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President's Column

15 August 2013

Dear friends,

Welcome to the first Quarterly President's Column. The Board of Directors and I decided to use this as yet another means of providing information to our members about what is on the horizon for IFCM, which I can tell you, is abundant.

I want to start this column by beginning the fix of a problem. So many times, people have approached me and said, "If there is anything I can do for IFCM, let me know." Or "I want to help; how can do I do this." Or "I have an expertise in (fill in the blank), which I would like to use to help move IFCM forward." This is essentially how I started in my time with IFCM. My beginnings were in helping then IFCM Secretary General Walter S. Collins in his work. It turned out to be a good match in many ways and allowed me to 'act on my passion.'

Volunteer Clearing House: We will be starting to gather contact and expertise information, which will be under the direction of IFCM's Project Manager, Francesco Leonardi, from Legnano, Italy (leonardifra@yahoo.it). The information will be an assembly of people who want to volunteer their time for IFCM. If you will write to him and tell how you think you can help, what area of expertise you have, and how to get in touch with you, he and the IFCM Executive Committee will use this knowledge to get people together and 'share the work'.

Given the present state of our world (economically, politically, and culturally) IFCM's mission is being challenged, such that those that now help IFCM are being stretched to their limit. I think this Clearing House will help begin to balance the equation so that we can help more and more conductors, educators, researchers, choirs, new organizations and established ones alike.

In future columns I will share with you information on projects taking place now, currently being planned, and taking place in our future. My hope is that from this you will recognize your opportunity and how you can help. For instance, the *International Choral Bulletin* is so elegant and professional, full of useful information, and translated into four languages (French, German, Spanish, and Chinese). This would not be possible if it were not for a team of translators, assistant editors, layout artists, print and legal assistance. Each quarter my thanks go out to the Managing Editor and all his team. You make IFCM look good.

There is so much more to life than work. Why not help others by doing something you enjoy.

IFCM is about connecting. Do get involved...

With best wishes,



Dr. Michael J Anderson, President ●



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The Choir of the Synodal School in Leipzig, Germany (1913)

Choral Music in Russia

The Birth and Evolution of the Choral Art in Russia

Claudia Nikol'skaya-Beregovskaya

Professional and Amateur Choral Performance in the Soviet Union
(1922-1991)

Boris Tarakanov & Anton Fedorov

From Moscow Choral College to Choir Art Academy

Anatoly Kiselev

The Russian Choir Society and massed children's singing education in the Russian
Federation in the second half of the twentieth century

Elena Shchapova

Choral Education for Children in Russia Today

Tatyana Zhdanova

The Birth and Evolution of the Choral Art in Russia

From the spread of Christianity in the ancient Russian state at the end of the 10th century until the collapse of the Russian Empire at the beginning of the 20th century

The choral culture of ancient Russia

History, regarding the evolution of Russian choir singing, has not left any sources recounting the musical culture of the Slavs up to the time when Christianity was adopted in Russia. However, a folkloric song, transmitted from generation to generation in oral form, provides evidence that ancient Russian singing, as an art form, had reached a high level.

Slavic singing was usually done without musical instruments, but sometimes it was accompanied by the playing of wind instruments, for instance Slavic flute, zhaleyka, bagpipe and toot (a type of horn); percussion instruments such as timbrel and drum; or string instruments such as gusli.

During the long period following the adoption of Christianity, musical art was grounded in “pagan antiquity” and pagan ceremonialism, taking a prominent place in ancient Russian life from the prince’s palace to the rural huts.

In 988, after the Christianization of Kievan Rus’, the Russian Church adopted the Byzantine Greek creed in the form preserved by the Greeks themselves. So what did the newly Christianized Russia gain in the way of church singing?

The first gain was a body of readily available, completely fixed textual material translated into Slavic languages for the annual cycle of church services – a task accomplished up to the end of the 10th century by Balkan Slavs. Secondly, there were readily available chants in the Eight Modes (intonation structures known as *hlasy*) from the orthodox East, written in the stolp notation of liturgical music books, and also types and styles of solo and choral church singing taking place in the East. Here, we also need to put aside Western musical/vocal trends and consider the strictly vocal, melodic nature of singing along with the patristic viewpoint regarding church singing tasks.



Example of hooks notation

or *Znamena* – did not indicate the required pitch or duration of a tone but merely denoted the rise or fall of the voice, the emphasis of distinctive words or phrases, and the vocalization patterns of a liturgical text.

In the process of developing the art of singing, Russian people formed a distinctive singing style, which defined the basic features of the national vocal and choral schools. Singing, above all, was characterized by a respectful attitude towards words. It is quite well known that speech and musical aspects flow together in Russian folk songs. People do not recognize song without words, and melody lines can be repeated as many times as required by a song.

The melodies of church singing and those of folk songs served as a musical interpretation of the text. A singer was required to know hundreds of specific melodic phrases called *Popevky*, which symbolically expressed a particular image of the liturgical text. However, the conventions of hook marks also allowed certain exceptions to the melodies and the possibility for creative modifications. Greek records served as a kind of canvas on which the Russian singers “embroidered” a melodic pattern as suited their artistic taste, and if we compare the Byzantine chants with the Russian ones, a certain independence can be seen in the latter.

Claudia Nikol'skaya-Beregovskaya
choral conductor, music
educator, choral art
researcher & professor

The development of feudal relations led to the disintegration of Kievan Rus', thus forming large and small principalities within its territory. In the capital cities of the principalities, each church cathedral had its own choir and a corresponding school of singing. According to Nikolai Uspensky, one of the best connoisseurs of Russian church music: "Thanks to the emergence of more and more choral music from the choral singing culture centers ... it was possible to clear away the elements of Byzantine culture inherited by Kievan Rus' and develop distinctly Russian characteristics. Creation of the distinctively Russian Eight Modes was one of the important aspects of this process." [N. Uspensky, "Ancient Russian singing art", M., 1971, p. 69]

In the first half of the 16th century, there was the integration of Russia and the creation of the monarchist-centralized state, with the capital city being in Moscow. Merging of principalities led to the creation of a common Russian national culture in the fields of literature, architecture, and singing, which developed out of the mutually enriching interaction between singing schools in Novgorod, Vladimir, and other Russian cities.

In 1551, the Moscow Cathedral's ruling power required the clergy to create home-based public schools to teach reading, writing, book writing, and church singing. Moreover, King Ivan (the Terrible) established, in the Alexander settlement, a sort of high school dedicated to the art of singing. He began to invite the

best singing artists there, and they founded the Moscow singing school. Among them are some famous names: the Rogov brothers and Theodore the Christian.

In Novgorod in the middle of the 16th century, there was a singing school, of which Marcellus A-Beardless (who, according to a legend, set the Psalter to music) was a prominent representative. Novgorod masters also brought the art of varying the *Popevky* of *Znamenny* chant to a high degree of artistic excellence.

The birth of polyphony

The ancient singing art researcher Viktor Belyaev suggests that polyphonic singing in Russia may have existed before the 12th and 13th centuries in the form of episodic heterophony.

In the second half of the 16th century in Novgorod and Pskov, during particularly solemn days of morning and evening services, the "Great Doxology" hymn, a Psalmody incorporating support voices, was performed. While in Novgorod and Pskov, Ivan the Terrible brought attention to this feature of the music, and at the Moscow Cathedral in 1551, he gave an order for polyphonic singing to enter Moscow.

There were several varieties of ancient Russian church polyphony. The best-known ones are line singing and the very solemn *demesvenny* polyphony, containing episodes of dissonant sound interspersed with moments of harmony and euphony. Thanks to the creativity of the Russian masters, *demesvenny* polyphonic singing rose to significant artistic heights.

Part songs

Having existed for a relatively short time without firmly establishing itself, church line singing was supplanted by part songs, which came to Russia from Poland and Ukraine.

Fraternal organizations in the southwest opened up schools in Orthodox monasteries, and the teaching of choral church singing in these monasteries was compulsory. Choral repertoires consisted of Kiev monophonic melodies, which had choral harmony arrangements based on the Western model. Southern Russian Slavs mastered this practice, and upon moving to the Moscow state, they brought with them a new art of choral singing never before heard in Russia.

Borrowing a number of elements from line singing, polyphonic singing in Russia lost the severity of its harmonic counterpoint ("note against note"). It also became associated with national characteristics – beginning with unison singing, followed by separation of voices and live recitation of a bass line that gives amplitude to the vocalization. Adopting Western European harmony as their foundation, Russian masters, in the second half of the 17th century, kept elements of their linear-based thinking



Old Russian singing school

and preferred Russian polyphonic writing methods that employed the iteration and the supporting voice.

Patriarch Nikon (1605-1681) contributed greatly to the spread of part songs. He loved the brilliance of worship services, which were unthinkable to him without appropriate musical accompaniment, so he introduced part songs to the choir of the Moscow Patriarch and to the monasteries, as well.

The Saint Petersburg court capella

In Russia, the most revered top-level choirs and educational institutions were the Court Capella in St. Petersburg and the Synodal Choir, which was part of the Synodal School which taught church singing in Moscow.

The history of the appearance of these choirs goes back to the reign of Ivan III. During that period, the Assumption Cathedral in Moscow (1479) was founded, and a choir made up of the sovereign's singing clerks was created there. In 1589, a Russian patriarchate was established, in which the choir of the Patriarchal clerks was created. This choir was afterwards renamed the Moscow Synodal Choir, and the choir of the sovereign's clerks was transferred to St. Petersburg by Peter I in 1703 and transformed into the Court Capella. Both choirs gained great popularity, especially among foreigners, and they astonished audiences with the beauty of both their treble and bass sections. The choirs enjoyed many privileges and received a state allowance.

The ambition of the first professional choirs was to participate in the Court Capella services and



The whole staff of the Court 'Capella' in St. Petersburg at the beginning of the XX century



Dmitry Bortniansky



Mikhail Glinka

other entertainment for the king of the festivities, where the choir performed so-called «secular» music, namely, Russian folk songs.

In the 1730s, Italian vocal music began to penetrate into Russia. Musicians, invited from Italy, first performed small interludes, and from 1737 onward, they performed operas, in which Russian choirs would also participate. Due to their large number and great sound, these choir operas enjoyed great success

with audiences.

The accessibility of training in church singing to people of different social classes made it possible to select singers for professional choirs. Not surprisingly, the Court Capella had singers who were richly, naturally gifted. Vocal and musical training was also taken very seriously by the Capella. Singers acquired such strong vocal skills that they could successfully handle solo parts in the Italian operas if necessary.

Italian masters were not only staging opera performances but also teaching singing to gifted Capella singers, and F. Araya (1709 – ca. 1770), B. Galuppi (1706-1785), D. Sarti (1729-1802), and V. Manfredini (1737-1799) all served in the role of Kapellmeister.

The Court Capella achieved especially good results under the direction of prominent composer Dmitry Bortniansky (1751-1825). According to memoirs of his contemporaries, the Capella's sound at the time evoked softness and evenness with extraordinary purity of tune. But the most striking feature of the choir sound was the organ, which subsequently became the hallmark of this team.

The Court Capella garnered pan-European fame from the 18th century onward. Foreigners admitted that they had never heard anything like this in the way of skill, wealth, and level of artistry outside of Russia. After a visit to St. Petersburg in 1847, Hector Berlioz wrote: "This is the best choir that exists, or perhaps ever has existed, among similar institutions in Europe".

The development of choral performance in Russia in the 19th century

From the end of the 18th century in Russia, growing educational trends led to a sharp struggle against foreign domination. In the field of choral performance, such trends were manifested as an attempt to restore the national choral tradition, and as a reflection of this attempt, private, student, amateur, peasant, and even worker choirs began to spread across the country in the mid-19th century.

From the end of the 19th century onward, there existed famous choirs supported by noble patrons, for example, Count Sheremetev's choir, headed by prominent choir conductors Stepan Degtyarev (1766-1813) and Gabriel Lomakin (1811-1885), and the Capella of Prince Golitsyn.

The Russian Empire's 1812 war victory over Napoleon led to a revival of the nation, and the establishment of a national school of composition actively contributed to the development of choir singing.

The founder of Russian classical music Mikhail Glinka (1804-1857) relied on folk art and church singing in his work. Moreover, Glinka became convinced that the harmonization of Russian church chants and original compositions for the church should not be based on Western rules of counterpoint but on ancient church modes, and a similar aesthetic position was held by many other 19th century Russian composers such as Mussorgsky, Tchaikovsky, and Rachmaninoff.

