the basses now rather low for many bass/baritones. The altos (now singing 'mean') too can sound uncomfortably high with the result that the bass part of the overall sound can disappear, while the middle of the texture is in danger of being over-stated and thick. Preferring antiphons to sound more airy than massive, I have tried to produce a treble part which is gossamer light. This is a very difficult thing to do and anyway it took many years to hone. In the early years of the group there was a constant danger of the singers, and the audience in sympathetic reaction, coming away from the bigger pieces (and they are long) with sore throats. Now, not least in *Spem* which has eight of these high parts, experience has suggested the way forward. It is possible to float them in such a way as to make them sound expressive rather than demanding, and to go some way towards keeping a good balance with the lower parts. Our latest recording— of Taverner's *Missa Gloria tibi Trinitas* - in my opinion represents a further step on the path to a satisfactory overall balance between the parts in a truly massive treble-pitch composition.

One way to help the balance is to employ a high tenor on the countertenor parts alongside falsettists. In the same way one can also add a high baritone to the tenor part or even to the countertenor parts — Bertie Rice, a baritone, dubbed in the low notes on both countertenor parts throughout the *Gloria tibi Trinitas* sessions). The need for these combinations is really only an admission that renaissance voice-ranges do not conform to what we expect and what is taught in singing-lessons today, something which has to be faced up to not just in Tudor polyphony but in most Flemish polyphony too. Singers of this repertoire simply have to be prepared to adapt what they know to the circumstances, and in the case of doubling with another voice type this means taking over or yielding the line as it comes into or goes out of one's range. At the same time all the singers on the line need to contribute to the overall interpretation, which requires a degree of sensitivity unlikely to be found in the kind of professional who comes to the job thinking 'this is what I've been taught to do, this is my voice-type: I'm not prepared to sing in any other way'. One sympathises with, but does not employ such thinkers. And speaking of androgyny, it has been a source of strength in The Tallis Scholars in recent years to have employed a male and female alto alongside each other. Originally, when we were still trying to ape the cathedral set-up, it was thought that this was going too far in the direction of a purely secular sound. But it has worked really well, yielding a perfect blend and giving the flexibility of an overall range which can be very wide if the male will sing in chest voice for the lowest notes and the female will fill out the most difficult

notes for a falsettist, in the middle of the range. The success of it stands as a tribute to the sensitivity of the singers in question: Caroline Trevor, Robert Harre-Jones and Patrick Craig. We have never employed a female tenor, though in theory we would.

These tessituras beg the question what kind of performer renaissance composers did expect to use, since it is hard to believe that throats have changed that much in a few hundred years, or that diet has had quite such a transforming effect on ranges. My guess, which can never be proven, is that once again later thinking has got in the way. It is very likely that in the days before voices had to be heard over orchestras modern techniques of projection were not considered. When popular vocalists today sing to themselves (or down a microphone if in public) they make no attempt to project their voices, but sing lightly in the throat, head-voice or falsetto as the range requires. Renaissance ranges strongly suggest that this was the contemporary singers' method, implying that we should model ourselves not on Jessye Norman but on Sting. No self-respecting singing academy would charge to teach people what they can do naturally, which would explain why there isn't any evidence of voice tuition until instrumental participation forced the issue. I also take the point that if I am correct I am presenting just another argument which shows that the loud, steely-bright sound The Tallis Scholars make must be far from how renaissance choirs sounded.

Apart from the unfamiliar ranges which Josquin, Cornysh, Taverner and their mid-renaissance contemporaries regularly deal the modern choir, there is the less discussed problem posed by Palestrina. This forms a little area for study all by itself. Where English composers tended to double the countertenor part when writing in more than four parts, Palestrina doubled the tenors. Not only is this inconsiderate in the modern context, where tenors are the least findable of all the voice-ranges, but Palestrina compounded the problem by writing unusually high parts for these tenors, regularly peaking on high A at written pitch. And even if high A to Palestrina and his contemporaries was not what we hear as high A, because of a concatenation of adjustments made necessary by changing practices, the 'tenors' will still be singing a third higher at the top of their range than the 'sopranos' at the top of theirs, which never happened in English music, even when the top part had the 'mean' range and the trebles were absent. It is rare in the Flemish school as well. The regularity with which Palestrina wrote top parts which are only a sixth above the tenor parts poses some ticklish questions about which voice-types he really had in mind. Since we know little about the sound the singers of the Sistine Chapel choir made in his time — except that there were no boys or castrati on the top part, they were whole adults of all ages — it is hard for us to imagine what sound he heard. It is too simplistic to think that there were falsettists and high tenors in abundance: there aren't today; and anyway I doubt that the falsetto voice, in the modern sense of being used throughout the range, existed as early as this as a regularly employed instrument. But Palestrina's voice-ranges are unique, which suggests he was writing for an ensemble which had a make-up and therefore sound not only different from ours but different from anywhere else at the time.

Modern editors, wanting to sell copies to the standard SATB choir, have tended to avoid Palestrina's five-voice pieces in favour of his four- and six-voice ones, a policy which at a stroke has considerably restricted knowledge of his work. The modern need is to find pieces with two soprano parts, first, and two of anything else second. Five-voice Palestrina with two sopranos is very rare, whereas his six-voice writing often has two sopranos with two altos or tenors. So it is that there are many recordings of Palestrina's *Missa Assumpta est Maria* (SSATTB) and none except ours of his *Missa Nigra Sum* or *Missa Sicut Liliium* (both SATTB), despite their outstanding quality. There are many more masses and motets in this awkward category. What is to be done? Everything points to the unpopular solution of transposing a very great deal of Palestrina's music down something like a fourth, and scoring it for falsettists (or possibly just high tenors) on top, and arranging the other parts between a mixture of low tenors, baritones, basses and low basses. (The problem of the modern collegiate choir having only young voices and therefore few *profundi* of course did not apply to the Sistine Chapel employees, whose average age was in fact quite high.) If one were to do this across the board the current view of Palestrina's bright, luminous sound-world would have to be radically redetermined. But although the staff-lists in the 16th-century Sistine Chapel suggest this solution, we have other options. If we transpose him down a tone his standard ranges often become a modest soprano part, ordinary alto, highish tenor and highish bass or multiple thereof. This has been the normal reading of Palestrina since he was revived in the 19th century, and looks within reasonable bounds on paper. The only problem is that the tessitura of the tenor and bass parts remains high, the tenors in particular finding a whole mass at this pitch' extremely hard work even though they may never sing above G.

Ficta

Ficta is the one area of performance practice which leaves me cold, though I feel it should not. After all, a piece can be transformed by its ficta. The English repertoire would be quite undone if those famous clashes, most of them created by ficta, were disallowed. Gombert's music would have been hailed years ago if he had been allowed the same ficta-rights as the English all along. But although certain basic requirements have not changed in my ground-plan for performing polyphony these 40 years — such as ignoring all the nonsense about contemporary regional pronunciations of Latin, English, French and the rest; finding just the right voices to suit my aural vision — ficta finds me fumbling and weaving, changing my mind every few years.

My craven hope is always that the editor will have been reliable in taking the necessary decisions, that those decisions are good ones, and that there is not going to be any argument about them in rehearsal. I would rather not be asked what my preference is, but if I am, my answer until about ten years ago was to cut the whole lot out (witness our recording of Brumel's 'Earthquake' Mass which, as I say above, is a monument to the pre-Raphaelite approach) in the interests of consistency. Since then I have proceeded by degrees through putting in sharpened leading notes at cadences, to putting them in more widely, with every variation in between. I have finally been weaned from the faux-medieval sound which was installed in me by the editors of those daunting Complete Works / Opera Omnia editions published from the 1930s onwards, available on the shelves of all good libraries; but I have not yet fully embraced the hard-line melody-only argument which says that when the leading-note leads to the final it should standardly be sharpened no matter what the harmonic context. Nor am I always swayed by the avoiding of the tritone as a reason for adding ficta. Let them sing diminished fifths if the impact of the music benefits from it. And I am so used to pieces I first met years ago in those Complete Works — Cornysh's *Ave Maria* is an example — without any ficta at all, that I find the music means almost nothing to me when ficta is added, against all my current instincts. Ironically I may be being uncharacteristically authentic when I consult only my own predilections in the matter of ficta: there is good reason for thinking that was how it was for the original scribes. The problem is that there is so much choice, and so little in the way of certain guidelines, which anyway changed as the 16th-century went by. ●

Peter Phillips has made an impressive if unusual reputation for himself in dedicating his life's work to the research and performance of Renaissance polyphony. Having won a scholarship to Oxford in 1972, Peter Phillips studied Renaissance music with David Wulstan and Denis Arnold, and gained experience in conducting small vocal ensembles, already experimenting with the rarer parts of the repertoire. He founded The Tallis Scholars in 1973, with whom he has now appeared in almost 2000 concerts and made over 60 discs, encouraging interest in polyphony all over the world. Apart from The Tallis Scholars, Peter Phillips continues to work with other specialist ensembles. He has appeared with the BBC Singers, the Collegium Vocale of Ghent and the Netherlands Chamber Choir, and is currently working with the Choeur de Chambre de Namur, Intrada of Moscow, Musica Reservata of Barcelona and El Leon de Oro of Orviedo. He gives numerous master-classes and choral workshops every year around the world — amongst other places in Rimini (Italy), Evora (Portugal) and Barcelona (Spain). In 2014 he launched the London International A Cappella Choir Competition in St John's Smith Square, attracting choirs from all over the world.