Russian school choir singing experience acted as a prerequisite for the development of theoretical thought in the field of vocal training. This fact is evidenced, in particular, by the emergence of Glinka's "Exercises" and Varlamov's "Complete Singing School", where the authors developed a type of vocal training based on distinctive Russian folk song melodies.



Synodal Choir (1900)



Stepan Smolensky



Alexander Kastalskiy



Nicholai Danilin

In 1862, the head of the Count Sheremetev's choir Gabriel Lomakin, along with the composer Mily Balakirev (1837-1910), opened the Free School of Music in St. Petersburg for people to prepare as teachers of singing. The second half of the 19th century was marked by a common desire among Russian intellectuals to give their knowledge, in all fields of science and art, to the noble cause of educating the people. The Free School of Music Choir, along with free choral singing classes in Moscow and St. Petersburg, brought various segments of the population in contact with representatives of academic choral singing. By the end of the 19th century choirs of very high level appeared among amateur choir teams, including the Arkhangelsky Choir, Chorus Prechistensky workers' courses in Moscow, Rukavishnikov Choir in Nizhny Novgorod, Kastorsky Choir in Penza, choirs of military cantonments, and port worker singers in Arkhangelsk.

At this time, trends in the art of folk singing were also actively developing. An important role in the history of Russian folk choir development was played by a magnificent choir of peasants led by Ivan Molchanov (1808-1881). A gifted teacher, Molchanov came to incorporate child singers into the choir and also taught them music theory and musical notation. At the domestic level, the "Choir College" was formed, fostering a veritable galaxy of Russian folk singers and choir masters. Also notable among 19th-century folk choirs are those of Dmitry Agrenev-Slavyansky (1836-1908), Peter Yarkov (1875-1945), and Mitrofan Pyatnitsky (1864-1927).

The Moscow Synodal School of Church Music

The Moscow Synodal School of Church Music and its Synodal Choir became the largest center for church music research and for training highly qualified teachers of singing and chanters. Its organizers and leaders, from renowned spiritual and cultural centers, were prominent figures in Russian culture such as Stepan Smolensky (1848-1909), Vasily Orlov (1856-1907), and Alexander Kastalskiy (1856-1926), who reformed church education and created a new, totally unique form of vocal organization with the Synodal choir.

Vasily Orlov took on the task of drawing public attention to the experience of reviving ancient Russian choral music with new compositional tools and techniques, and the best musical forces in Russia were engaged for this purpose, including Peter Turchaninov, Peter Tchaikovsky, Victor Kalinnikov, Alexander Gretchaninov and Sergei Rachmaninoff. For a long time, the polyphony in Russian church singing had been polychoral, with double and even triple division of voices, sometimes as many as twenty-four or more. Stepan Smolensky wrote to his friend Nicholas Findeyzen: "Can you believe I found a liturgy for no fewer than twelve choirs (48 voices) and two concerts for it from Yaroslavl from the 17th century or early 18th century? What kind of Russians were these people?!"

These efforts at polychoral singing may be attributed to the need for aesthetic beauty in the timbre of the choral sound. Polychoral compositions are distinguished by multi-layered textures, thus allowing for a different rhythm in each vocal part and an interplay of timbral colors.

Observing the artistic skills of church choral singers, Smolensky and Orlov saw their transformation in perspective from a choir into a kind of "choral orchestra." To achieve diversity in timbral colors, Orlov departed from the usual construction of the choir, dividing it into "heavy" and "light" sections, with each section then divided into so-called "stands" (as in an orchestra). Each stand united four to five singers with voices similar in tone, thus enabling the conductor to use the right color for a particular section of music and enriching the sound palette of the chorus as a whole. Achieving a diversity of color shades, Orlov created amazing sonic effects, which astounded his audiences.

After Orlov's death, Nikolai Danilin (1878-1945) succeeded him in the post of chief conductor, and the Synodal Choir surpassed even its own former glory. Under the direction of Danilin, the Synodal Choir first performed Sergei Rachmaninoff's All-Night Vigil. During one of the choir tours in Europe, the German press wrote: "The character of this wonderful oriental singing is authentically Russian – a great mix of ancient semi-

barbaric elements with a mature culture ... Magnificent vocal material by itself could not produce these one-of-a-kind effects if not for centuries-old traditions, the perfect training system of the Synodal School, and a leader like Nikolai Danilin". [N. M. Danilin: *Letters, Memories, Documents*. Moscow, 1987. p. 40-43]

From 1917 onward ...

After the revolution of 1917, Russia became a new state whose way of life changed the Russians' spiritual life in many ways.

Choral art, as the most widespread of the arts, was particularly sensitive to the demands of the time. Composers from those years – Alexander Davydenko, Reinhold Glière, Isaac Dunaevskii and others – began to pay much attention to the mass song, with its more civic-minded subject matter.

Many of the choirs that existed in old Russia disbanded. The Synodal choir also ceased to exist. There was a need for choirs that could perform their repertoire at the same high professional level but with different subjects. In 1936, for example, the State Choir of the USSR was organized, led in 1937 by Nikolai Danilin. Looking back on this outstanding Russian choral conductor, one of his disciples named Moses Nahimovskiy, the master of amateur choral performances, wrote: "I do not know how Nikolai Danilin handled the October Revolution, but he was unable to imagine himself outside of Russia and Russian choral art and could not stay away, even though much of what was happening was at odds with his views ..." [N. M. Danilin: *Letters, Memories, Documents*. Moscow, 1987. S. 174]

Nikol'skaya-Beregovskaya Claudia Philippovna (1922-2011) was a choral conductor, music educator, Russian choral art researcher, and professor. She studied under Nikolai Mikhailovich Danilin, the outstanding Russian choral conductor, chanter of the Moscow Synodal Choir, and head of the State Choir of the USSR. She was the author of well-known scientific papers and textbooks on the history and theory of vocal and choral performance.



Edited by Steve Lansford, USA and Irene Auerbach, UK ●

Boris Taranov
conductor and writer
&

Anton Fedorov
composer, conductor
and writer



Concert of the State Academic Russian Choir of the USSR

The Choir as a Symbol of a Strong State

The Soviet leadership was well aware that a strong country is a singing country. It is sufficient to say that in the years of the Great Patriotic War (Eastern Front of World War II) the government focused not only on the military build-up, but also on the development of professional choral performance. In 1942, shortly after the Germans were pushed back from Moscow with enormous difficulty, decisions were taken at state level on the reorganization of several choral groups – the creation of the State Academic Choir of Russian song, the Russian Republican Capella Choir and the Russian State Folk Choir. The Germans bombed Stalingrad and Leningrad and the Ural Russian Folk

Choir, the Siberian Russian Folk Choir and other choirs appeared. In 1943, in devastated Stalingrad, the first thing that was restored was not a steel company or a housing complex... an *a capella* choir was founded.

Many of the Soviet authorities felt that there was a great need to create the ‘perfect choir’ – the one which would be a benchmark for the professional and amateur groups of the country. The choice, oddly enough, did not fall on an existing choir of a large organization, but on the vocal ensemble at the All-Union Radio. The group’s task was, first of all, the propaganda of Soviet music, actively produced during those years in a variety of genres – from cantatas and oratorios to songs and choral miniatures. However, a significant place in the repertoire of the choir was given to Russian and foreign choral classics, which gave the repertoire an extra dimension and made this group almost universal.



State Academic Russian Choir, named after Sveshnikov.
Conductor: Boris Tevlin

Sveshnikov State Academic Russian Choir

The founding date of the Academic State Choir of the USSR is considered to be 1936. Choir leadership was entrusted to two outstanding musicians – Alexander Sveshnikov (1890-1980) and Nikolai Danilin (1878-1945). On February 26 1937 in Moscow, in the House of Unions, the first concert of the State Choir of the USSR was held with exceptional success, according to witnesses.

It is said that Sveshnikov had only one wish – to make his choir unique. And he succeeded. According to the famous Russian choral conductor, Claudiy Ptitza, “if other choirs were seen as old wine in new bottles, the State

Choir was like a whole new variety of wine, with a very complex bouquet”. The State Choir was the first performer of many works by Georgy Sviridov and Dmitri Shostakovich. Vissarion Shabalin and Rodion Shchedrin devoted many works to this choir and to Sveshnikov personally.

After the death of Alexander Sveshnikov, there were wonderful choral conductors at the head of the legendary Russian choir: Igor Agafonnikov, Vladimir Minin, Eugene Tytyanko, Igor Raevskii and Boris Tevlin. Since August 2012, the choir has been led by Tevlin’s student Evgeny Volkov, who has tried to continue in Tevlin’s style, keeping alive the choir’s traditions.

Website of the choir: www.goschorus.ru

Yurlov Russian State Academic Choir



Capella Choir concert under the baton of Alexander Yurlov

When speaking of professional choral singing of the Soviet period, we must not forget the Republican State Academic Russian Choir, at one time considered a direct competitor of the State Choir, despite the fact that it was subordinate to republican authorities, and not to the Union.

The history of this group has its roots at the turn of the 19th and 20th centuries – in a small choral ensemble formed by Ivan Yukhov (1871-1943). He successfully overcame the social cataclysms of the beginning of the century and, during the Soviet era, he held a prominent position in the cultural life of the country. A momentous event in the life of the collective was the appointment of Alexander Yurlov (1927-1973) in 1958 to the leading position. A graduate of the Moscow Choral College, a friend and apprentice of Sveshnikov, Yurlov quickly took the “sacred cow” by the horns, called it the Republican Choir Capella, and raised its level in a matter of months. Under the leadership of Yurlov the choir became one of the country’s leading choral collectives, successfully competing with the State Choir and the Leningrad State Academic Choir named by M.I. Glinka. The choir toured the Soviet Union frequently and amateur groups took part in its

concerts – the union of professional and amateur choral singing was a bold innovation of Yurlov. Another outstanding service to the domestic art of the musician was the return of Russian spiritual music of the sixteenth to the

eighteenth centuries from the Capella to the concert stage. In the years of atheistic propaganda, this undertaking was a real civic achievement by Yurlov.

A special section regarding the creative activity of the Capella is connected with the name of the great Russian composer, Georgy Sviridov. Yurlov became the first interpreter of many Sviridov works: the vocal-symphonic poem ‘In memory of Sergei Yesenin’, *Oratorio Pathétique* and *Kursk Songs*, among others.

After the death of Yurlov, the Capella was led by his pupils and followers – Jury Ukhov (1937-2007) and Stanislav Gusev (1937-2012). Since 2004, the head of the Capella has been the well-known Russian choral and symphonic conductor Gennady Dmitryak (b. 1947), a student of Alexander Yurlov. The choir has a website: www.choir-capella.ru

Chamber Choirs

In 1970s, something new appeared in Soviet choral art – chamber choirs. The start of the mass enthusiasm for chamber choirs was inspired by the American Chamber Choir’s 1962 visit to the Soviet Union, under the direction of Robert Shaw. The subsequent ‘boom’ of chamber choir performances almost ruined the very notion of the “great Russian choir”. In addition, the creation of large groups soon became economically inefficient. Across Russia choirs began to shrink to chamber ensembles of about thirty participants.

The first professional chamber choir in the Soviet Union to achieve official recognition was the Moscow State Chamber Choir (www.choir.ru), created in 1972 by Vladimir Minin (b. 1929). To this day, it remains one of the most famous Russian choirs of ‘chamber format’ – both at home and abroad.

In 1980 the State Chamber Choir of the Ministry of Culture of the USSR was founded, under the direction of Valery Polyansky (b. 1949), and in the 1981st – Chamber Choir of the Novosibirsk



Capella of Russia, named after Yurlov. Conductor: Gennady Dmitryak

Regional Philharmonic, conducted by Boris Pevzner (b. 1940). Valery Polyansky's Chamber Choir eventually evolved into the State Symphony Capella of Russia (www.gaskros.ru), and in 1991, Boris Pevzner headed the Moscow Choral Theatre (www.bpct.ru).

Significant contributions to the history of the chamber area were made by the Chamber Choir of the Moscow Conservatory, created by an outstanding conductor and pedagogue, Boris Tevlin (1931-2012). The main focus of this collective creative activity became the performance of contemporary music.

Amateur Choirs

Choral art takes the leading place in amateur activities. This is an axiom that does not require proof. In 1936, Moscow hosted the much-publicized First All-Union Choral Competition, which drew public attention to choral singing as one of the most democratic forms of art. Some of the groups taking part in the competition were amateurs.

When a number of amateur choirs began to appear spontaneously across the country, the idea of the All-Russian Coordination Resource Center of choral performance was formed, and in 1958, it was decided to establish the All-Russian Choral Society. The first chairman of the All-Russian Choral Society (ARCS) was Alexander Sveshnikov – by that time Hero of Socialist Labor, National Artist of the USSR and Laureate of the State Prize of the USSR and the RSFSR... The main task of the society was to promote the development of vocal and choral amateur activity in every way, to improve the singing culture of the people. ARCS coped with this perfectly. Similar music and choral societies were soon established in other Soviet republics.



Alexander Sveshnikov

According to the 'Regulations on the amateur choral and musical groups', approved by the Ministry of Culture of the USSR, amateur choirs received considerable financial support for their development. In particular, the team awarded the national title had a right to employ staff, including an artistic director, a choirmaster, an accompanist and even a choreographer. Thus, the status of the amateur choir was formalized at state level. This has contributed to the formation of amateur choirs in various professional communities and social spheres. At that time, among the Russian choirs, amateur groups began to appear, seen for example in the Male Choir of Moscow taxi drivers 'Green Light', which even had its own icon-logo, or the choir of employees of Irkutsk airport, where the pilots and flight attendants sang together...

A huge role in the development of amateur choral movement was that these groups gave frequent performances and festivals of amateur singing, at many levels: district, city, regional, zonal, national and all-Union.

The number of amateur choirs increased in *tempo allegro assai*, and soon grew so much that there was a serious shortage of personnel. In order to change the situation as soon as possible, at the initiative of the All-Russian Choral Society, new musical and pedagogical faculties and departments were opened, express courses by choral conductors were introduced in music schools, and even the structure of distance education by correspondence at the People's University of the Arts was developed. In the 1960s, higher education institutions also emerged in the USSR, which had no parallel in the world – institutions of culture. They provided training for managers of amateur groups, including choirs.



Moscow Sretensky Monastery Choir

Amateur choirs in educational institutions are a separate and independent branch of choral art. Now let us mention briefly some of the student choirs, which played significant roles in the development of the choral tradition.

The oldest amateur university choir is considered to be the Academic Choir of the Moscow State University named after M. Lomonosov (www.choir.msu.ru), created in the early 1870s. This wonderful group is considered today to be an amateur choir of

professional level and it is directed by a talented musician; Mirza Askerov. Other Russian student choirs also have high levels of performance and a rich history: the Moscow State Technical University Gaudeamus Chamber Choir named by N.E. Bauman (www.gaudeamus.bmstu.ru) under the leadership of Vladimir Zhivov; Male Choir of the National Research Nuclear University (www.choirmephi.ru), which is now headed by Nadezhda Malyavina; and the Academic Great Chorus of the Russian State Humanitarian University (www.hor.tarakanov.net), where Boris Tarakanov is the artistic director.

At the Turn of the Century...

The creative life of Russian choirs in the 1990s became both a return to the past and experimental projection into the future. On the one hand, the choirs turned to the 'roots' of the national singing culture – to Russian church music. On the other hand, they began to actively explore the variety of styles of contemporary choral music. This 'diversity' of aesthetic approaches, traditions and genres of choral performance demanded a conceptual approach to the formation of the creative profile of the choir from the head of each group, making certain that one philosophy and a unique microcosm spiritually unites all the performers. This was such a strengthening function in the creative life of the groups that they are now able to perform unique projects at leading concert halls, performing with leading orchestras and opera stars from

around the world at the annual Easter service in different countries of the world and in choral camps also around the world.

Since the 1990s, church choirs have appeared everywhere in Russia. With the blessing of the clergy of the Russian Orthodox Church, many of them implement missionary work not only within the walls of places of worship, but also beyond. Mass, vespers, prayer services, weddings, funerals and akathists, of course, remain, but performances on concert stages with programs that include Russian folk songs, choral classics, and single authors' musical projects can be added to this. The following groups became such universal church choirs: the Moscow Synodal Choir, precentor Alex Puzakov (www.mossinodhor.ru); Sretensky Monastery Male Choir, precentor Nikon Zhila (www.bestchoir.ru); Festive Male Choir of St. Daniel Monastery, precentor George Safonov (www.danilovchoir.ru); Choir of the Temple of Christ the Savior, precentor Ilya Tolkachov (www.xxc.ru/ru/choir) and many others.

One should not be surprised by the professional skills of these groups, as many graduates of the conducting and choral departments of conservatories and other top music schools Russia are now working in church choirs. The Russian Orthodox Church to this day remains the largest employer of professional choral singers and conductors.

Edited by Anna Shirley, UK ●

Boris Igorevich Tarakanov (b. 2.02.1968) is a choral conductor, writer, member of the Russian Union of Journalists and a professor. Before 2012 he was a leading expert at the Central Bank of the Russian Federation. Since 2004 he has been the art director and chief conductor of the Academic Great Chorus of the Russian State Humanitarian University (RSUH). He is the creator of the largest free online archive of sheet music. Since 2009, he has been the President of the united choral movement Chorus Inside. He is also the author of science fiction novels *The Ring of Time* and *Wheel in the Deserted Park*, written in collaboration with Anton Fedorov. Email: boris@tarakanov.net



Anton Vyacheslavovich Fedorov (b. 8.11.1974) is a composer, writer and Laureate of international competitions. He is the chief choirmaster of the Academic Great Chorus of the Russian State Humanitarian University. In 2004, in collaboration with Boris Tarakanov, he wrote a musical fantasy novel *Wheel in the Deserted Park*. Email: hcab@ya.ru



Anatoly Kiselev
composer

In the summer of 1955, more than five hundred boys from cities across the Soviet Union came to audition for the State Choral College in Moscow. The college was led by prominent Russian choir conductor, and rector of the Moscow Conservatory, Alexander Sveshnikov (1890 – 1980), and this was the main reason for the high levels of competition. I was lucky enough to be among the twelve accepted at that time, after strict examination, into the famous powerhouse of choral art in Russia.

The first professional choirs in Russia – Sovereign's and the Patriarchal singing clerks – consisted entirely of men, and then later were replenished with boys, who needed a special education. Famous Russian choirs which followed – the Synodal choir in Moscow and the Court Capella in St. Petersburg – also united performing (divine service and concert) and educational activities. This educational system for singers and chanters in Russia, developed over the course of centuries, ended in 1917 following the simultaneous disbandment of the Synodal choir and the dissolution of the Synodal school (1918).

During the difficult wartime year of 1944, Alexander Sveshnikov founded the Moscow State Choir College (MSCC), which today is named after him, inviting leading professors from the Moscow conservatory to teach there along with three graduates from the Moscow Synodal school (A. Sergeev, A. Grebnev, N. Demianov). Through this he ensured the continuation of the Russian vocal-choir tradition. Sveshnikov was directly linked to the Synodal school: he was tutored by the famous chanter Nikolai Danilin, the first performer of Sergei Rachmaninoff's *All-Night Vigil*, and also held a diploma, having graduated from the school as an external student.



Teachers of Choral School. (In the centre: Alexander Sveshnikov)

Gradually the structure of the choral college became more complicated: its scope was broadened, with a primary stage for boys aged seven years or over, so that pupils could have not only secondary musical education but also a basic education. The historic process of the growth of this unique educational institution was completed with the foundation of the Choir Art Academy in 1991, by Professor Victor Popov (1934–2008) who had graduated from MSCC, which is today named after him. The Choir Art Academy combines all-boys primary and secondary stages (a period of eleven years), as well as a higher stage (for five years) of professional education. Girls could be accepted to the higher stage as well as boys.

Unlike main pre-revolutionary choirs in Russia and associated schools, the Choir Art Academy is a secular musical school. Nevertheless, its repertoire is not limited solely to secular music, but also ranges to spiritual musical classics.

The choral college, and later on also the Academy, became the true source of musical manpower in Russia. There prominent choirmasters and pedagogues studied, such as Alexander Yurlov, Vladimir



Victor Popov and Anatoly Kiselev

Minin, Viktor Popov, Andrey Kozhevnikov and Boris Kulikov, as well as composers such as Rodion Shchedrin, Alexander Flyarkovsky, Rostislav Boyko, Vladislav Agafonnikov, Valery Kikta and Eduard Artemyev. At the Choir Art Academy, over time a very strong vocal school developed,

giving the world many prominent singers, who have graced the stages of many countries. They include Dmitry Korchak, Vasily Ladyuk, Nikolai Didenko, Ekaterina Lekhan, George Vasiliev, among many others.

In addition to providing a sound education, one of the basics of full training for musicians is concert activity. During the early years of their existence, choirs from the Academy (boys', youth, men's, composite, which is made up of more than two hundred singers) presented themselves as outstanding concert groups, performing extensive solo programs and participating in performances of large-scale, vocal-symphonic compositions accompanied by leading Russian and foreign orchestras.



Mixed choir of Choir Art Academy

One of the leading achievements of the Academy's choirs is their frequent participation in international musical festivals: Bregenz Festspiele (Austria, 1995, 1996), Festival de Colmar (France, regularly, since 1998), Rheingau Musikfestival (Germany, annually since 1994), and, of course, in Moscow (Moscow Autumn, Moscow Easter Festival, Cherry-tree Forest, Mocertiana and others). Choirs from the Academy took part in a number of world premieres: the oratory *The Life and Death of Jesus Christ our God* by Edison Denisov in Alte Oper, Frankfurt (1994, conductor A. Katz), the chants *Long life to Saint Daniel*, *Moscow Prince* by Krzysztof Penderecki (Moscow, 1997); many times performed in Russia and abroad; Sergei Rachmaninoff's *All-Night Vigil*, the Third and Eighth Symphonies by Gustav Mahler, Requiem by Giuseppe Verdi, *Chichester Psalms* by Leonard Bernstein, the *Symphony of Psalms* by Igor Stravinsky and other compositions. I am proud that during Viktor Popov's life my compositions Liturgy and Vespers were among the premieres of the Academy choir, along with a number of choral concerts.

Since the beginning of the twenty-first century, the Academy has successfully launched a number of unique creative projects: the International Festival of Children's Choirs 'Children of the Planet are Friends', the Russian Festival of Boys' Choirs, the festival 'Young Voices of Russia', the Moscow Competition of Choir Conductors and other significant cultural events.

Anatoly Ivanovich Kiselev (born 18.02.1948) is a Russian composer, arranger, member of the board of the Union of Moscow Composers, and Honored Worker for the Arts of Russia. Between 1975 and 1988 he was the Artistic Director of the Dobry Molodtsy vocal instrumental band. He has written symphonic, chamber, instrumental, vocal and choral music, music for theatre and film and sacred choral compositions. In 2006 he received the Russian 'National Treasure' Award. He was Winner of Eurovision with a nomination for the Golden Antenna (children's TV music). Email: kisselei@mail.ru



Edited by Laura Clarke, UK ●

• The Russian Choir Society and massed children's singing education in the Russian Federation in the second half of the twentieth century



The badge of the all-Russian choral society

The second half of the twentieth century in the Russian Federation was marked by a number of significant achievements in children's choral performance. Thanks to the activity of the All-Russian Choral Society (1957–1987), great success was achieved in the areas of both the science and the practical application of stored theoretical knowledge.

First of all, in the sphere of professional education, the network of music education colleges and faculties preparing singing teachers and leaders of children's choirs was enlarged, and evening and correspondence departments were opened at universities specializing in cultural studies. By the middle of the 1980s, the percentage of specialist teachers in schools across Russia had more than doubled. For example, in Magnitogorsk in that period, there were 134 children's choirs in 57 municipal schools, and at the 1986 May song festival the massed choir which performed consisted of no less than ten thousand schoolchildren. The ARCS applied these methods in all regional centers – Vladivostok, Novosibirsk, Petrozavodsk, Sverdlovsk, Suzdal and other cities.

To popularize the new scientific knowledge and up-to-date methods of children's education, the ARCS arranged developmental programs through the instructional sections of their branches, which supervised, amongst other things, children's choirs. In the Moscow regional branch, a discussion club, Tuning Fork, was created for choirmasters, composers and singing teachers, led by the famous composer and choirmaster Georgy Struve. Tuning Fork subsequently became a national initiative. To

Elena Shchapova



Chorus Studio Pioneriya; conductor Georgy Struve



Big Children's Choir of TV and radio of USSR

develop extra-curricular choral activity, the ARCS ensured the scientific and instructional support of children's choral associations at public and music schools, extra-curricular institutions, clubs and houses of culture. The experience of the Children's Choral Studios was considered the most promising and appropriate from the point of view of the educational process. The Children's Choral Studio 'Pioneriya' was founded by Georgy Struve in 1953 based on a school choir. It became a creative laboratory and a model for similar associations all over the country.