▼ The Tallis Scholars, Dir. Peter Phillips (Photo © Eric Richmond)



iPads, Androids, and Slates

Tablet Computing and Choral Music in 2016



© World Choral Expo — World Expo 2015 'Feeding Soul, Thank for Food', Italy © Francesco Leonardi

In our rapidly changing technological society, choral musicians and conductors often choose to explore the tablet computer as a replacement for their paper-based choral music folder. The benefits of the tablet technology are obvious to some conductors and musicians; many musicians have been using tablets for music making for years. Choral musicians were sharing insights into tablet computing as early as 2011, when musicians from the singing group “Schola Cantorum” uploaded a video to YouTube detailing these observations:

1. The tablet is much more compact than a choir folder; it translates to more elbow room on the concert stage.
2. The tablet offers the singer the opportunity to have all of the music that they need all of the time.
3. There is tremendous flexibility to mark up music with different color markings, annotations, and edits.
4. In the concert, page turns are silent.
5. Music reading apps, that include forScore for the iPad, have extra features that include a metronome, pitch pipe, and the ability to link to a digital recording of the music.¹

Philip Copeland
choral conductor
and teacher

A Variety of Operating Systems

It was only six years ago when Apple’s iPad disrupted the technological world. Since then, Google’s Android tablets and Microsoft Slate tablets have made valuable contributions to the market. Choosing

¹ Observations from this video were captured in the post “Video: Using iPads and Tablets for Choir Rehearsal and Performance [via Schola Cantorum]” <https://techfortheclassicalsinger.wordpress.com/2012/07/10/video-using-ipads-and-tablets-for-choir-rehearsal-and-performance-via-schola-cantorum/>

your operating system is an important first decision to make in the process of finding the right tablet computer for you.

The most popular system for musicians seems to be the Apple iPad, although the Android system has made tremendous strides in recent years. Windows' Slate computers seem to be in third place, but the company continues to be a significant player in computing.

According to PC Magazine's recent article "The Best Tablets of 2016," the general benefits of each system break down like this:

- Apple iPad: offers huge library of apps and a clean, intuitive interface
- Android tablets: offers hardware from different companies, great notification system, smooth web surfing, and seamless integration with Google's gmail, maps, and video chat.
- Windows slate: comes closest to giving a full powered computing experience, including the ability to run the full version of Microsoft Office in the Win 10 tablets.²

In terms of market share, Android dominates with nearly 2/3 of the operating systems in smartphones and tablets (66.7%). Apple comes in second with 27% and Windows garnering less than 3% of the market.³

Leading Tablets for 2016

These three operating systems offer musicians a variety of choices based on the priorities of the individual. A user's past technological experience is often a governing factor in choosing a tablet. Windows users are likely to feel a strong comfort level with Microsoft slate tablets while Apple MacBook users tend to find comfort in the iPad ecosystem.

Screen size and storage capacity are important considerations, especially for those who want to use their tablet in a concert situation. Younger musicians may have little trouble reading music on a smaller screen while those over the age of 45 may find it impossible to focus on their musical notes when they are displayed on a seven-inch screen. As the screen size grows, the weight of the device increases; users will want to consider how heavy their tablet if they plan on holding it in their hands during a concert.

Android devices from Google

If price is the greatest determining factor, the Android operating system seems to be the best choice. According to the "Android Authority" website, the best tablets that feature this operating system currently include the Google Pixel 3, Google Nexus 9, Samsung Galaxy, NVIDIA Shield Tablet K1, and the Sony Xperia Z4 Tablet.⁴ The prices range from \$200 - \$650, depending on a variety of factors that include screen size, storage needs, and internet connectivity options.

Window Tablets from Microsoft

In June 2016, PC Magazine did a roundup of the top windows tablets. Included in their recommendations were the Microsoft Surface Book, the Acer Aspire Switch 11V, the Dell Venue 8 Pro 3000, and the Lenovo IdeaPad Miix 700.⁵ Prices of these tablets range from \$299 - \$1349, with many other devices listed and reviewed. As with Android devices, prices vary according to processing power and size/storage choices.

iPad offerings from Apple

Apple's offerings have diversified in recent years and they now offer iPads in three size categories. Two are mini-size (7.9 inch), two are standard size (9.7 inch), and the largest is the 12.90inch iPad pro. Prices follow the size offerings, with the two smallest mini-iPads coming in at around \$250 (mini 2) and \$500 (mini 4), the iPad 9.7 inch air starts at \$399 and the two iPad pro tablets start at \$599 for the 9.7 inch and \$799 for the largest iPad. With the maximum storage and connectivity option, the largest iPad costs \$1229.

Music Reading Applications

Most any tablet can function as a music reading device when the music is converted into Adobe's PDF format. Android has many options for PDF annotation, including **Adobe Reader** (free), **ezPDF Reader** (free/\$3.99) and **PDFMax** (free/\$7.99). Windows has similar apps, including ezPDF Reader (free), **PDF Annotation** (free/\$3.99), and **PDF Notes** (\$3.99). In the iOS system, a number of PDF annotation programs exist, including **iAnnotate** (\$9.99), **PDF Expert 5** (\$9.99) and **GoodReader** (\$4.99).

Software options should be a strong consideration for any choral musician contemplating the purchase of a tablet. When it comes to software, Apple's iOS system has the largest number of offerings as well as the most mature product. Android programs are quickly catching up and Windows machines have several options.

2 <http://www.pcmag.com/article2/0,2817,2413145,00.asp>

3 <https://www.netmarketshare.com/operating-system-market-share.aspx?qprid=8&qpcustomid=1>

4 <http://www.androidauthority.com/best-android-tablets-267136/>

5 <http://www.pcmag.com/roundup/310159/the-best-windows-tablets>

Android

Although the Android operating system is more pervasive than Apple or Microsoft, the music reading applications are smaller in number and less mature in development. Leading music reading applications for the Android operating system are **MobileSheetsPro Music Reader** from ZuberSoft (\$12.99), **MuseScore** (free), and **Orpheus Sheet Music Pro** (\$3.81).

Windows

Windows tablets have several options. **MusicReader PDF 4.0** is a program that runs on Windows software and also on iOS platforms. The program promotes a library for storing music, hands-free page turning ability, annotations, and an integrated recorder/player option as well as a metronome and tuner. Another app, **SheetMusic** by Bug Bytes, calls itself “a musician’s electronic performance binder.”

iPad

The iPad offers the largest number and variety of apps for the choral musician. Topping the music reader application offerings is **forScore** (\$9.99) by MGS. This application was one of the first music reading apps to appear with the iPad and has matured into an essential program for an iOS user. Another popular music reader for the iPad is the **DeepDish GigBook** by Deep Dish Designs, LLC (\$9.99). Designed specifically for the performing musician, this app excels in providing a large music library and sophisticated setlist design. Other notable apps include **unrealBook** (\$8.99) and **NotationPad** (\$8.99).

Disadvantages

While tablet computing adds much to the choral musician in the rehearsal and performance, there are some disadvantages that have emerged in rehearsal and performance. The most obvious disadvantage is that the tablet is an electronic device powered by a battery. A low charge at the wrong time in a rehearsal and a performance can render the performer unprepared to rehearse or unable to perform!

Any electronic device in rehearsal offers the opportunity to distract the singer or conductor with the ever-present text message, email notification, or other distraction. Maturity is an important aspect to consider when considering the use of a tablet in a musical setting.

With most music reading and PDF annotation apps, the process of marking the score is usually slower than a pencil on paper. The slight delay in accessing the annotation features of the app will add up over time.

Conclusion

Technology is changing the world of choral music in large and small ways; tablet computers are entering our rehearsal spaces and concert halls. With patience and wisdom, we will find ways to adapt technology’s potential to our ultimate goal of teaching music more efficiently and making music with a more unified performance of the composer’s original vision. ●



Philip Copeland is Director of Choral Activities and Associate Professor of Music at Samford University in Birmingham, Alabama. His choirs are frequent performers and award-winners in international competitions and conferences of the American Choral Directors Association as well as the National Collegiate Choral Organization. At Samford, he teaches classes in conducting, diction, and music education. Dr. Copeland holds degrees in music education and conducting from the University of Mississippi, Mississippi College, and Southern Seminary in Louisville, KY. In Birmingham, he directs music at South Highland Presbyterian Church and prepares the Alabama Symphony Chorus in performances with the Alabama Symphony Orchestra. He is father to triplet nine-year old daughters: Catherine, Caroline, and Claire. Email: philip.copeland@gmail.com



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Composers' Corner



Interview with Gyöngyösi Levente
Inspiration is a strange concept....

By Andrea Angelini

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Interview with Gyöngyösi Levente

Inspiration is a strange concept. ...

Andrea Angelini (AA): *Expressing his/her own inner world is important for a musician. He/she must learn to channel this inwardness through musical writing, performing a song, or with a personal interpretation. What do you think of inspiration and how do you live your relationship with the 'Muse'? Basically, is there something that inspires you in a particular way?*

Gyöngyösi Levente (GyL): Usually, inspiration for me is a very strange concept. Often, in the midst of very good conditions (quiet, serenity) it doesn't work, and in poor conditions (on the street) it does. It is important, that profession can replace inspiration, otherwise not a single piece would be finished.

AA: *The art of sound, the expressiveness of the voice, the intensity of the message you want to communicate ... what relationship do they have with the lyrics?*

GyL: The lyrics are the most important parameters in a vocal piece. For me, the text is the most inspirational part.

AA: *When did you begin to realise that your life would be about music? Was there any particular event that made you feel the need to compose? What about your studies, and what was so crucial for your education?*

GyL: I have dealt with music since I was 5. It was always clear for me that I could not live without music. My first "compositions" appeared when I was 10 years old – simply I listened to many, many concerts in Cluj, Romania (almost every evening) and I tried to write pieces myself too.