Several years after the foundation of the ARCS, its subsidiaries had already established 38 Children's Choral studios and approximately 200 schools of choral music, which became regional and local centers for the practical application of new instructional methods for developing children's voices. The studios' pedagogues supported secondary rural and urban schools, held open lessons and master classes and organized concerts. The creative life of a Children's Choral Studio was distinguished by a wide experience of participating in concerts, tours and summer choir camps.

The strong scientific and instructional framework has provided many successful Children's Choral studios with enduring activities which have helped to overcome the difficult times of the country's transition to a new economic path and have kept them up to speed. Some of the studios formed in those years continue to this day to offer educational and musical activities. Dozens of choral studios throughout Russia were subsequently converted into music and art schools.

The high quality of children's choral performance also spurred the work of leading Russian composers. The range and complexity of children's choral repertoire was significantly expanded, from choral cycles and songs for films and cartoons to oratorios, cantatas, operas and children's musical fairy tales. Festivals of children's choral music, all-Union and all-Russian competitions of children's choirs, shows, and competitions of school choirs were held, and major festivals of children's songs were organized in Kazan, Perm, Vladivostok and Moscow.

In the late 1970s, the USSR had more than 600 choral schools and studios. The 1980s could be called the rise of children's

singing education, as its popularity grew significantly in that period. In the 64,168 schools in the Russian Federation there were about 18,000 primary organizations of the ARCS, and a large number of children's choirs achieved the highest level of mastery. Among the most famous were the Children's Choir of the Institute of Art Education of the Academy of Pedagogical Sciences of the USSR (led by Vladislav Sokolov), the Children's Choir of Television and Radio of Leningrad (Director – Yuri Slavnitsky), the Extended Children's Choir of TV and Radio of the USSR (directed by Victor Popov), the Magnitogorsk Skylark Boys' Choir (Director – Marina Nikitina), and the Song and Dance Ensemble, headed by Vladimir Loktev of the Moscow City Palace of Young Pioneers and Schoolchildren on Lenin Hills. Due to a marked increase in the quality of education, Russian children's choral art was highly rated at the Ninth International Conference of ISME (International Society for Music Education) in 1970.

Children's choral performance in the USSR could not have reached such impressive standards without a fundamental study of the culture of children's voices by physiologists, phoniatriests and educators, and the promotion and integration of these achievements into educational programs. It can be seen from the results that the scientific achievements of the time retain their relevance and value to this day.

Shchapova Elena Vladimirovna (born 1971)

is a choral conductor and social activist, and holds a PhD in art science. She is Vice-Rector for Concert Work and Public Relations at the V.S. Popov Academy of Choral Art. She is the author of publications on the history and theory of choral art, and the book "All-Russian Choral Society: Looking into the Past" (2013). Email: elenas5@yandex.ru



Edited by Karen Bradberry, Australia ●

Choral Education for Children in Russia Today



A choir of children in the Grand Kremlin Palace

Despite the fact that in the 1990s, in Russia, the number of school and student choirs decreased, levels of many other groups continued to grow. Evidence of this are the reviews written by Russian and foreign experts and the results of the European international choral festivals themselves, in which children and youth choirs from Russia began to take an active part.

Today programs for children's choir performance development are implemented by schools of further education. Many of them had inherited and then spent years and years rebuilding the wonderful traditions of their predecessors, such as the choir studios, which had spent time under the care of the Russian choir society. Throughout that time they continued with the studios' principles of education, using different types of out-of-school activities, helping students to form friendships and enhance their social skills through summer choir camps and during tours, and increasing the number of concerts and educational activities carried out by children. Today this is particularly relevant given that, in Russia, social and political leaders seem to be praising the advantages that vocal choir traditions have for the ethical and social values of Russian culture and are ready to support mass choir education.

Let us, for example, look at one of the events of Russia's social calendar. In the autumn of 2012 through the initiative of the Mariinsky Theatre's art director, conductor Valery Gergiev and Russia's Deputy Prime Minister Olga Golodets, the decision to revive Russia's choir societies was taken. One of the main tasks of the social organization was to make singing lessons obligatory in all public schools

Tatyana Zhdanova
conductor and teacher

throughout the Russian Federation. The next step was for the Ministry of Culture to develop music education programs for kindergartens and schools; this was discussed on June 17th of this year at a hearing of the Public Chamber of the Russian Federation. A number of social and public institutions in Russia fully support the plans to revive Russia's choral societies, including the Russian Orthodox church, the Public Chamber of Russia, the Union of Soviet Composers, among others.

Fortunately, work to revive public choir education does not need to be started from scratch. Wonderful methods, excellent choirs and pedagogues have been preserved. All these help to ensure the success of many cultural and educational initiatives working with children, which were started by Russian choirmasters, as late as the second half of the twentieth century. Since the beginning of 1990, through an initiative of the Moscow Department of Education, performances by children's choirs have taken place at the festival Young Talents of Moscow. Annually, more than 6000 schoolchildren from Moscow participate in the performances. The Radost Children's Choir School (now the Center of Creative Development and Musical-Aesthetic Education for Children and Young People), which was founded in 1980 and since then has upheld the practice of mass vocal-choir education, became the supervisor and coordinator of mass vocal choir work in Moscow. Through the initiative of Radost Moscow's Department of Education founded a number of children's choir initiatives.

In 1990 Moscow International Children's and Youth Choir Festival 'Moscow Sounds' was begun. The festival up to now has been Russia's biggest international and non-commercial youth choir forum. Every two years, in spring, more than 10 thousand lovers of choir music from different countries and cities of the world gather at the festival. Among its participants are choirs from Austria, Armenia, Belorussia, Bulgaria, Germany, Hong Kong, Georgia, Italy, China, Latvia, Lithuania, Moldova, Poland,

the USA, Thailand, Ukraine, France, Estonia, Japan and other countries. For choirs arriving at the festival the organization committee arranges exclusive excursion programs, to help them get acquainted with the history, culture and art of Russia's capital, as well as its monuments, architecture, points of interest and suburbs, which all lend the festival a special status in the field of intercultural communication. Information about the Moscow Sounds festival can be found on the websites www.radost-moscow.ru and www.choirsofmoscow.ru.

Since January 2000, for school choirs in Moscow, a children's and youth choir festival-competition for the best performance of the spiritual 'Christmas Song' has been held (as part of the International Festival of Orthodox Music in Russia). Usually more than 100 choirs (with more than 5000 singers) participate in the festival, in addition to a choir composed entirely of schoolchildren from Moscow; a truly unique choir, which brings together more than 3000 pupils from Moscow's schools, which, during public singing festivals, perform compositions of the shared repertoire.

In the autumn of 2010 the school Radost decided to hold one more musical show – an open competition for children's and young people's creative work, entitled 'Musical Moscow Land'. This was an important step in fostering partnerships between children's choirs from different departments – the Department of Education, the Department of Culture, local municipalities and other bodies.

Some of the most important events included in children's choir festivals are the meetings between their participants and some of Russia's most famous composers of children's music, such as Yevgeny Krylatov, Gregory Gladkov, Valery Kalistratov, Anatoly Kiselev and many others.

In the autumn of 2012 Moscow's Department of Education decided in favour of a complex educational program for youth called 'Moscow Children Sing', which combined the most



Festival 'Moscow Sounds'



Program 'Moscow Children Sing'

important features of children's choir art development, including the abovementioned creative shows. More than 60 concerts and competitive events were carried out by the program during the 2012-2013 school year; it not only confirmed the great social value of and the need for this aspect of children's creative work, but received high praise in the professional environment too, visibly influencing the overall cultural life of both the city of Moscow and Russia as a whole.

In such a way, today we have reason to hope that the government and social institutions of Russia will try to create conditions which generate support for youth choirs and the development of cooperation throughout the network, including on an international level. Our colleagues, the choirmasters themselves, the ones who work with children's choirs, put in a lot of effort to make these wonderful projects part of Russia's reality.

Zhdanova Tatiana Aramovna (born 23.04.1940) – choral conductor, social activist, director of Moscow's International Children's and Youth Choir Festival 'Moscow Sounds' and other Russian musical festivals, is one of Russia's most respected artists. In 1980 she founded the Radost Children's Choir Studio (today the Radost Center of Creative Development and Musical-Aesthetic Education) which is currently Moscow's biggest institution of further education and holds programs of mass music and aesthetic education. Email: radost@radost-moscow.ru



Edited by Natalie Campbell, UK ●

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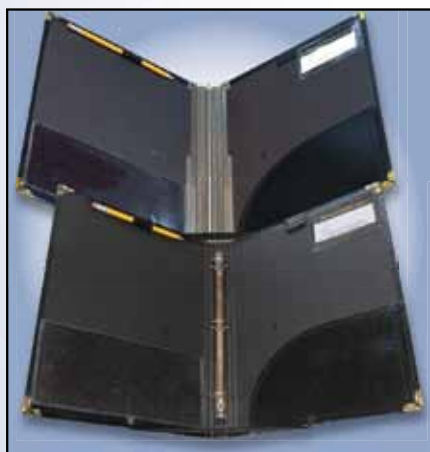
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Catalunyan National Youth Choir at the Mediterranean Voices Conference (July 2013)

I nternational F ederation for C horal M usic

Mediterranean Voices Conference
Fifth IFCM Multicultural & Ethnic Choral Conference, Girona, 2013
Theodora Pavlovitch

The Foundation World Youth Choir
News August 2013
Vladimir Opačić

Welcome to Seoul...
Young-Rai Cho

María Zugazabeitia Fernández: ICB's New Language Coordinator for Spanish
Jutta Tagger

Mediterranean Voices Conference

Fifth IFCM Multicultural & Ethnic Choral Conference, Girona, 2013



Fayha Choir singers (Lebanon) among the participants at the Conference
Fethi Zhgonda (Tunisia) - lecturer



Mare Nostrum (our sea) – this is what the Mediterranean Sea has been called for centuries. This Roman term has always expressed people's fondness for the beautiful, colourful, unusual area full of contrasts. "For three quarters of the globe, the Mediterranean Sea is similarly the uniting element and the centre of World History." (Georg Wilhelm Friedrich Hegel, *The Philosophy of History*, p. 87, Dover Publications Inc., 1956.) The unique position surrounding three continents: Europe, Africa and Asia (Middle East), the mild climate and luxuriant land around it, have made the Mediterranean Sea a cradle of different civilizations, a meeting point of rich cultures and an important route for trade and cultural exchange between the peoples of the region. The cultural and musical traditions of this geographical area are crucial to understanding the origins and development of many cultural phenomena and it was no wonder that this very specific region was chosen as the venue for the fifth IFCM Multicultural & Ethnic Conference. Once its original musical and scientific concept was established, the event received excellent financial support from the European Union Culture Programme and also from the Department of Culture of the Government of Catalonia (Generalitat de Catalunya) thanks to the efforts of the European Choral Association – Europa Cantat (a founding member of IFCM), from Moviment Coral Català (the 'umbrella' choral organization of Catalonia, a host of the Conference) and the Mediterranean Office for Choral Singing.

Theodora Pavlovitch
IFCM Vice President,
choral conductor
& teacher

The Conference programme was planned to embrace as many musical cultures as possible. With 22 countries from three continents, three major religious groups (Christians, Muslims and Jews) and their branches, and with the huge economic and political differences and immense cultural diversity in the region, it was quite a challenge to establish the structure of this unique event. The result however was quite amazing: in the four days of the event, the participants and official guests were able to attend nine concerts, seven plenary sessions, three sessions under the title 'Discovering Mediterranean repertoire,' and three Documentary screening sessions (prepared by Dolf Rabus, Director of Musica Sacra International Festival and member of the MVC Artistic Committee).