AA: *What are your main achievements?*

GyL: When I was 24, my first opera won the 2nd prize in the Millennium Opera Competition in Budapest. Now, with my second opera (which is actually a musical!), I'm trying to find a bridge between classical opera and pop music.

AA: *Which activity do you dedicate more time to: conducting or composition? Why?*

GyL: Unfortunately I am just a composer, not a conductor. Pity, because often it would be great to perform my own pieces. But maybe I am not suited to conducting.

AA: *Are there some works, among your own, which most represent you and your personality?*

GyL: *Te lucis ante terminum* (a slow one) and *Puer natus in Bethlehem* (a quick one).

AA: *What is your relationship with the performers of the music you compose?*

GyL: I always try to have a very friendly relationship with my performers. I absolutely need their supernatural energy and power to create my piece from the dead notes.

AA: *For who, in particular, do you write your compositions?*

GyL: Mostly for Dénes Szabó, Pro Musica Girl's Choir and Gábor Hollerung, Dohnányi Symphony Orchestra.

AA: *What are your future projects?*

GyL: I have been composing my new musical-opera, *The Master and Margarita* for 2.5 years. Next year, in June, we will finally prepare the first performance in Miskolc.

Gyöngyösi Levente was born in 1975 in Cluj Napoca (Romania). In 1989 he moved to Hungary where he was admitted to the Béla Bartók Secondary Music School. His first individual composer's concert took place in March 1992 at the Conservatory. He studied composition with György Orbán at the Ferenc Liszt Academy of Music. His most important work until now was an opera in two acts entitled "A gólyakalifa" (The Storkclaiiph) based on the novel by Mihály Babits. Its first performance took place at the Hungarian State Opera in May 2005. Recently he has written numerous choral works: *Te lucis ante terminum*, *Sicut lilium*, *Puer natus in Bethlehem* (for mixed choir), *Gloria Kajonienis*, *Ubi caritas, Quo ibo a spiritu tuo* (for female choir). He has also composed 3 symphonies, a Christmas Oratorio, a St. Luke-Passion and some chamber works. He completed Mozart's unfinished opera *L'oca del Cairo* which was performed in Vienna, in Salzburg and in Budapest. He is working as a continuo-player of the Orfeo Orchestra. Email: gyongyosilevente@me.com



Vocal Score

Szabó Dénesnek és a Pro Musica Leánykarnak

Quo ibo a spiritu tuo

nőikarra / for female choir

Largo $\text{♩} = 36$

pp dolce, poco rubato

GYÖNGYÖSI Levente, 2012.

Soprano

Mezzosoprano I

Mezzosoprano II

Alto

Quo i-bo a spi-ri-tu tu - o, et quo a fa - ci-e tu - a fu - gi - am? Si a-scen-de-ro in

5

S.

MS. I

MS. II

A.

cæ - lum, tu il - lic - es; si de-scen-de-ro in in - fer - num, a - des.

9

Poco più flessibile $\text{♩} = 40$

S.

MS. I

MS. II

A.

E - ti-am il - luc ma-nus tu - a de-du - cet me,
Si, si ha-bi-ta - ve-ro in ex-tre-mis ma - ris, et te - ne - bit,
E - ti-am il - luc ma - nus tu - a de - du - cet
Si - sum-pse-ro pen-nas au - ro - ræ, in ex-tre - mis ma - ris, et te - ne - bit

rit. a tempo ♩ = 40

12 *dimin.* *pp*

S. et te-ne - bit_ dex - te-ra tu - a, dex - te-ra tu - a. Con - fi - te - bor,

MS. I *dimin.* *p doloroso*
te - ne - bit me dex - te - ra tu - a. Con - fi - te - bor_

MS. II *dimin.* *p doloroso*
me, et te - ne - bit_ dex - te - ra tu - a. Con - fi - te - bor_ ti - bi,

A. *dimin.* *pp*
dex - te - ra tu - a. Con - fi - te - bor

15 *p cresc.* *animando.*

S. con - fi-te-bor ti-bi, Do - mi-ne, mi-ra-bi - li-a o-pe-ra tu-a, mi-ra-bi-li-a o-pe-ra tu-a,

MS. I *cresc. molto*
ti - bi, ti - bi, mi-ra-bi-li-a o-pe-ra tu-a, mi-ra-bi-li-a o-pe-ra tu-a, o - pe-ra

MS. II *cresc. molto*
ti - bi, mi-ra-bi - li-a o - pe-ra tu-a, mi-ra-bi - li-a o - pe-ra tu - a,

A. *cresc. molto*
ti - bi, mi - ra - bi - li-a o - pe-ra tu - a,

Disperato ♩ = 48 rit.

17 *ff* *p sotto voce*

S. et a-ni-ma me-a co-gno-scit ni-mis, co-gno-scit ni-mis.

MS. I *ff* *p*
tu-a, a-ni-ma me - a co-gno-scit ni - mis, ni - mis.

MS. II *ff* *p sotto voce*
et a-ni-ma me - a co-gno-scit ni-mis, co-gno-scit ni - mis.

A. *ff* *p sotto voce*
et a-ni-ma me - a co-gno-scit ni-mis, co-gno-scit ni-mis,

65

Largo ♩ = 36

21 *pp* *meno p, poco rubato*

S. Pro-ba, pro-ba me, De-us, et sci-to, sci-to cor me-um; pro-ba me, co-gno-sce se-mi-tas me-as,

MS. I M

MS. II M

A. M

25 *mp* *mf* *mp rubato*

S. vi-de, si vi-a va-ni-ta-tis in me est, vi-a va-ni-ta-tis, vi-a va-ni-ta-tis in me-

MS. I vi - - - a æ - - - ter - - - -

MS. II vi - - - a æ - - - ter - - - -

A. vi - a æ - ter - na, æ - - - -

28 *rit.* *a tempo* ♩ = 36 *p* *calando* *pp*

S. est, et de-duc me in vi-a æ-ter - na, in vi-a æ-ter - na, a - men.

MS. I na, a - men, a - men, m a - men.

MS. II - na, a - men, a - men, m a - men.

A. ter - na, a - men, a - men, m a - men.

Quo ibo a spiritu tuo (Psalmus 139.)

Quo ibo a spiritu tuo
et quo a facie tua fugiam?
Si ascendero in caelum, tu illic es;
si descendero in infernum, ades.
Si sumpsero pennas aurorae
et habitavero in extremis maris,
etiam illuc manus tua deducet me,
et tenebit me dextera tua.
Confitebor tibi,
mirabilia opera tua,
et anima mea cognoscit nimis.
Proba me, Deus, et scito cor meum;
proba me et cognosce semitas meas
et vide, si via vanitatis in me est,
et deduc me in via aeterna.
Amen.

Hová futhatnék lelked elől? (139. zsoltár)

Hová futhatnék lelked elől?
Hová menekülhetnék színed elől?
Ha felszállnék az égig, ott vagy.
Ha az alvilágban tanyáznék, ott is jelen vagy.
Ha felölténém a hajnal szárnyait,
és a legtávolibb partokon szállnék le,
ott is a te kezéd vezetne,
és a te jobbod tartana.
Áldalak,
amiért csodálatos minden műved.
Lelkem ismered a legmélyéig.
Vizsgáld meg, Uram, vizsgáld meg szívemet,
tégyp próbára és ismerd meg gondolataimat!
Nézd meg, nem járok-e a gonoszság útján,
és vezess el az örök útra!
Ámen.

Whither shall I go from thy spirit? (Psalm 139.)

*Whither shall I go from thy spirit?
or whither shall I flee from thy presence?
If I ascend up into heaven, thou art there:
if I make my bed in hell, behold, thou art there.
If I take the wings of the morning,
and dwell in the uttermost parts of the sea;
Even there shall thy hand lead me,
and thy right hand shall hold me.
I will praise thee;
marvellous are thy works;
and that my soul knoweth right well.
Search me, O God, and know my heart:
try me, and know my thoughts:
And see if there be any wicked way in me,
and lead me in the way everlasting.
Amen.*

Wohin soll ich gehen (Psalter 139.)

*Wohin soll ich gehen vor deinem Geist,
und wohin soll ich fliehen vor deinem Angesicht?
Führe ich gen Himmel, so bist du da; bettete ich
mich bei den Toten, siehe, so bist du auch da.
Nähme ich Flügel der Morgenröte
und bliebe am äußersten Meer,
so würde auch dort deine Hand mich führen
und deine Rechte mich halten.
Ich danke dir,
wunderbar sind deine Werke;
das erkennt meine Seele.
Erforsche mich, Gott, und erkenne mein Herz;
prüfe mich und erkenne, wie ich's meine.
Und sieh, ob ich auf bösem Wege bin,
und leite mich auf ewigem Wege.
Amen.*

Repertoire



10th European Festival of Youth Choirs © EJCF

Repertoire

Laudario di Cortona, Manuscript 91, Biblioteca del Comune e dell'Accademia Etrusca di Cortona (Arezzo, Italy)

Franco Radicchia

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Laudario di Cortona, Manuscript 91,

Biblioteca del Comune e dell'Accademia Etrusca di Cortona (Arezzo, Italy)

LAUDARIO DI CORTONA NO.91

Paraliturgical vocal music
from the Middle Ages

Armonioso incanto
Franco Radicchia

4CD

From Parchment into the Christian Heart

It is difficult to take on musical programmes drawn from sources that are many centuries old: the codices bring us identifying features, more schematic than exhaustive, of a practice evolving across time and space. Only after a careful assessment of the relevant historic, ethnic, religious and musical parameters can one attempt an interpretation of the sources' contents. This makes for a distinctly modern operation, which cannot overlook the contexts and emotional environments in which the work is performed, characterising the strong link between the musical aspect of a work and its surrounding social landscape, be that sacred or secular.

Research into musical colour and soundscape is inspired by the popular expression of religious passions, which stimulate the mind to recreate a pure, simple and communicative space. During the period in which medieval Italy witnessed the birth of communal societies as an alternative to the feudal tradition (which had characterised society from the first centuries of the Middle Ages until the 12th -

Franco Radicchia
choral director and
teacher

13th centuries), in the musical world we observe the production of manuscripts that are associated with this period in history, and that bear the fruit of its innovation and culture.

It was precisely this context of communal societies that gave rise to confraternities of lay people (linked, in particular, to the bourgeoisie) which became the expression of the common arts. These associations became very important in the production of paraliturgical musical manuscripts. These manuscripts consisted of texts which were written, for the most part, in the common vernacular, and which described the Christian images and symbols of medieval Italy. Each confraternity was charged with the important responsibility of offering sustenance to the poor, and committed itself to the devotional exaltation of a relevant saint, after whom the confraternity was often named. These confraternities also looked after their associated places of worship, many of which still exist today in numerous Italian cities, and kept them running smoothly and for their intended purpose.

Cortona, an extraordinary medieval Tuscan city, is lucky enough to still count among its collection one of the best examples of paraliturgical musical production made by the confraternity of Santa Maria delle Laude from the Church of San Francesco: Manuscript 91, commonly known as the Laudario di Cortona. The date of the manuscript is not entirely clear. Some sources maintain that it was written around 1250 but, according to others, it could have been produced at any time between 1270 and 1290.

The manuscript was found in 1876 thanks to Girolamo Mancini, and the discovery of this codex brought to light one of the very few examples of a laudario composed of both text and music.

The importance of Cortona's Manuscript 91 is due principally to its content, which includes monodic sections of devotions to Mary, hagiographic texts regarding the saints, tales of the apostles, texts of moral instruction and many references to Franciscanism and the liturgical calendar. The variety of topics included also establishes the value of the work in the historical-literary sphere.

Devotion to the Virgin accounts for much of the theme of the Laudario; a fact which does not seem at all unusual if we consider that in the 13th century all of Europe was feeling the urge to produce literary and musical works specifically dedicated to the worship of Mary. It is also necessary, therefore, refer to the Fourth Council of the Lateran, announced in 1215 by Pope Innocent III, the pontiff who reinforced the ideal according to which the Spirit should prevail over the flesh. The Council led the fight against heterodoxy, and pushed devotion to Mary, amongst its various other initiatives, maintaining that it was a demonstration of anti-hereticism.

The sound of Codex 91 is characterised by texts from the legend genre which evoke a musical and interpretative perspective based on the Word as the guiding light for the medieval Christian, who listens respectfully to the sacred text and finds within it the essence of the Divine. It evokes an atmosphere full of auditory meanings linked to symbolism, where the melody is put to the service of the text; the melody, therefore, exists only to give auditory amplification to the theological meaning.

The musical components of the Laudario are influenced by pre-existing melodic patterns of the Gregorian repertoire and are 'contaminated' by phrases from popular dances and songs. One notes, therefore, an evident mixing of sacred and secular, which for the Christian of the time served as a vehicle, travelling to the sacred texts via an intelligible linguistic bridge. The understanding of the texts is associated with a practical, popular (for some verses, theatrical) iconography of the Christian message. Popular religiosity, which until that time had passively lived out the Christian dogma, now came into contact with the *disciplinati*, who came down into the *piazze* to preach penance in a tangible form. This phenomenon played out alongside the birth of the confraternities, that popular associationism which created a Christian path parallel to the liturgical one.

Confirming all of this, we note that the melodies included in the Laudario often recall the secular tunes of the period, favouring the phenomenon of the *contrafacta*: sacred texts applied to music of secular origin (and vice-versa). The manuscript avails itself of a collection of extracts and poems used by the Confraternity, written in the vernacular of the 1200s to promote popular participation in devotion at the most important points in the liturgical calendar.

The Laudario di Cortona consists of 171 pages of parchment containing 47 laude, 46 of which are provided with both lyrics and music on the first verse. No 5, however, consists only of text. This work is held as the most important document for the lauda of the 13th century: a testament to the sacred musical expression practised in the villages of southern Tuscany and Umbria. It constitutes the first known document in vernacular Italian to be set to music. This is an Italian organised around structures that recall its origins in the Arab and Hispanic traditions, transplanted into the Franciscan *melopea* at the climax of the period.

The *silloge* consists of laude in a variety of forms: hymnodic, responsorial, chorused (where the repetition of text is accompanied by a recurring melody) and *zajalesque* (where the musical structure mirrors the poetic shape).

The Laudario brings us a musical dimension inspired by early Franciscanism, characterised by musical forms which were plain and simple. This can be closely linked to its impact, which was forged between the psychology of the early Franciscans and the particular moment in the evolution of the musical expression of the 13th century, a historical period in which the Church became involved in a confrontation between political reasoning and religious thought. In this way, Gregorian chant, the pure form of sung prayer, became contaminated by secular music, both in its melodic aspect as well as in the expression of the texts. The urgency of the reform towards an evangelisation closer to a humble, "simple" Christianity favoured the development of popular forms of prayer characterised by the inclusion of melodies already known in the secular world over those with their origins in the repertoire of Latin liturgy. Pope Innocent III was instrumental in receiving and listening to the "little man", Francis, and authorising him to preach the Gospel in Romanic language. This was man's honour in the second millennium, the product of the attempt to forge a new means of human, social, artistic and religious communication. Saint Francis worked with a sublime equilibrium of spirit and form, bringing faith and sacraments to the fore. Will prevailed over intellect, compassion over rationality, generosity over science, the life of Christ, the Virgin and the Saints over theological concepts, devotion over discussion. In this period it was the monastic orders linked to Latinity (the Benedictines in

particular) who conceded to others their predominant roles of Christian practice and as custodians of the religious spirit. The musical expression of the early Franciscans was therefore guided by an approach inspired by a purely evangelical, and therefore simple, lifestyle. Confronted with the choice of employing monodic or polyphonic elements, they opted for the first, because they considered it to be more humble and communicative.

The monody written in codex did not preclude the use of polyphonic expressions in the Middle Ages; the concepts of multivocalism or polyphony had already emerged by the 6th and 7th centuries and asserted themselves later, thanks to the contribution made by Guido d'Arezzo in the 11th century. A kind of official status was granted to the Organum and the Discantus (descant), where the melody of Gregorian origin became the base element for elaborations of varying richness and sonorous elements from a sustained voice as a drone or false drone.

It is only fair to ask how this seemingly complicated type of expression found its way into popular use. One possible response could be that the first organum was presented as a simple *punctum contra punctum*, or counterpoint. This brought forward a kind of archaic polyphony, which highlighted the sense of community expression, giving everyone the possibility of expressing themselves using their own voice; not only regardless of a person's identity as man, woman or child, but also irrespective of the quality of their sound, be that even very limited.

The melodies used for descants, with simple or double drones, did not go beyond the tetrachord or the hexachord, and only rarely reached the octave. This form of polyphony therefore went some way towards meeting the needs and abilities of the faithful. It created textures that were simple yet extremely evocative, even where popular instruments were used in order to sustain and reinforce the polyphony. These included the portative organ, the lute, the vielle, the recorder and double recorder, the psaltery and various percussive instruments.

The aesthetic, research and publishing of repertoire featuring laude in the vernacular language of the 1200s still attract great interest in the fields of musicology and social history. This unusual level of attention insistently demonstrates just what a cultural "revolution" it was which underpinned the foundation of Middle Ages. The Codex provides us, after all these centuries, with a potential snapshot of the medieval époque; an image and an aesthetic that describes anew a cross-section of our history and of the history of Western music right up to the present day. This is our rich inheritance from the past.

The ARMONIOSOINCANTO Vocal Group, which I founded and direct, proposes that a new recording be made of the 47 laude from the Laudario di Cortona No 91 to highlight all of the aspects of medieval religiosity linked to the popular message expressed in common language by the sacred texts. The intention of this new executive proposal is based on the insertion of the lauda's musical message in the expressive language of Gregorian philosophy in order to leave a popular stamp on the work, without, however, distorting the liturgical message, ever-present in the works of the 1200s - 1300s.

This interpretative idea has allowed us to remain more faithful to the transparency of the word expressed in the sacred texts, preventing the executive level from becoming too "vulgar" as a result of the inclusion of excerpts from popular dances and processions, despite their use during the period. Our work represents an attempt to highlight the religious message from a Christian mould that could not overlook the practical liturgy of Gregorian chant, as distinguished by the linearity and purity expressed in the symbolism practiced in those centuries.

Let us propose here to use some of the pieces from the Laudario to form part of a book, containing all 46 laude, which will be ready for the first months of 2017. We propose to use the traditional notation to allow everyone the possibility of reading it immediately. We do not propose to elaborate on the pieces, but simply to provide a modern restoration of the melody and rhythm with simple polyphonies, as they would have been rendered in the devotional performances of the Middle Ages. This is therefore not a typically philological operation, but rather a personal act of interpretation, based on understandings gleaned from the study of Gregorian chant and the knowledge of sacred traditions of Central Italy. The unabridged recording of the Laudario di Cortona is edited by Brilliant Classics (www.brilliantclassics.com).