The concert programme of the event presented the diversity of singing practices and traditions in this unusual region. At the beginning there was a magic sound 'painting', *The Voice of the Bells*, by the composer Llorenç Barber – splendid and miraculous music performed by all the church bells in Girona. It brought a sparkling sense of festivity and joy to the participants in the event, citizens and tourists alike. Under the title 'Balcony to the Sea', the first evening concert started with wonderful performances from two choirs from Girona: Cor de Cambra de la Deputació de Girona (conductor Pablo Larraz) and Claudefaula Youth Choir (conductor Quim Bonal) – a welcome gift from the host city followed by Fayha Choir (conductor Barkev Taslakian) from Lebanon – a choir that performed throughout the Conference. Uniting Muslim and Christian singers, this choir is significant not only for its specific repertoire and high quality of singing, but also for its spiritual and human concept. Coming from a country where choirs did not exist until just a few years ago, Fayha is not just a choir: it is a message to the nations, to different ethnic and religious groups – a message for peace and mutual understanding. The conductor Barkev Taslakian has managed to do something that generations of diplomats and politicians still can not achieve.

A pinnacle of the concert programme and a big surprise was Cor Jove Nacional de Catalunya – the brand new National Youth Choir of Catalonia established just few weeks ago. Its 'parents' Moviment Coral Català and De Corals Joves de Catalunya (the Catalan Youth Choral Federation) announced: "The Cor Jove Nacional de Catalunya has a dual aim: to offer young choir singers and singing students the chance to work on a pedagogic project in a high level choral music environment and with the best conductors in Europe. The second objective is to give our country a new and useful tool that will help to improve the situation and the prestige of choirs and choral singing amongst young people and adults, and also to all the choirs of Catalonia". Two world-class conductors have been selected to work with the

choir: Vytautas Miskinis (Lithuania) and Xavier Puig (Catalonia, Spain). They had prepared an exciting and high-quality music programme for the choir's first concert consisting of pieces by Vytautas Miskinis himself for the first part of the concert and a selection of traditional Catalan pieces influenced by Arabian music and arranged by different composers for the second part.

Several more choirs and groups presented their national traditions within the Mediterranean Voices Conference: the amazing Moroccan group, Els mediadors de Deu (conductor Abdelaziz Benabdeljalil), the Israelite Samaritan Choir (conductor Benyamin Tsedaka) from Israel, La Nova Euterpe Vocal Ensemble (conductor Jaume Ayats) from Catalonia and Cant d'Estil group (Valencia) from Spain, Gruppo Spontaneo Trallalero from Liguria (Italy), and Novi Sad Chamber Choir from Serbia (conductor Bogdan Djakovich).

A selection of singers provided the opportunity to approach the unique vocal traditions of Spain: Antonio Campos and Juan Antonio Suarez as 'Cano' – a duo from Andalusia, Mateu Matas 'Xuri' from Mallorca, Josep Antoni Aparicio 'Apa' and Josemi Sanchez from Valencia. An emotional concert was followed by a spontaneous singing contest at the end of this concert marathon.

The musicological part of the Mediterranean Voices Conference consisted of seven Plenary Sessions hosted by the Department of Education and Psychology with the University of Girona. The themes 'Monodic Traditions in Sacred Chant' presented by Youssef Tannous (Lebanon), Juan Carlos Asensio (Spain) and Fethi Zhgonda (Tunisia) and 'Multipart Singing in Sacred and Secular Tradition' by Ignazio Macchiarella (Italy) were followed by 'Singing in the Islands' (Ignazio Macchiarella, Jaume Escandell, Francesc Vicens and Jordi Alsina), 'Singing for Saying, Improvised Chant' (Josemi Sanchez and Jaume Ayats), 'Ressons de l'al-Andalus' (Xavier Puig and Fethi Zhgonda), 'Singing for Praying' (Abdelaziz Benabdeljalil and Bogdan Djakovic) and Iberian voices (Jaume Ayats). All the subjects were well prepared and confirmed a high academic level.

'Discovering Mediterranean Repertoire' sessions led the participants through different styles of music – from pieces by the Catalan masters Carles Gumi and Lluís Guzmán (presented by Xavier Bouliès and Montserrat Cadevall - President of Federació Catalana d'Entitats Corals) to the new arrangements of old unknown Catalan folk songs (president Xell Montserrat) by composers from different Mediterranean countries: Carlo Pavese (Italy), Edward Torikian (Lebanon) and Thomas Louziotis (Greece) – an original idea of Secretariat de Corals Infants de Catalunya. In the final session the composers also presented some of their newest pieces and the Fayha Choir performed live music by Edward Torikian and Barkev Taslakian – conductor of the choir.

The conference acted as a window on a variety of traditions and modern trends, as well as on the specific influences and reflections in the vocal cultures of the countries surrounding the Mediterranean Sea. Muchas gracias, Catalunya, Moviment Coral Català, President Marti Ferrer i Bosch and your team, for the warm hospitality, excellent management and fantastic spirit of the event. We hope this will not be the last Voices Conference in this spectacular area. So, see you soon, people of Mare Nostrum...

Edited by Angelica Falcinelli, USA ●

Theodora Pavlovitch is a Professor in Choral Conducting at the Bulgarian National Academy of Music and at Sofia University. She conducts the Vassil Arnaoudov Sofia Chamber Choir (winner of 22 first and special awards at international competitions) and is a permanent conductor of Classic FM Radio Choir. She was awarded a 'Golden Lyre', the highest national prize for music in Bulgaria and she conducted the winter session 2007/2008 of the World Youth Choir. She is a regular member of the jury panels at a number of international choral competitions and a lecturer at various music events in Europe, the USA, Japan, Hong Kong, Taiwan, South Korea and Israel. In 2005, she led a master class in conducting at the seventh World Symposium on Choral Music in Kyoto, Japan. She has been Vice President of the International Federation for Choral Music since 2008 and was elected as a Chair of the WYC Artistic Committee in 2011. Email: theodora@techno-link.com



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The Foundation World Youth Choir elects new President

The Foundation World Youth Choir is happy to announce that Håkan Wickström, representing the IFCM and Treasurer of this worldwide organization, was elected as the new President of the Foundation World Youth Choir. He succeeds Blasko Smilevski, the Secretary General of Jeunesses Musicales International, as President. The Board members thanked Mr. Smilevski for his constructive work on the consolidation of the Foundation during its first two years.



Håkan Wickström, IFCM Treasurer and new President of the Foundation World Youth Choir

The Foundation World Youth Choir Board and Artistic Committee met in Grožnjan, Croatia on June 29th 2013, on the eve of Croatia's accession to the European Union. The newly elected president will be supported by the other Board members who were partly elected to new positions: Rob van Waaijen, Netherlands (Board member and treasurer of JMI) - new Vice-President; Daphne Wassink, Netherlands (Board member of ECA-EC) - confirmed as Secretary; Treasurer, Sonja Greiner, Germany (Secretary General of ECA-EC); Blasko Smilevski, Macedonia (Secretary General of JMI) and Aarne Saluveer, Estonia (Board member of IFCM). The Board will also have the support of the Artistic Committee, with Theodora Pavlovitch, Bulgaria (IFCM) as Chair, Tonci Bilic, Croatia (JMI) and Carlo Pavese, Italy (ECA-EC).

The new Board and the Artistic Committee will work on further developing the Foundation's strategy, increasing resources, improving recruitment procedures and relations with our partners and developing a steady visibility and marketing campaign of all activities.

World Youth Choir session 2014 announced

The meeting was held in Croatia due to the preparations for the 2014 summer session in Croatia organized by Jeunesses Musicales Croatia and the World Youth Choir Foundation, in cooperation with several partner organizations in South East Europe and in the frame of the twenty-fifth anniversary celebration of the World Youth Choir. The session will be followed by a tour, with concerts in Croatia and in other countries in the region (further details will be confirmed at the end of 2013).

- **Dates:** Minimum 3 weeks in July 2014 (to be confirmed at the end of 2013).
- **Repertoire and conductors:** two different parts, classical choral repertoire with a conductor from another region of Europe or the World, and Ethnically inspired music of western Balkans (academic and folklore) with a Croatian conductor (names and details to be confirmed at the end of 2013).
- **Auditions for 2014:** Continuous updates on recruitment process as well as the call for auditions 2014 will be announced in autumn 2013 to our recruitment partners directly and at www.worldyouthchoir.org/Audition2014/GeneralInfo.aspx.

Edited by Anna Shirley, UK ●



Vladimir Opačić
Project Manager
World Youth Choir
Foundation

World Youth Choir is Calling...

... Young Singers to Join the 25th Session in Croatia in July 2014

As one of the most original choral projects existing nowadays the World Youth Choir is heading to its 25th Anniversary summer session which will be held in July 2014 in Croatia under the motto **"Singing the World"**. The session will be followed by a concert tour in Croatia and in South-East European countries. World's "classical" choral repertoire and "ethno" inspired choral music from South East Europe will be performed.

AUDITIONS FOR THE SESSION 2014 ARE OPEN FROM SEPTEMBER TO DECEMBER 2013

The World Youth Choir is looking for young, talented, experienced singers from all over the world, aged 17 to 26, interested in improving choral singing skills in a multicultural - multinational ensemble who, through its music and presence in the South East Europe, will send its message of peace, brotherhood, and vitality of life itself, a message for which the UNESCO has named the World Youth Choir "Artist for peace" in 1996, recognizing its success as a platform for intercultural dialogue through music.

If you are or you know somebody who:

- is a passionate and experienced high level choral singer or soloist.
- is aged between 17 and 26 on July 1st, 2014 (obligatory).
- has basic or professional music education.
- is willing to improve singing and social skills.
- wants to meet new friends all over the world.
- wants to be part of a diversity of world cultures.
- is eager to learn in a multicultural environment.
- is ready to spend one month with great people.

Then you or your friend fit the perfect World Youth Choir singers' profile.

JOIN THE WORLD YOUTH CHOIR 2014 - SING THE WORLD!

Please visit www.worldyouthchoir.org/Audition2014/GeneralInfo.aspx

All eligible should apply for national selection organized from September to December 2013 in their home country. The list of national recruiters - their contact info is available on our website. Those selected (national level) have to pass an international audition in spring 2014. Candidates' physical presence is not required in the final international selection.

The submissions deadline for the international selection is not later than DECEMBER 31st, 2013.

Note: If you come from a country where national recruitment partners are not active, not existing and no auditions are organized, you can apply directly to the World Youth Choir management in the international selection. Contact us at info@worldyouthchoir.org

Important: No participation fee is required for the session. Selected singers have to cover their travel expenses to Croatia and back.

For more info: www.worldyouthchoir.org ●

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Brought to you by



World Youth Choir is calling for NEW recruitment partners - WE NEED YOUR INVOLVEMENT

If you are a conductor, a music teacher, a vocal coach, a former World Youth Choir member or a member of a national music, choral, instrumental or conductors association, you, individually or through your school, university, association, can contribute. Become one of the World Youth Choir recruiters. We need you, especially in the countries where there is only a few or no national audition at all. It's very simple and doesn't require a budget.

You will help the World Youth Choir find the best young singers in your country. This project represents a great opportunity for them; help them grab it by auditioning; help your country be represented in this unique world choral project. Contact us at info@worldyouthchoir.org



Welcome to Seoul...

10th World Symposium on Choral Music, 6-13 August 2014



Bibap, one of the nonverbal performances in the City Hall area...

If you are hungry, then visit the trendy streets of downtown Seoul, where a wide range of restaurants, from small and charming to premium places boasting famous chefs, serve the best of dishes to indulge Seoulites' taste and style. No matter which restaurant you pick or what you choose from the menu, you will surely enjoy the adventure. Time, then, to start exploring Seoul. If you enjoy art and culture, take in one of Seoul's many museums. A total of 137 small or large-scale museums are repositories for the 600-year history of Seoul and its present-day life, while 67 small or large-scale art galleries showcase the arts of Seoul. If you are looking for souvenirs and gifts at a reasonable price, then a duty free shop or a department store are excellent places to shop for luxurious designer items while a traditional market or the small stores that line the downtown streets are your best bet for unique, traditional items.

Young-Rai Cho

The palaces of Seoul offer the chance to retreat to serenity and calm. Visitors will encounter the quiet stillness of the palace and an architectural beauty recognized by UNESCO as well. The Hangang River is the best place in Seoul to watch the sunset. Take a cruise or visit an observatory on a bridge to watch the sunset over the river against the Seoul skyline. For dinner, a restaurant with a night view of Seoul is a must. Seoul offers over 7000 Italian restaurants. A glass of wine to accompany some rich cuisine and delightful service is sure to harmonize perfectly with the sunset.