Translated by Karen Bradberry, Australia, Edited by Mirella Biagi, UK/Italy ●

Franco Radicchia has been awarded diplomas in Trumpet, Choral Direction and Instrumentation for Band, and a Master of Musicological Research with the University of Perugia. He also holds an Advanced Diploma in Gregorian Semiology from the Lugano Conservatory. He has studied Choral and Orchestral Direction with prominent directors in both Europe and the USA. An expert in Gregorian chant, medieval and Renaissance music, he has recorded numerous CDs with leading labels: the *Laudario di Cortona No 91* (unabridged), *O Roma Nobilis* (songs of Medieval pilgrimage), the *Rhythmic Office of Saint Francis of Assisi* in Gregorian chant, *Ave Donna Santissima*, a programme of music focusing on the Madonna, *Popular Songs for Three Voices* (Venice, 1584) by Monteverdi, and the two masses of F. Couperin for alternating organ and Gregorian. He directs the Vocal Group Armoniosoincanto, with whom, apart from producing the abovementioned recordings, he has won prizes in international competitions. He also directs the Coro di Voci Bianche at the Perugia Conservatory, as well as various choirs for young people, including the Coro Giovanile Umbro (Umbrian Young Person's Choir). He is often called upon to run courses in Gregorian chant and to direct artistic projects with European choirs. He teaches Theory, Analysis and Composition at the Music Secondary School of Perugia. Email: f.radicchia@armoniosoincanto.it



38.

Sia laudato San Francesco

Cortona Ms. 91, c. 93-96

Lauda sec. XIII

Trascrizione e libero adattamento: Franco Radicchia

Si - a lau - da - to San — Fran - ce - sco quei k'a - par - ve_en — Cro - ce - fi - xo,

5

co - mo — Re - dem - pto - re. A 1. Cri - sto — fo con - fi - gu - ra - to,
2. A la — ver - na_al mon - te san - cto,

9

de - le — pia - ghe fo — si - gna - to, em - per - ciò k'a - ve - a por - ta - to
sta - va_l — san - cto cum — gran — pian - to, lo qual — pian - to_li tor - na_in can - to

13

scrip - to_in — co - re — lu su - o_a - mo - re. Si - a lau - da - to San — Fran - ce - sco
el Sa - ra - pyn — con - so - la - to - re.

Sia lau - da - to San Fran - ce - sco

17

quei k'a - par - ve_en — Cro - ce - fi - xo, co - mo — Re - dem - pto - re.

quei k'a - par - ve_en Cro - ce - fi - xo, co - mo Re - dem - pto - re.

21

(Oh)

3. Li po - va - ri fra - ti mi - no - ri_de Cri - sto — son se - gui - ta - to - ri,

25

(Oh)

de la__ gen - te son__ do - cto - ri pre - di - can - do__ sen - za__ er - ro - re

29

4. An - ge - lo per pu - ri - ta - de_a - po - sto - lo per po - ver - ta - de,

4. An - ge - lo per pu - ri - ta - de_a - po - sto - lo per po - ver - ta - de,

33

mar - ti - ro per vo - lun - ta - de fo - sti per lo gran - d'ar - do - re.

mar - ti - ro per vo - lun - ta - de fo - sti__ per__ lo__ gran - d'ar - do - re.

37

Si - a lau - da - to San Fran - ce - sco quei k'a - par - ve_en

Si - a lau - da - to San Fran - ce - sco quei k'a - par - ve_en

40

cro - ce - fi - xo co - mo Re - dem - pto - - - re.

cro - ce - fi - xo co - mo Re - dem - pto - - - re.

33.

Troppo perde 'l tempo

Codex Cortona n.91, c. 72r-82v

Lauda Sec. XIII

Trascrizione ritmica e libero adattamento: Franco Radicchia

A Trop-po per-de_'l tem - po ki ben non t'a - ma dolz' a-mor Je-su so - vr'o-gn'a - mo - re. **B**

A Triangolo o piatto sospeso **B**

I Perc.
II Tamburo

5 **Solo**
A - mor ki t'a - ma non sta o - ti - o - so tan - to li par dol - ze de te gu - sta - re

I
II

9 **Tutti**
ma tut - ta sor - ri - de de - si - de - ro - so co - me te pos - sa strec - to più a - ma - re,

I
II

13 **Solo**
ke tan - to sta per te lo cor gio - io - so ki nol sen - tis - se nol sa - prie par - la - re

I
II

17 **Tutti**
quan - t'è dolz' a - gu - star lo tuo sa - vo - re.

Ripete da **A** a **B**, poi segue

20 Solo

A - ma-ro_in nul - lo — co-re puo-te sta - re cu - i tua dol-cez - za do - na con - di - men - to,

I

II

21 Tutti

ma tuo sa - vor Je - su non pò gu - sta - re ki las - sa te per al - tro_in ten - di - men - to.

Tutti

ma tuo sa - vor Je - su non pò gu - sta - re ki las - sa te per al - tro_in ten - di - men - to.

I

II

28 Solo

Non sa né può lo cor ter - re-no_a-ma - re, sì gran ce - le - sti - al de - le - cta-men - to,

I

II

32 Tutti

non ve - de lu - me Cri - sto_in tuo splen - do - re.

Tutti

non ve - de lu - me Cri - sto_in tuo splen - do - re.

I

II

35 **C** **D**

Trop-po per-de_l tem - po ki ben non t'a - ma dolz' a - mor Je - su so - vr'o - gn'a - mo - re.

Trop-po per-de_l tem - po ki ben non t'a - ma dolz' a - mor Je - su so - vr'o - gn'a - mo - re.

C **D**

I

II

39 **Solo**

Splen - dor ke do - ni_a tut - to_l mon-do lu - ce, a - mor Je - su de li_an - ge - li bel - lez - za,

I

II

43 **Tutti**

cie - lo e ter - ra per te se con-du - ce et splen de_in tut - te co - se tua for - tez - za.

Tutti

cie - lo e ter - ra per te se con-du - ce et splen de_in tut - te co - se tua for - tez - za.

I

II

47

O - gnum que cre - a - tu - ra_a te s'a - du - ce ma sol e_l pec - ca - tor el tuo_a - mor sprez - za,

O - gnum que cre - a - tu - ra_a te s'a - du - ce ma sol e_l pec - ca - tor el tuo_a - mor sprez - za,

I

II

78

51

et par - ti se - da te suo cre - a - to - re.

et par - ti se da te suo cre - a - to - re.

Ripete da C a D, poi segue

54

Scrit - ti sul san - cto — li - bro de la vi - ta per tua pie - tà Je - su ne

Scrit - ti sul san - cto — li - bro de la vi - ta per

Scrit - ti sul san - cto —

57

re pre - sen - ta,

tua pie - tà Je - su ne re pre - sen - ta,

li - bro de la vi - ta per tua pie - tà Je - su ne re pre - sen - ta,

60

La tua scri - ptu - ra ià non sia fal - li - ta el no - me ke por - tam de

La tua scri - ptu - ra ià non sia fal - li - ta el

La tua scri - ptu - ra ià

63

te non men - ta.
no - me ke por - tam de te non men - ta.
non sia fal - li - ta el no - me ke por - tam de te non men - ta.

66

La men - te vo - stra fa di te con - di - ta dul - cis - si - mo Je - su si te ke sen - ta
La men - te vo - stra fa di te con - di - ta dul - cis - si - mo Je - su si te ke sen - ta
La men - te vo - stra fa di te con - di - ta dul - cis - si - mo Je - su si te ke sen - ta

70

et stri - cta - men - te t'a - mi con ar - do - re.
et stri - cta - men - te t'a - mi con ar - do - re.
et stri - cta - men - te t'a - mi con ar - do - re.

73

Trop - po per - de - l' tem - po ki ben non t'a - ma dolz' a - mor Je - su so - vr'o - gn'a - mo - re.
Trop - po per - de - l' tem - po ki ben non t'a - ma dolz' a - mor Je - su so - vr'o - gn'a - mo - re.
Trop - po per - de - l' tem - po ki ben non t'a - ma dolz' a - mor Je - su so - vr'o - gn'a - mo - re.

1.

Venite a laudare

Cortona Ms. 91, c. 1r-3v

Lauda Sec. XIII

Trascrizione ritmica e libero adattamento: Franco Radicchia

Tutti

Ve - ni - te a lau - da - re per a - mo - re can - ta - re, l'a - mo - ro - sa ver - ge - ne Ma - ri - a.

Voci maschili

1. Ma - ri - a glo - ri - o - sa bi - a - ta, sem - pre si mol - to lau - da - ta,

pre - ghiam — che ne si a - vo - ca - ta al tuo fi - gliol vir - go pi - a.

Ve - ni - te a lau - da - re per a - mo - re can - ta - re l'a - mo - ro - sa ver - ge - ne Ma - ri - a.

Ve - ni - te a lau - da - re per a - mo - re can - ta - re l'a - mo - ro - sa ver - ge - ne Ma - ri - a.

Ve - ni - te a lau - da - re per a - mo - re can - ta - re l'a - mo - ro - sa ver - ge - ne Ma - ri - a.

Ve - ni - te a lau - da - re per a - mo - re can - ta - re l'a - mo - ro - sa ver - ge - ne Ma - ri - a.