After the sun sets, the night life of Seoul begins. Visit one of the clubs where such celebrities as Paris Hilton, Beyoncé Knowles or David Beckham have gone. Or why not enjoy a midnight snack at a 24-hour restaurant? Your cozy, comfortable lodgings will greet you when you come back from a night in town. The wide range of lodging available includes 21 five-star hotels, where rest is assured for your next exciting day in Seoul.

Explore Seoul through Keywords

B-boy: Korean b-boys (break-dancers) have mastered this dance craze. You can watch a powerful performance in Seoul.

Capital of South Korea: With a population of over 10 million, Seoul is the center of Korean politics, economy and culture.

Design Capital: Seoul was designated as “World Design Capital 2010” and a “UNESCO City of Design” in perpetuity for ongoing efforts to both preserve and enhance the local infrastructure in a fashion pleasing to citizens and visitors alike.

Eco City: Empowered by the restoration of the Cheonggyecheon Stream and the development of World Cup Park, Seoul has developed into a world-class eco city.

Food: Kimchi, Bulgogi, Bibimbap, and Galbi represent an integral part of the Korean national identity. Visitors can easily learn to make common Korean dishes in Seoul, which are not only good but healthy.

Gourmet: There are many foodies in Seoul, a city that is proud of its variety of good food. Accordingly, a wide range of tempting restaurants cater to their appetites. Why not put on your gourmet hat and explore Seoul-style, Korean dishes?

Hangang River: The Hangang River's wide clean waters flow under 26 beautiful bridges. It is a representative symbol of Seoul.

IT: In Seoul, you can see and experience ‘IT Super Power Korea’ and encounter a variety of brand-new IT products.

Korean Wave: Captivating Korean cinema, TV dramas, and pop music sparked an interest in Korea that is often referred to as the “Korean Wave”. This sensation started here in Seoul and spread throughout Asia.

Language Services: A variety of interpretation services are provided for speakers of other languages. Just call 1588-5644 on any phone. Your Seoul tour will begin with ease and comfort.

Medical Tour: Many foreigners visit Seoul to experience world-class Korean medicine. In particular, plastic surgery clinics, eye clinics and dentistry are popular.

Nonverbal Performance: Various nonverbal performances from Korea have been praised at the Edinburgh International Festival. These nonverbal performance theaters are located in Seoul.

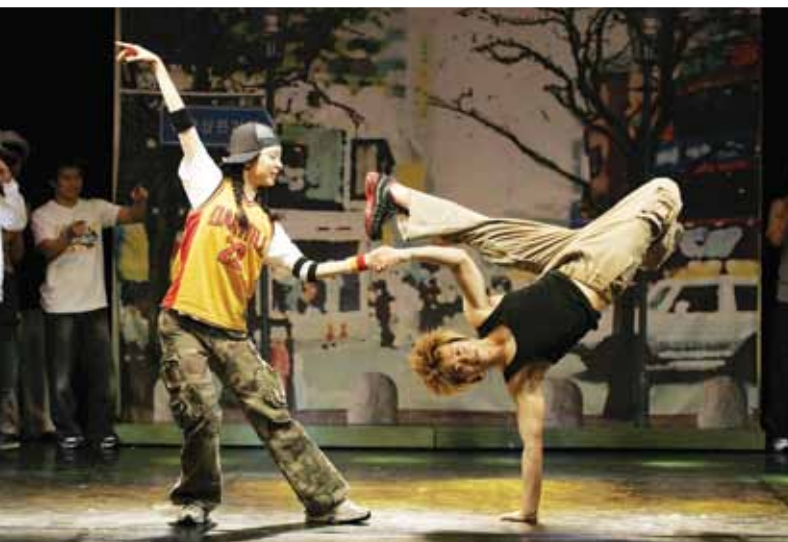
Palace The Five Royal: Palaces of the Joseon Dynasty are located in Seoul. They proudly represent and display the elegance and refined beauty of Korea's past.

Royal Cuisine: The royal cuisine of Korea is created with fresh ingredients brought from all over the nation. You will be amazed at the beautiful array of unusual and colorful dishes.

Shopping: Seoul is a shopping paradise with 24-hour shopping towns, many large flagship stores, brand name shops and traditional markets.

Traditional & Trendy: Seoul is where tradition and modernity coexist. You will feel warmth and comfort in this metropolis.

UNESCO World Heritage: Sites Valuable Korean cultural heritage: Because of their unique aesthetic beauty, Changdeokgung Palace and Jongmyo Shrine have been designated as World Cultural Heritage sites.



▲ ‘Ballerina who Loved a B-boy’ a non-verbal musical written and directed by Choi Yoon-yeop



▲ Samul nori, a traditional music originating in Korea, is performed with four percussion instruments



HyangwonJeong in Gyeongbokgung



Hangang River Park



Kyungbok Palace

Seoul's Five Major Zones

City Hall Area

The phrase 'the 600-yearold Capital' represents the pride of Seoul. It has been over 600 years since Seoul first became the capital of the Joseon Dynasty. Five historic palaces from the Joseon Dynasty including Changdeokgung Palace, a UNESCO World Heritage site, are found in this area. Near these palaces are old Hanok villages, composed of traditional housing, which will take you back to the past. The Korea House and Samcheonggak are also excellent places that must be visited to truly experience traditional Korean culture and ways of life.

Yeouido Area

With the Hangang River separating Seoul into the northern Gangbuk and southern Gangnam districts, Yeouido lies in the very center. Stretching as far out as Mapo, the area is the business center of Seoul. From the heavily concentrated finance and media companies to the National Assembly Building, Yeouido is not only a business district, but also the core of Seoul. The nearby Hongik University District, meanwhile, has an altogether different atmosphere. Street culture and clubs, studios and shops owned by young artists light up the streets of Hongik from dusk 'til dawn.

Yongsan Area

The term 'global village' is the most suitable for this area. This district is characterized by its unique cultural mixture of, not only American style, but also European and Middle Eastern influences as well. Yongsan has become the hottest place in Seoul for gourmands looking for exotic international cuisine, fashionistas with strong, unique personalities who want to express their individuality and young people who enjoy a New York-style club culture.

Gangdong Area

The Gangdong area is not your typical Seoul and therefore makes for an intriguing alternative hangout. Seoulites relax with a walk through the beautifully verdant and picturesque Seoul Forest Park or by taking in fabulous views of the Hangang River and the many lakes of the area.

Gangnam Area

The elegance of Seoul comes together in this area, thanks to a wide range of trendy items and luxurious shopping spots. Department stores showcase luxurious designer brands while the shop-lined streets, select boutiques filled with imported items and flagship stores are colorful enough to indulge the trendsetters of fashion. In addition, the Grand Table, which is an association of premium restaurants and clubs where Korean celebrities visit frequently, is also located here. People who want to experience the chic and stylish side of Seoul must be sure to visit the Gangnam area.



How to enjoy Seoul if you only have a few hours

Where to see UNESCO World Heritage sites in Seoul

In the City Hall area...

- Changdeokgung Palace (Prospering Virtue Palace)
- Jongmyo Shrine
- Royal Tombs of the Joseon Dynasty

Where to find traditional Korean crafts

In the City Hall area...

- Korea House
- Namdaemun (Great Southern Gate) Market
- Ssamziegil Shopping Street

Around Gangdong area

- Seoul Folk Flea Market

Where to buy a gift for a loved one

In the Gangnam area...

- Hyundai Department Store (Apgujeong)
- Lotte Duty Free Shop (Coex)
- The Galleria

In the City Hall area...

- Dongwha Duty Free Shop
- Lotte Department Store (Main Store)
- Lotte Duty Free Shop (Main Store)
- Shinsegae Department Store
- The Shilla Duty Free Shop

In the Yongsan area...

- Galleria Concos

In the Gangdong area...

- Lotte Duty Free Shop (Lotte World)
- Walkerhill Duty Free Shop

In the Yeouido area...

- D-Cube City
- IFC Mall
- Time Square

The one must-see landmark of Seoul

In the City Hall area...

- Cheonggyecheon Stream
- Cheongwadae (Blue House)

In the Yongsan area...

- Hangang River Park
- Namsan Park
- N Seoul Tower

In the Yeouido area....

- 63 CITY

Where to buy tasty, nutritious traditional Korean Hangwa (traditional Korean Confectionery)

In the City Hall area

- Insa-dong
- Namdaemun Market

In the Gangdong area...

- Seoul Yangnyeongsi Market

Where to look for rare books or popular reading material in Seoul

In the Gangnam area...

- Coex Mall (Bandi & Luni's)

In the City Hall area...

- Kyobo Book Centre
- Tongmungwan Bookstore

In the Yongsan area

- Foreign Book Store
- What the Book

Where to see exciting nonverbal performance

In the City Hall area...

- Action Drawing [Hero]
- Bibap
- DRUMCAT
- Fanta-Stick
- JUMP
- KARMA
- NANTA

In the City Hall area...

- Ballerina Who Loved a B-boy

In the Yeouido area...

- B-boy city in Seoul 'Kung'
- NANTA (Naru Art Center)

Where to enjoy traditional Korean arts?

In the Gangnam area...

- Korea Cultural House

In the City Hall area

- Korea Furniture Museum
- Korea House
- MISO
- The National Theater of Korea

Where to experience the trendy culture of Seoul

In the Gangnam area...

- Apgujeong Rodeo Street
- Cheongdam-dong Luxury Street
- Garosu-gil

In the Yongsan area...

- Itaewon Street

In the City Hall area...

- Samcheong-dong

In the Yeouido area...

- Hongik University District ●



Hanbok Traditional Costume

● María Zugazabeitia Fernández: ICB's New Language Coordinator for Spanish



You may remember that in the 2012 fall issue of the ICB (Vol. XXXI, n° 4, 4th quarter 2012) we presented to our readers the ICB language team, the persons making sure that all articles in the ICB are published in the four official IFCM languages.

At that time, it was Helen Baines who was responsible for the Spanish language edition. For personal reasons, she had to give up her coordinating role, but, luckily for us, she did not leave without finding a successor in the person of María Zugazabeitia Fernández. María graciously offered to reply to the same questionnaire which we had submitted to the team last year. Please find her answers, as well as a short biographical note, below.

We would like to thank her for accepting this – voluntary – task and hope she will enjoy it, with its many opportunities for making new (mostly virtual) friends and learning about choral music in the world. We also wish to thank Helen for all the work she has done for the ICB. May she go on with her life in good shape, spiritual and physical, and may she keep her fantastic sense of humour.

Are you – or have you been – in any way involved in music, in particular, choral music?

Since 2000 I have been a member of León de Oro, a choral group that was started in the mid-1990s in Luanco, a small town in the North of Spain. I have been singing in a choir for over half my life and, if I look around me, I see many of my friends and people I know involved in music in a professional sense; for this reason the choral world has become an increasingly important part of my life.

How did you first become involved in work with the ICB? And since when?

It all happened by chance last summer, in July. I had just finished my third year of a degree in Translation and Interpreting and I wanted to work as a volunteer translator during the holidays so that I could gain some experience and go into my last year at university better prepared. I found an advert online in which Helen Baines (the Spanish language coordinator at that time) was talking about how she needed volunteer translators (just the kind of work I was looking for). Four days later I was already translating an article for the ICB.

How did you become interested in language coordination? Have you had any prior experience with this kind of work?

It was Helen who suggested I take over as coordinator when she decided to give the job up. I would go as far to say that we had a great relationship from the very first email we exchanged and therefore it was a pleasure to accept her proposal; however, at the same time I knew I had a great challenge ahead of me. Fortunately I was not completely new to coordinating, because faculties of translation normally get students to carry out those kind of jobs, and from February to June this year I was the coordinator for a group of translators at the university where I was studying.

What is your motivation? How do you value your contribution to the ICB?

I love my job and that's why I do it, given that I believe it's important to be happy in what you do to be able to do it well. I don't know if I'm a good coordinator or not, you would have to ask the translators I manage, the editors and the managing editor of the ICB, but what I do know is that I am thrilled to do the job I do.

What is your relationship with the volunteers in your team?

I like to have a close relationship with them; I usually write to them individually so that the process is more direct and personal. I am quite flexible on the deadline and conditions of a project, but I am

Jutta Tagger
ICB Managing Editor
Emeritus

always grateful if translators are punctual with sending me the work and if they do it well. I enjoy praising the work that they do and it's not nice to have to call something to the translator's attention, especially in an organisation like this where the translators work for free; I must emphasise, however, that all the members of my team make an effort to make my job easier for me.

Do you think that working as a volunteer is important in today's society?

Of course. However, I would like to differentiate between working as a volunteer and working for free. I am completely in favour of working as a volunteer for non-profit organisations like this one, who are working towards improving the world's culture, and increasing communication so that information (and in this case, choral music) can reach all corners of the world. On the other hand, I am completely against companies taking advantage of the free work carried out by interns and others; those that provide them with terrible contractual conditions.

María Zugazabeitia Fernández. Luanco (Spain), 1991. Graduated in Translation and Interpreting from the University of Salamanca. In the last two years she has undertaken internships overseen by the Spanish Association of Translators, Copy Editors and Interpreters and she has worked as a translator for the United Nations Organisation. Her working languages are English, French, Portuguese and Spanish and, as she specialises in institutional translation, she especially likes to translate for tourism and business. In July 2012 she started to work as a volunteer translator for the International Choral Bulletin and, since April, she has been the coordinator for the Spanish language version of the publication. She is currently working as a translator and teaching foreign languages.

*Translated from the Spanish by Natalie Campbell, UK
Edited by Gillian Forlivesi Heywood, Italy* •

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[PAN] is a Korean traditional performance held in Gwanghwamun Art Hall, Korea's first modern theatre designed especially for Yeonhui (performances of traditional Korean performing arts), which opened in May, 2008

Choral World News

Interview with William Christie, Director
Les Arts Florissants
Jeffrey Sandborg

Voices of Harmony – Colour the Rainbow
The 2013 Hong Kong International Youth and Children's Choir Festival
A report by the 2013 Hong Kong International Youth and Children's Choir Festival Organising Committee

ARS CHORALIS 2014
International Symposium on Chorusology – the Choral Art, Singing and the Voice
Branko Stark

Yeosu International Choral Festival and Competition
Jo-Michael Scheibe

Andrea Veneracion: Philippine Choral Ambassador to the World
Jonathan Velasco

The Kinshasa Chœur la Grace on Tour
Ambroise Kua-Nzambi Toko

Interview with William Christie, Director

Les Arts Florissants



© Philippe Matsas

For those familiar with the repertoire of the French Baroque and for anyone just beginning to explore it, all roads lead to William Christie and Les Arts Florissants. Christie and his choral-instrumental ensemble, which he founded over thirty years ago, are credited for the renaissance of this body of colorful, varied, but still largely neglected literature.

Under Christie's direction, LAF's formidable discography comprises nearly 80 recordings spanning the 17th and 18th centuries and focusing especially on *tragedie-lyrique*, opera-ballet, motet, as well as the principal genres of the English and Italian Baroque. His work as a musicologist has resulted in an immense collection of performance editions that have contributed to the body of this music now available to performers.

Born in 1944, Christie was educated at Harvard with postgraduate study at Yale. He began his musical career as a harpsichordist but is today known more as a scholar, teacher and, of course, as a conductor. His dedication to the development of young singers is in evidence with his *Jardins des Voix* based in Caen and, more recently through his appointment at the Juilliard School in New York.

Jeffrey Sandborg

William Christie's work has been underwritten by the French Government in recognition of his inestimable contributions to that country's culture and promotion of it abroad. He was awarded the Légion d'honneur in 1993 and was elected to the Académie de Beaux Arts in 2008.

I sat down with Maestro Christie in New York during his run at the Metropolitan Opera with *Enchanted Island*. Our conversation ranged from performance practice issues to sources for useful performance editions. I was especially interested to know his thoughts on how this repertoire might be introduced to those unfamiliar with it.

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Les Arts Florissants

Jeffrey Sandborg: Please describe for our readers how LAF came to be.

William Christie: Well, we began life as a vocal ensemble back in '78, '79. It was a mixture of predominantly French but some American and English singers. The aim was to form a small performing group of eight to ten voices with a few instruments. We wanted to take a critical look at composers who were being sung then, like Monteverdi or Purcell, but also to defend the little guy who wasn't being performed, and then to take a very hard, critical look at French music, since we were living in France. We wondered what was happening to French music and why wasn't it being sung or played? Was it because people just weren't doing it the right way? Of course that was the answer. So, from that moment the group has grown into a standing orchestra and choir.

Total forces of LAF

JS You mentioned that you started with eight to ten. What are the forces today?

WC I have probably about one hundred who sing in the choir and then I have a pool of about one hundred who play in the orchestra. Of the hundred in each category we have maybe fifteen to twenty who are regulars. But they're all independent freelancers. And I'm constantly replenishing the group, as well.

JS Is it fair to say that your numbers are driven by the project?

WC Obviously. If I'm doing a *Missa Solemnis* or a Haydn *Seasons*, we're using a lot of people.

JS From where do your singers and instrumentalists come?

WC They're all freelancers which means that every time someone sings or plays there is a contract. Everyone is a professional. There are some who might divide their time between me and my outfit and some of the other big Baroque ensembles in Europe; so they might travel off to England to do a concert with Jiggy (John Eliot Gardiner) or Trevor Pinnock, or they might go up to Amsterdam to work with Ton Koopman. My musicians are very loyal – some of them have been with me for fifteen to twenty years, but they're all freelance. Then the soloists are constantly being renewed. But we do keep some whom we love for a very long time. I'm still working with singers who came in as big soloists ten, fifteen years ago. Some like David Daniels, for example, or Joyce di Donato.

JS When it comes to voices, what types are you seeking?



© Guy Vivien

WC There is repertoire that you simply have to do with extremely virtuosic voices but I'm also working with repertoire which needs young voices; a lot of that being French or Italian. I don't want to hear an old thrush singing Purcell, frankly. Some of the big sacred pieces of Monteverdi seem to work better with younger voices, as does a Charpentier oratorio. With very few exceptions, obviously, we're dealing with *bel canto* voices, which is to say that they've got good coloratura, and they're lighter voices than you choose to sing Gilda or other nineteenth-century repertoire. And we must constantly replenish them.

Jardins des Voix

WC With my *Jardins des Voix*, every other year we listen to several hundred voices and then from them we choose between six and ten people. They go through a training program for about a



month and then we sell concerts that we fashion around them all around the world. These people have to be younger than thirty which means that it's a wonderful way of replenishing. One of the aspects of this is that part of the art of singing is being able to sing with somebody else. In the concerts that we present with them there are duos, sextets and so on, ensembles in which people are being called upon to be intelligent, informed solo singers but also ensemble singers.

JS What do you mean by 'training'?

WC Very simply, we've got the voices which might be two basses, two tenors, a marvelous female mezzo, perhaps a falsetto singer and two sopranos. And then I fashion repertory that I think is going to be good for them. Of course it's all completely unknown to them. So we put them through their paces and they learn how to sing this repertoire.

Audition process

JS Please describe the audition for these young singers.

WC Obviously, we're dealing with specialized repertory so I look for someone who has a good voice, a beautiful voice, and technique of course. Then I listen for the commitment. Do they really like this stuff? That's what struck me as being unfortunate with the auditions this last time around. A lot of these kids had just jumped on the band wagon. They thought it would be a way to get off to Europe and start their careers but they had no more interest in Handel and Vivaldi or Bach than they did for anything else. In fact, when you read the CVs you could tell they're more at ease singing repertory from the nineteenth and early twentieth century.

JS Do you have them read?

WC No. I won't do anything that puts them on the spot but you can tell very quickly who the bright ones are.

JS Are you working toward a particular sound or do you let the repertoire determine it?

WC We have very particular sound. It has to do with language and with my particular way of looking at pieces. When you sing Italian music of the early seventeenth century it's not, obviously, the same way you sing Italian music of the eighteenth century. You don't sing Rameau the same way you sing Bouzignac. I'm guided by language and style.

Challenges

JS The renaissance of music of the French Baroque seems not to have extended to these shores. In addition to a case of being 'out of sight, out of mind,' there are hurdles any director might face; the availability of reliable editions, performance practice issues, and especially the vocal dispositions combine to make this repertoire more challenging than others.

WC What you're saying about the challenges is quite true, I think. For example, if you might say to a university or professional choir, "Look, we're going to do a *grand motet* of Rameau. Well, that's hard stuff in the sense that you've got to have soloists, a fairly big choir and you've got to have an orchestra. Then there is the question of the market for this music.

JS So if you're going to all of that trouble and expense, you might as well do Handel for more predictable box office.

WC Yeah. That's exactly right. You know, in the States there is a necessity to please. Let's face it, I know with respect to symphony orchestras in town, that had great traditions for symphonic music, having to do *Star Wars* suites to please the person who's paying. That's one of the great dilemmas we have in the States. And there's also the fact that tastes change. But the French repertory is always going to present a number of problems. It's a particular style of music where you're going to have to do some homework.

Editions

JS In terms of such homework, I've found it difficult to get scores and parts for what might have seemed to be easy, like Handel oratorios. I would think, then, that a Rameau *grand motet* would require even more tenacity.

WC It all starts with library work and access to good libraries is really essential. Everything was published way back in the 1860s by Chrysander. Now the *Neue Händel-Gesellschaft* (Bärenreiter) has been doing good things. Some of it's still to be done. There are operas and oratorios that haven't been dealt with yet.

JS Clearly there is a need for accurate, modern editions. What do you do when they are not available? Do you make your own?

WC Very often, yes. I do all the parts myself. I have a vast library, possibly one of the best in the world when it comes to performing editions. It's been built up over the past thirty-five years or so.

JS So, you've been making editions all of these decades?

WC From the very beginning. What we're doing now is cleaning up a lot of the Handel. I'm doing a new edition of the *Belshazzar* which desperately needs to be done.

JS And who are your particular publishers?

WC We are our own publishers. So you can just go to our website and you'll see that many of these big choral works have already been published.

JS If someone wanted to do a French Baroque festival, would your website be a reasonable resource?

WC Yes, and this happens fairly often. Sometimes we'll get a request for a set of parts to be hired, or asking if a set of parts may be hired, or if there are options to a fifty-piece orchestra, or a choir of fifty.

JS Is this sort of musicological work what led you into conducting?

WC No, but we were up against the necessity of having to prepare our own material because there wasn't any. But now, thirty years later, we use facsimiles a lot. Times have changed, thank God.

Recommendations

JS Beyond your discography, please share a few recommendations for the exploration of some of this eighteenth-century French literature.

WC There are lots of things for female choirs, immense amounts of repertory with divided soprano and sometimes divided alto. In France they wouldn't call them alti, you'd call them *bas dessus*. And there's lots of luscious stuff there. Small motets, some very beautiful pieces by Charpentier, for example. If you like this repertory, I think the thing to do is to get these composers' catalogues of their works. There is a vast amount of music being republished – Stradella, Scarlatti, Rossi, Monteverdi – some of it in very good publications. And there's an amazing repertory for

choirs starting way back in the seventeenth century with fabulous pieces by people like Bouzinac, Lalande, Charpentier, and for every conceivable combination.

JS Along those lines is the repertoire of, say, the early French Baroque as flexible as other music of the period, boiled down to a continuo, for example?

WC Well, you can do a lot of the stuff with reduced forces but there's a point of no return and you begin to lose the reason behind it.

JS You risk losing the 'grand' in *grand motet*?

WC Exactly.

JS You've mentioned some particular voice types like *bas dessus*, and there are others like *hautes-contre*. Surely getting these sorts of voices is one of the potential obstacles for the performance of this kind of music.

WC Yes, and it is a difficult problem. There are particular styles of voices that the French have been using for a very long time, especially their use of high tenors called *hautes-contre*. The sopranos are *dessus*. In a texture we'd call SATB you'd have top line soprano, then two intermediate lines, one of high tenors, *hautes-contre*, one of low tenors, and the basses.

Essentially, to do this stuff properly you don't have female altos. You might have some soprano lines that are divided. And finding tenors who can sing this repertory can be tricky.

JS Can the high tenor be replaced with a male falsetto sound?

WC If there is no other option, yes, but it's not really what you want to do. Of course there are other performance practice problems like pitch and temperament. It's hard to do this stuff with modern instruments because, often, it's very high.

JS So, what is your frequency for concert A?

WC Well, when I record these pieces or when I'm recording a French opera of the late 17th or early 18th century we're dealing with A one whole tone down from modern A.

Repertoire

JS I'm impressed by the breadth of your discography which represents some composers previously unknown to me; Mondonville for example. How do you go about unearthing all of this interesting music?

WC I've been in early music all my life. I started out doing contemporary music and I let that go. But if part of your aesthetic



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William Christie

is doing unknown pieces well, very simply you've got to be in the library. You've got to know good musicologists. For Italian music I know Howard Smithers very well. I knew some of the big Monteverdi scholars, Tom Walker, Ron Curtis and for the French repertory I've known lots and lots of people. We still have things that we transcribed years ago that have not yet been published.