Voci femminili

2. Pie - to - sa re - gi - na so - vra - na, con - for - ta la men - te ch'è va - na,

2. Pie - to - sa re - gi - na so - vra - na, con - for - ta la men - te ch'è va - na,

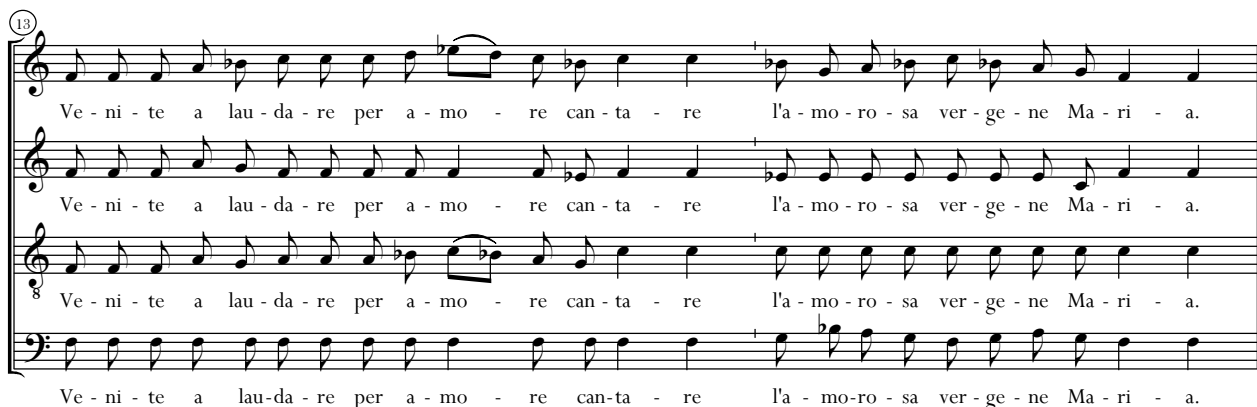
gran - de — me - di - ci - na ke sa - na, a - iu - ta - ne per tua cor - ti - si - a.

gran - de me - di - ci - na ke sa - na, a - iu - ta - ne per tua cor - ti - si - a.

Gran - de me - di - ci - na ke sa - na, a - iu - ta - ne per tua cor - ti - si - a.

Gran - de me - di - ci - na ke sa - na, a - iu - ta - ne per tua cor - ti - si - a.

13



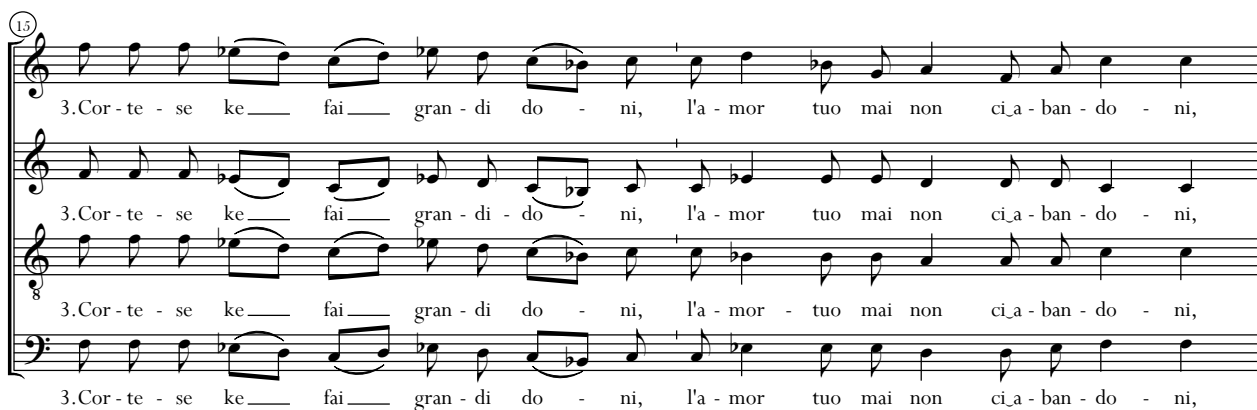
Ve - ni - te a lau - da - re per a - mo - re can - ta - re l'a - mo - ro - sa ver - ge - ne Ma - ri - a.

Ve - ni - te a lau - da - re per a - mo - re can - ta - re l'a - mo - ro - sa ver - ge - ne Ma - ri - a.

Ve - ni - te a lau - da - re per a - mo - re can - ta - re l'a - mo - ro - sa ver - ge - ne Ma - ri - a.

Ve - ni - te a lau - da - re per a - mo - re can - ta - re l'a - mo - ro - sa ver - ge - ne Ma - ri - a.

15



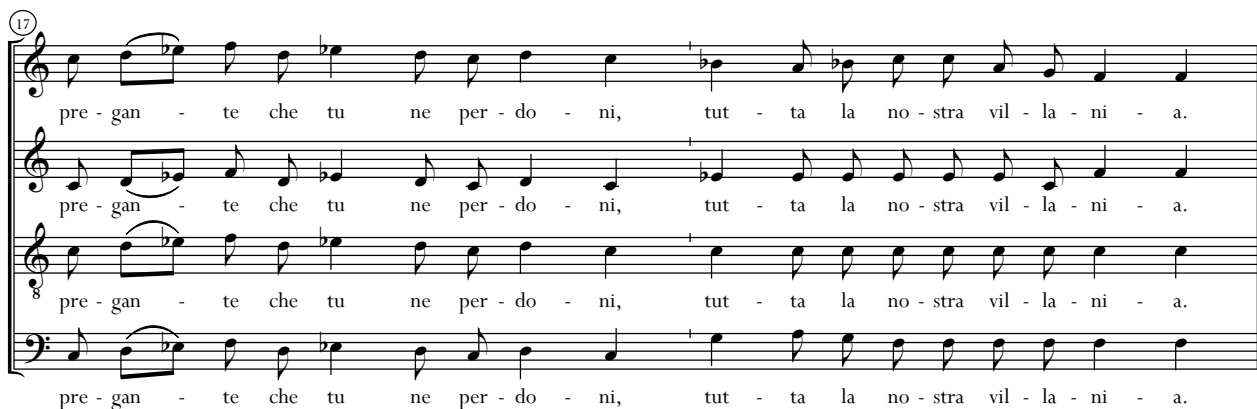
3. Cor - te - se ke — fai — gran - di do - ni, l'a - mor tuo mai non ci_a - ban - do - ni,

3. Cor - te - se ke — fai — gran - di do - ni, l'a - mor tuo mai non ci_a - ban - do - ni,

3. Cor - te - se ke — fai — gran - di do - ni, l'a - mor tuo mai non ci_a - ban - do - ni,

3. Cor - te - se ke — fai — gran - di do - ni, l'a - mor tuo mai non ci_a - ban - do - ni,

17



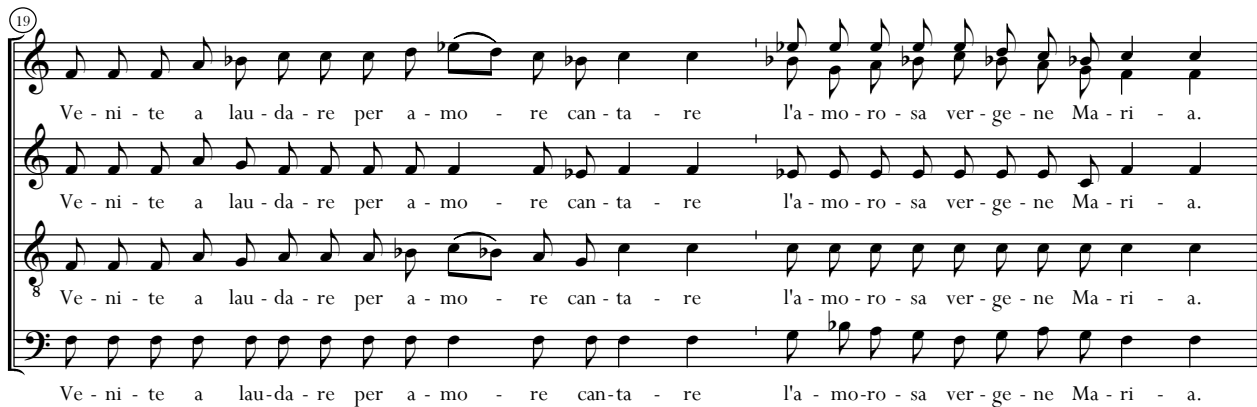
pre - gan - te che tu ne per - do - ni, tut - ta la no - stra vil - la - ni - a.

pre - gan - te che tu ne per - do - ni, tut - ta la no - stra vil - la - ni - a.

pre - gan - te che tu ne per - do - ni, tut - ta la no - stra vil - la - ni - a.

pre - gan - te che tu ne per - do - ni, tut - ta la no - stra vil - la - ni - a.

19



Ve - ni - te a lau - da - re per a - mo - re can - ta - re l'a - mo - ro - sa ver - ge - ne Ma - ri - a.

Ve - ni - te a lau - da - re per a - mo - re can - ta - re l'a - mo - ro - sa ver - ge - ne Ma - ri - a.

Ve - ni - te a lau - da - re per a - mo - re can - ta - re l'a - mo - ro - sa ver - ge - ne Ma - ri - a.

Ve - ni - te a lau - da - re per a - mo - re can - ta - re l'a - mo - ro - sa ver - ge - ne Ma - ri - a.

BASEL SWITZERLAND 8—13 05 2018



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More information: www.ejcf.ch
Contact: info@ejcf.ch

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World Choral Day

11 December 2016



Register on:
www.ifcm.net

Volunteers connecting our choral WORLD

website: www.ifcm.net
email: office@ifcm.net

 International Federation for Choral Music IFCM



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Events



Choral Calendar

Festivals, Competitions, Conferences, Workshops & Masterclasses, and more...

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

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

Please submit event information for publication to
Nadine Robin
IFCM, PO Box 42318, Austin TX 78704, USA
Fax: +1-512-551 0105
Email: nrobin@ifcm.net

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

International Budgetary Festival/Competition The Place of Holiday, Spain, 4-7 Nov 2016. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

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

International Festival/Contest Gran Fiesta, Spain, 4-7 Dec 2016. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

International Festival/Competition Talents de Paris, France, 6-9 Dec 2016. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

6th International 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: EuroArt Production, Email: euroart@interfree.it or euroartproduction@gmail.com - Website: www.euroartproduction.it

Choral Festival Magic Christmas, Barcelona, Spain, 8-11 Dec 2016. Non-competitive event for all kind of choirs from all over the world. Contact: Choral Festival Magic Christmas, Email: Choralfestbarcelona@gmail.com - Website: www.choralfestbarcelona.com

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

World Choral Day 2016, All around the World, 11 Dec 2016.

Choirs from all over the world joining in the celebration of World Choral Day on or around the 2nd Sunday in December. Thousands of singers across the globe involved in the World Choral Day concerts, festivals, sing-alongs, choral seminars, Days of Friendship and other events. Theme 2013: Integration. Contact: International Federation for Choral Music, Francesco Leonardi, Email: project.manager@worldchoralday.org - Website: www.ifcm.net

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

International Choir Festival of Advent & Christmas Music Mundus Cantat, Sopot, Poland, 15-18 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

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

Corsham Winter School, United Kingdom, 28 Dec 2016-2 Jan 2017. Week of choral singing between Christmas and New Year in the small Wiltshire town of Corsham, near Lacock, directed by Will Carslake. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

International Festival/Contest Gran Fiesta, Spain, 8-11 Jan 2017. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

Vocal Competition Voices of Costa Brava, Lloret de Mar, Spain, 8-11 Jan 2017. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

12th International Festival of Sacred Music Silver Bells, Daugavpils, Latvia, 13-15 Jan 2017. For choirs in the following categories: children's, boy's, young children's, youth, adult (equal voices) and mixed choirs. Also for vocal groups, children's and adult vocal ensembles, chamber choirs, Orthodox and old believer religious music, Catholic and Protestant religious music, polyphonic music, contemporary sacred music, spiritual, gospel, jazz and pop, and folklore. Contact: Silver Bells, Email: kultura@daugavpils.lv or sb2@inbox.lv - Website: www.silverbells.narod.ru

4th International Youth and Children's Choral Festival IUVENTUS IN PRAGA CANTAT, Prague, Czech Republic, 20-21 Jan 2017. Competition open to amateur youth and children's choirs. Contact: OR-FEA Festival and Organisational Agency, Email: incoming@orfea.cz - Website: www.or-fea.cz

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

Music Education Expo, London, United Kingdom, 9-10 Feb 2017. The Music & Drama Education Expo is Europe's largest conference and exhibition for anyone involved in performing arts education. Spanning two days, the event will offer you the chance to attend over 60 seminars, workshops and debates, the chance to meet and browse the services of over 150 exhibitors, and the chance to network with 2,500 of your peers. An essential experience for any music or drama educator! Contact: Rhinegold Media & Events, Email: musiceducationexpo@rhinegold.co.uk - Website: www.musiceducationexpo.co.uk/

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

23th International Choir Festival of Paris, France, 2-5 Mar 2017. Friendship concerts with local choirs and choirs from all over the world. Final concert of all attending choirs at La Madeline Church. Contact: Music&Friends by Emile Weber, Email: musicandfriends@vew.lu - Website: www.musicandfriends.lu

9th International Meeting of School Choirs, Karditsa, Greece, 2-18 Mar 2017. For school choirs of all kind with no more than 50 singers. Participants can choose their own repertoire. Contact: International Choral Festival of Karditsa, Email: nke@otenet.gr - Website: <http://festivalofkarditsa.blogspot.gr/>

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

ACDA National Conference 2017, Minneapolis, USA, 8-11 Mar 2017. ACDA will hold its biennial conference for choral conductors. Included in the event will be choral performances, interest sessions, reading sessions, networking and other special events. Contact: American Choral Directors Association, Email: acda@acda.org - Website: <http://acda.org>

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

Festival of Peace and Brotherhood, Castelli Romani, Italy, 16-20 Mar 2017. Sing together with local Italian choirs as well as choirs from around the world. The Festival of Peace and Brotherhood facilitates a deeper sense of respect and understanding between cultures through the common language of music. Contact: Music Celebrations International, LLC, Email: info@som50fest.org - Website: www.romechoralfestival.org

10th Fukushima Vocal Ensemble Competition, Fukushima, Japan, 17-21 Mar 2017. Biggest chorus competition for vocal ensembles (2-16 singers) in Japan. Category Competition, Grand Champion Competition, Friendship Concert, Welcome Party, Workshop. Contact: Fukushima Vocal Ensemble Competition, Email: bunka@pref.fukushima.lg.jp - Website: www.vocalensemble.jp/en/

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 contests 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

Corsham Voice Workshop, United Kingdom, 19-24 Mar 2017. A mixed-ability course on vocal technique in Wiltshire led by Ghislaine Morgan. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

Young Prague Festival, Prague, Czech Republic, 22-26 Mar 2017. Festival for youth choirs, bands and orchestras. Now in its thirteenth year, the festival joins over one thousand musicians from around the world to perform in Prague's stunning venues such as St. Nicholas' Church and the National House. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

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/>

Discover Puerto Rico and its Choral Music, Ponce, Puerto Rico, 24-27 Mar 2017. The Catholic University of Ponce, the University of Puerto Rico, and the city of Ponce invite choirs to discover Puerto Rico! Work with the island's most famous composers and directors, and exchange with choirs from the region. This is a unique opportunity to experience the fantastic choral traditions of Puerto Rico and to perform in Ponce's most beautiful venues. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

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/>

International Choir Festival for Children & Youth Mundus Cantat, Gdansk, Poland, 30 Mar-2 Apr 2017. 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

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

Dublin International Choral Festival, Ireland, 6-10 Apr 2017. Individual workshop with one of Ireland's highly acclaimed conductors. Friendship Concert with an Irish host choir. Closing Concert Rehearsals with all participating choirs. Closing Concert Performance and Massed Sing. Contact: Music Contact International, Email: ireland@music-contact.com - Website: www.music-contact.com

3rd Easter Choral Meeting Prague 2017, Czech Republic, 6-9, 13-17, 20-23, 27-30 Apr & 4-7, 11-14 May 2017. Non-competitive choral festival open to choirs and choral groups of all kind. Contact: OR-FEA Festival and Organisational Agency, Email: incoming@orfea.cz - Website: www.or-fea.cz

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 Horv th e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

1st Michelangelo International Music Festival, Florence, Italy, 18-20 Apr 2017. Competition and Festival for Choirs and Orchestras. Contact: Florence Choral, Email: chairman@florencechoral.com - Website: www.florencechoral.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: <https://www.mrf-musicfestivals.com/>

Verona International Choral Competition, Verona, Italy, 19-23 Apr 2017. Performances before an international panel of esteemed judges at a friendly choral competition. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Voices for Peace, Assisi, Italy, 19-23 Apr 2017. To Compete or not to Compete. Opportunity to participate in both non-competitive and competitive activities. The Friendship Concerts will give choirs the chance to perform together with other international choirs. Whereas the competition includes six categories, among which sacred choral music and folklore. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.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

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

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

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

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/>

World of Choirs, Montecatini Terme, Toscana, 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

Sea Sun Festival & Competition, Costa Brava, Spain, 30 Apr-5 May, 18-23 June, 9-14 July, 17-22 Sep 2017. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Apply before 1 Apr 2017. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

Queen of the Adriatic Sea Choral Festival and Competition, Cattolica, Italy, 4-7 May 2017. 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 2017. Contact: Queen Choral Festival and Competition, Email: office@queenchoralfestival.org - Website: www.queenchoralfestival.org

1st Lorenzo de Medici International Music Festival, Florence, Italy, 9-11 May 2017. Competition and Festival for Choirs. Contact: Florence Choral, Email: chairman@florencechoral.com - Website: www.florencechoral.com

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@vrdrtrl.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

13th International Choir Festival Mundus Cantat, Sopot, Poland, 18-22 May 2017. 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

2017 Emerald City Choral Festival with Rollo Dilworth, Seattle, USA, 18-20 May 2017. For all kind of pro and amateur choral ensembles from all over the world. Contact: Sechrist Travel, LLC, Email: info@sechristtravel.com - Website: www.sechristtravel.com

Vaasa International Choir Festival, Finland, 24-28 May 2017. Top performers from Finland and other countries, joyful singing atmosphere, workshops. Contact: Vaasa Choir Festival, Email: eero.paalanen@gmail.com - Website: www.vaasachoirfestival.fi/

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

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/>

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

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

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

46th International Competition Florilège Vocal de Tours, France, 26-28 May 2017. 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

21th Ankara Choral Festival, Turkey, 27 May-4 June 2017. For choirs from 7 to 77. Contact: BilgeSistem Bil. ve Yay. Hiz. Ltd. Sti., Email: info@musicfestinturkey.com - Website: www.musicfestinturkey.com

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

Tampere Vocal Music Festival, Tampere, Finland, 7-11 June 2017. Chorus review for all non-amplified choirs, competition with feedback from an international jury, competition for acoustic and amplified ensembles, workshops, concerts. Contact: Tampere Sävel, Tampere Vocal Music Festival, Email: music@tampere.fi - Website: www.tamperefestival.fi/vocal/en

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

Krakow International Festival, Poland, 8-12 June 2017. 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: rtravel@music-contact.com - Website: www.music-contact.com

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

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 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/>

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

International Choral Festival in Tuscany, Montecatini Terme, Italy, 15-19 June 2017. 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: rtravel@music-contact.com - Website: <http://tuscany.music-contact.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

Join Randall Stroope 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

International Contest Sun of Italy, Montecatini Terme, Toscana, Italy, 18-21 June, 9-12 July 2017. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

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

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>

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

20th Alta Pusteria International Choir Festival, Alto Adige-Südtirol, Italy, 21-25 June 2017. 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

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 October 15, 2016. Contact: Wolfgang Ziegler, chairman, Email: aveverum.baden@gmail.com - Website: www.aveverum.at

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

Festival Coral de Verão, Lisbon, Portugal, 23-26 June 2017. 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/>

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

5th Per Musicam Ad Astra, International Copernicus Choir Festival and Competition, Toru, 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 Horv th e. K., Email: constanze@meeting-music.com - Website: www.meeting-music.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@sjs.org.uk - Website: www.liacc.org.uk/

International Contest of Classical Music and Singing Música del Mar, Lloret de Mar, Spain, 25-28 June 2017. Competition performance in the stunning castle-fortress of the 12th century Villa Vella. For classical and jazz singers, academic and chamber choirs. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

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@mozartchoralfestival.org - Website: 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

Claudio Monteverdi Choral Festival and Competition, Venice, Italy, 29 June-2 July 2017. Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music, Folk and Spiritual Choirs. Concerts in beautiful churches in Venice. Sung Service for the winners at the St. Mark Basilica. Contact: Claudio Monteverdi Choral Competition, Email: office@venicechoralcompetition.it - Website: www.venicechoralcompetition.it

International Festival Verona Garda Estate, Verona, Brescia, Mantua, Vicenza, Italy, 29 June-16 July 2017. For all choirs of all types. Contact: Prof. Giuliano Rinaldi, Email: info@festivalveronagardaestate.eu - Website: www.festivalveronagardaestate.eu

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

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

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

Musica Eterna Roma, Italy, 5-9 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

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/>

Cappadocia Music Festival, Ürgüp, Turkey, 5-9 July 2017. For choirs, orchestras and any kind of musical ensembles. Contact: BilgeSistem Bil. ve Yay. Hiz. Ltd. Sti., Email: info@musicfestinturkey.com - Website: www.musicfestinturkey.com

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>

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

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

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

4th International Choral Festival of Antonin Dvorak "DVORAK'S CHORAL SUMMER", Prague, Czech Republic, 7-8 July 2017. Competition open to amateur female, male, youth, mixed and children's choirs. Contact: OR-FEA Festival and Organisational Agency, Email: incoming@orfea.cz - Website: www.or-fea.cz

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

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

4th International Choir Festival Coralua, Trondheim, Norway, 8-14 July 2017. For children, middle school and adult choirs. Choral workshops with excellent international conductors. Singing Tour in Norway, discover the beautiful village of Røros. Concerts in the best venues of Trondheim and Røros. Contact: Coralua, Email: trondheim@coralua.com - Website: www.coralua.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

International Choir Festival InCanto Mediterraneo, Milazzo (Sicily), Italy, 9-15 July 2017. First part of the festival non competitive, second part competitive in various categories. Contact: Associazione Corale Cantica Nova, Email: festival@festivalincantomediteraneo.it - Website: www.festivalincantomediteraneo.it

1st Leonardo Da Vinci International Music Festival, Florence, Italy, 11-14 July 2017. Competition and Festival for Choirs. Contact: Florence Choral, Email: chairman@florencechoral.com - Website: www.florencechoral.com

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

Europa Cantat Junior 8, Lyon, France, 13-20 July 2017. This famous festival for children and youth choirs will take place in Lyon, France for the first time. Lyon is the town where the French choral federation A Coeur Joie is based. Choral music has a special place in the cultural life of the city, with many children and adult choirs of all kinds. Concerts, ateliers and other choral activities. Apply before: Jan 31, 2017. Contact: Europa Cantat junior 8, Email: secretariat@choralies.org - Website: europacantatjunior.fr/en/

35th International Music Festival, Cantonigròs, Barcelona, Spain, 13-16 July 2017. Competition and exhibition of music for mixed choir, female voices, children's choir and popular dances. Contact: Joana Gonzalo & Irina Isern – FIMC 2013, Email: fimc@fimc.es - Website: www.fimc.es

6th Bali International Choir Festival 2017, Denpasar Bali, Indonesia, 14-20 July 2017. Bali Cantat, Choir clinics and workshops, evaluation performances, friendship concerts, choir competition, choir championship, Grand Prix championship, 'Meet the Jury' consultation. Contact: Bandung Choral Society, Tommyanto Kandisaputra, Email: mailbcsevents@gmail.com - Website: www.bandungchoral.com

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

Perform Verdi Requiem in Barcelona, Spain, 17-27 July 2017. For choirs and individual singers to perform the Verdi Requiem in the Palau de la Musica in Barcelona under the direction of Jonathan Griffith. Contact: Distinguished Concerts International, New York (DCINY), Email: Diane@DCINY.org - Website: www.DCINY.org

Paris Rhythms, France, 20-23 July 2017. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. 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, 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, Email: audemunicator@gmail.com

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

Al Sole della Sardegna International Choral Festival, Sant'Antioco, Italy, 23 Aug-3 Sep 2017. For all choirs of all types. Contact: Prof. Giuliano Rinaldi, Email: office@festivalalsoledellasardegna.eu - Website: www.festivalalsoledellasardegna.eu

2nd Misatango Choir Festival Vienna, Austria, 30 Aug-3 Sep 2017. Singers and musicians from all over the world come together in Vienna to bring an evening full of tango rhythms and melodies to the stage. Under the baton of Mtro Saul Zaks, with composer Martín Palmeri at the piano and international soloists, participating choirs will jointly perform the "Misa a Buenos Aires", a contemporary roman mass in an authentic Argentinean tango style – a perfect symbiosis of music and spirituality. Contact: Pegasus Businesskey & Concerts-Austria, Email: c.bender@businesskey.at - Website: www.misatango.com/

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/>

Rimini International Choral Competition, Rimini, Italy, 21-24 Sep 2017. 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

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/>

1st Andrea del Verrocchio International Music Festival, Florence, Italy, 26-29 Sep 2017. Competition and Festival for Choirs. Contact: Florence Choral, Email: chairman@florencechoral.com - Website: www.florencechoral.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

In Canto sul Garda International Choir Festival & Competition, Riva del Garda, Italy, 14-18 Oct 2017. For all kinds of choirs from all around the world. Categories for senior choirs. Contact: Meeting Music Inh. Pirosk Horv th e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

Let the Peoples Sing Competition, Helsinki, Finland, 14-15 Oct 2017. Open to amateur vocal ensembles in three choral categories: Children and Youth, Adult and Open (i.e. a specific musical style or genre). LTPS will take place in Helsinki's architecturally stunning Musiikkitalo (Music Centre) Contact: Eur(o)radio Operated by EBU, Email: robineau@ebu.ch - Website: www.ebu.ch/member-services/radio-projects/let-the-peoples-sing

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

Cantate Barcelona, Spain, 20-24 Oct 2017. 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

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

12th In Canto sul Garda International Choir Competition, Riva del Garda, Italy, 28 Oct-1 Nov 2017. For all kinds of choirs from all around the world. In 2015 more than 450 singers came from 10 countries to share their musical knowledge and sing together in one of the most beautiful parts of Italy. Apply before: March 20, 2017. Contact: Meeting Music Inh. Pirosk Horv th 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

International Budgetary Festival/Competition The Place of Holiday, Spain, 3-6 Nov 2017. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

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

27th International Festival of Advent and Christmas Music with Petr Eben Prize, Prague, Czech Republic, 24-26 Nov 2017. Competition open to amateur female, male, youth, mixed and children's choirs. Contact: OR-FEA Festival and Organisational Agency, Email: incoming@orfea.cz - Website: www.or-fea.cz

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

International Festival/Contest Gran Fiesta, Spain, 3-6 Dec 2017. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

Vocal Competition Voices of Costa Brava, Lloret de Mar, Spain, 3-6 Dec 2017. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

International Festival/Competition Talents de Paris, France, 5-8 Dec 2017. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

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

International Festival/Contest Gran Fiesta, Spain, 7-10 Jan 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

Vocal Competition Voices of Costa Brava, Lloret de Mar, Spain, 7-10 Jan 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

3rd Misatango Choir Festival Vienna, Austria, 31 Jan-4 Feb 2018. Singers and musicians from all over the world come together in Vienna to bring an evening full of tango rhythms and melodies to the stage. Under the baton of Mtro Saul Zaks, with composer Martín Palmeri at the piano and international soloists, participating choirs will jointly perform the "Misa a Buenos Aires", a contemporary roman mass in an authentic Argentinean tango style – a perfect symbiosis of music and spirituality. Contact: Pegasus Businesskey & Concerts-Austria, Email: c.bender@businesskey.at - Website: www.misatango.com/

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. Piroso 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

World of Choirs, Montecatini Terme, Toscana, Italy, 29 Apr-2 May 2018. 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@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

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

Sea Sun Festival & Competition, Costa Brava, Spain, 6-11 May, 17-22 June, 8-13 July, 23-28 Sep 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

11th European Festival of Youth Choirs, Basel, Switzerland, 8-13 May 2018. 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 2017. Contact: Europäisches Jugendchor Festival Basel, Kathrin Renggli, Email: info@ejcf.ch - Website: www.ejcf.ch

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

Sing Austria with Angela Broeker, Vienna & Salzburg, Austria, 16-23 June 2018. Individual and festival concerts under the direction of Angela Broeker. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

International Contest Sun of Italy, Montecatini Terme, Toscana, Italy, 17-20 June, 8-11 July 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

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>

10th World Choir Games, Tshwane, South Africa, 4-14 July 2018. Large competition for choirs from all around the world. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: www.interkultur.com/events/world-choir-games/tshwane-2018/

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/>

12th Summa Cum Laude International Youth Music Festival, Vienna, Austria, 6-11 July 2018. 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

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@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

Paris Rhythms, France, 19-22 July 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

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

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

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

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

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

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

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

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

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

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

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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

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The Symposium will take place entirely at the Barcelona Auditori and surroundings (ESMUC and UPF Ciutadella). The CHORAL EXPO will be located in the foyer of the Auditori and will be visited by most delegates on a daily basis.

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