JS And someone like Mondonville? Where is the market for someone so obscure?

WC One way to answer that is to see where the record sales are. Or, since we have an important library someone might hear, say, the Mondonville *grand motet* or oratorio, and they write to Les Arts Florissants asking if they may have the performing parts. Well, the Mondonville has been selling over the past ten or so years all over, in Sweden, Germany, what have you. It's hard music to sing but it's spectacular, very powerful stuff.

Juilliard

JS Tell me about this new program in early music at Juilliard.

WC It's the big buzz. Now that Juilliard has committed to early music and historical performance, I think the early music scene is going to change here in New York in the next few years. I've been an artist in residence at Juilliard since 2007. We have a faculty now of strings, keyboard, flute, bassoon, oboe and trumpet. Right now the voices we're using are coming out of the vocal department. There again, we've got some marvelous vocal teachers who are very excited about us because it means they can plug their students into some good Gluck, good Bach and Handel, Monteverdi, and they know we're not going to do anything injurious to the voices. And it's a great relief for them that there is something other than singing Verdi and Wagner.

Understanding Performance Practice

JS What advice do you have for conductors who might want to take on some of the challenges of this repertory but might be intimidated by performance practice questions that need answering?

WC Get recordings. That's a very good way of learning. On that basis you can decide how many people you're going to need, what the voice types are going to be. I think most of us doing this kind of music are pretty much in agreement about many of these things.

JS Is that an efficient way to become acquainted with varieties of ornamentation, too?

WC Certainly. I think recordings are a very good tool and I have no objection whatsoever. And you can tell a good recording from a recording made by someone who doesn't know what he's doing.

JS Well, authentic period ornamentation can be daunting even for a singer.

WC Almost everywhere, you're close to some institution that will have a musicologist or resident performer who can give options.

JS Anything you'd like to add that might be useful to choral directors?

WC It comes down to a question of curiosity and love. If you

love the stuff, if you fall under its spell then you're going to make an effort to sell it or produce it, or convince others to. That's what it's all about, essentially.

Sources

- Toward the end of exploring music of the French Baroque more fully, the interested reader might begin with some of the sources listed below.
- The Les Arts Florissants archives, located in the LAF offices in Paris, contains thousands of scores accumulated over thirty years. Toward the promotion of French culture, much of this collection including orchestral parts is available through rental and sales. It is organized by composer and may be accessed through Arts Flo Media: <http://www.artsflomedia.com/>
- Christie recommends that those wishing to discover treasures for themselves examine some of the catalogues of Baroque composers. A few worth mentioning are:
- *Marc-Antoine Charpentier*, Amadeus Press, 1995. Catherine Cessac's comprehensive examination of Charpentier's oeuvre including the entire catalogue of the composer's 550 works.
- *Thematic Catalogue of the Works of Michel-Richard de Lalande: (1657-1726)*, OXFORD University Press, 2005. In this catalogue, Lionel Sawkins provides over 3,000 music examples, details of performing requirements, sources, as well as with comprehensive indexes and thematic locators. <http://lionelsawkins.co.uk/>

Many works lie hidden but can be accessed for examination, acquisition and hire through institutions like the Centre de Musique baroque de Versailles (<http://www.cmbv.fr/>) and the Bibliothèque Nationale's Gallica website (<http://gallica.bnf.fr/>).

Finally, the website for Les Arts Florissants, offers contacts and information about the ensemble: <http://www.arts-florissants.com/site/accueil.php4> ●

Jeffrey Sandborg holds the Naomi Brandon and George Emery Wade Professorship in Music at Roanoke College where he has been Director of Choral Activities since 1985. His conducting credits of major choral/orchestral works with the Roanoke Symphony Orchestra include Verdi's Requiem, Mozart's Great Mass in C Minor and Handel's *Messiah*. He has also led the Roanoke Valley Choral Society and Orchestra in performances of Vaughan Williams' *Hodie*, J. S. Bach's Mass in B Minor, and the Requiems of Joonas Kokkonen and Andrew Lloyd Webber. Sandborg remains active as a clinician, adjudicator, arranger, composer and choral scholar. He is the author of *English Ways: Interviews with English Choral Conductors* along with numerous articles on choral and vocal literature and practice. Email: sandborg@roanoke.edu



Voices of Harmony – Colour the Rainbow

The 2013 Hong Kong International Youth and Children's Choir Festival



▲ Opening Ceremony - Voices of Harmony, Colour the Rainbow

The Hong Kong Treble Choirs' Association (HKTCA) proudly presented the 2013 Hong Kong International Youth and Children's Choir Festival (HKIYCCF), in association with the International Federation for Choral Music (IFCM) and the Chinese Society for Music Education (CSME), on 14-19 July. The HKIYCCF was initiated by Professor Leon Shiu-wai Tong, first Vice-President of the IFCM, Honorary President of the China High School Choral Committee and President of the HKTCA. The aim of the HKIYCCF is to promote choral exchange activities and to encourage singers and conductors to interact with one another, meeting world-renowned choirs in Hong Kong. However, the festival itself could not be run successfully without the efforts of over 200 volunteers and staff, together with 3,000 participants from 70 choirs from more than 20 countries.

The choirs from China, Chinese Taipei, Finland, Hungary, Indonesia, Macau, Malaysia, Russia and the USA gathered in Hong Kong to join this international choral fiesta. The theme of the festival this year was 'Voices of Harmony, Colour the Rainbow'. The rainbow symbolises hope; the idea of colouring the rainbow represents our growing hope and keeping our dream shining on the stage. The different colours of the rainbow promote the spirit of mutual tolerance and respect among people regardless of nationality and race. Music, as a common language across the world, brings happiness and harmony to everyone while reflecting the uniqueness of the individual.

In order to promote choral music by broadening the repertoire and focusing on creativity, a theme song competition was initiated by the festival's Organising Committee this year. Works by composers overseas and from the local area were received. The piece by composer Chris O'Hara (United Kingdom), *We Dare to Dream*, was selected as the festival's theme song.

The 2013 HKIYCCF offered a rich programme: in addition to the ten competition categories and twelve concerts, there was a conducting master-class and nine workshops. Six resident festival choirs, including the Cantemus Children's Choir from Hungary; Club For Five from Finland; the Hong Kong Treble Choir from Hong Kong, China; the Just Vocal Band from Chinese Taipei; and the Shi-kai LI Lahu Family of Pu'er from the Yunnan Province, China, delivered wonderful performances in the Emperor's Voices and the world-class Choirs Series concerts, leading the audience on an international choral journey. All twelve concerts were held in four concert venues with excellent acoustics.

A report by the 2013
Hong Kong International
Youth and Children's
Choir Festival Organising
Committee

The Phoenix TV HKIYCCF Opening Concert inaugurated the six-day festival. Guests of Honour officiating at the Opening Ceremony included Mrs Regina Leung, wife of the HKSAR Chief Executive; Dr Michael J. Anderson, President of IFCM; Mdm. Barbara Fei, SBS, Permanent Honorary President of HKTCA; Mr Bin Wu, President of CSME; Mr Fung-kwok Ma, SBS, JP; Mr Bobby Wan, Deputy Head of the Phoenix TV Chinese Channel and Director of Programme Co-ordination; and Professor Leon Siu-wai Tong, Artistic Director and Chairman of the HKIYCCF Organising Committee. Representing choirs from different countries presented repertoires in the unique style of their homeland. The audience was impressed by their stunning voices and traditional folkdance. Two famous local pop singers, Miss Ivana Wong and Mr Edmond Leung, together with the Hong Kong Treble Choir, presented the songs *Brother Song* and *We Are the World* respectively.

Two salute concerts were held, dedicated to the outstanding Hong Kong choirs for their prominent performances in international competitions and their contributions to the development of choral music in Hong Kong. The C.C.C. Kei Wan Primary School Choir, Yuen Long Children's Choir, Marymount Secondary School Choir and Yuen Long District Arts Committee Treble Choir were invited.

The 2013 HKIYCCF was unique in providing abundant opportunities for exchange among the participating choirs. There were three Friendly Concerts performed by participating teams of primary and secondary schools, universities and overseas choirs. The performers were also the audience, enabling them to learn from one another's performances. At the end of each Friendly Concert, adjudicators from the professional jury panel gave comments to all participating choirs on how to improve. Furthermore, the leading adjudicators in all the categories shared their comments and suggestions with all participating choirs in the "Meet the Jury" session. As the name implies, choir conductors and members were able to meet the 26 distinguished choral experts and discuss questions or concerns about different aspects of choral music.



Pictures from top to bottom

- Diocesan Choral Society (Hong Kong, China) singing with accompaniment of the Chinese drum
- Pui Ching Middle School Choir (Macau, China) presents *The Macau Song* in the Opening Concert
- Rassvet (Russia) receives a warm applause for their energetic performance
- Voca Erudita Student Choirs of Sebelas Maret University (Indonesia) performing in Indonesian traditional costume
- Resident Festival Choir: Just Vocal Band (Chinese Taipei)

Professor Ji-yan Wang's 'Hear the Angels Sing' photo exhibition was held during the festival to inspire more individuals by presenting the highlights of the choral field throughout the last ten years. A musical movie '37' was shown to deliver the message of love and virtue through the breath-taking prairie scenery, the beauty of nature and the indelible children's voices.

Mr Enrique Azurza, an adjudicator from Spain, believes that the festival is important as it provides the chance to exchange experiences of scores and music among choirs from all over the world, and it is a valuable opportunity for international choral experts to explore the choral field in Asia, China and Hong Kong. He was impressed by the highly ranked performances of choirs from Hong Kong and China. Mr Soma Szabó, an adjudicator from Hungary, believes that the festival is successful in bringing together young people from around the world and facilitating international exchange. Through the power of music, friendships and relationships were built.

Resident festival choirs

Club For Five (Finland) challenged conventional wisdom about the capabilities of the human voice. Their unique arrangements and original compositions combined jazz, pop and rock in such a chic and unique way that they created a musical genre all their own.

The Young People's Chorus of New York City (USA) is a multicultural youth chorus, internationally renowned not only for its superb virtuosity and brilliant showmanship but as a model for an inclusive society that is being replicated globally. They received the highest honour for an American youth programme, the "National Arts and Humanities Youth Program Award", presented by First Lady Michelle Obama at the White House in 2011.

Members of the Shi-kai LI Lahu Family of Pu'er (China) are all from the Lahu Tribe, in the Lancang Lahu Autonomous Country in Yunnan. They are passionate and talented musicians; they played a variety of folk instruments and performed the Lusheung dance – a listed intangible cultural heritage in China. The song *Happy Lahu*, composed by the eldest daughter of the LI family, has become one of the most popular songs in China.

The Cantemus Children's Choir (Hungary) is the international prize winning senior pupils' choir of the Kodály Zoltán Primary School in Hungary. Since it was set up, the choir has achieved the highest standard in choral performance and has travelled extensively to give concerts, compete and take part in international festivals throughout Europe and the rest of the world.

In 2009, the Hong Kong Treble Choir (Hong Kong, China) received the Outstanding Treble Choir of China Award in the fourth China Treble Choir Festival. In 2010, the choir was offered the Gold Diploma and the Best Conductor Award in the eighth Cantemus International Choir Festival in Hungary. In 2012, the choir participated in the eleventh China International Chorus Festival held in Beijing, and was awarded the Gold Diploma in the Children's Choir category. In the same year, the choir received the Champion Award in the Children's category at the tenth International Festival of Choral Art, The Singing World.

Conducting master-class

The conducting master-class of the 2013 HKIYCCF was hosted by Hungarian Maestro Dénes Szabó from the Cantemus Children's Choir. Active participants had the chance to conduct the Cantemus Children's Choir with the guidance of Mr Szabó.

Right page, from left to right, top to bottom

- World-class Choirs Series I - Young People's Chorus of New York City Concert (USA)
- Resident Festival Choir: Hong Kong Treble Choir (Hong Kong, China)
- World-class Choirs Series III - Cantemus Children's Choir Concert (Hungary)
- 2013 HKIYCCF Choir of the World, Outstanding Conductor Award and Best Stage Effects, Champion of Choir, SA voices (age 16 or under): The Resonanz Children Choir (Indonesia)
- Emperor's Voices - Club For Five Concert I & II (Finland)
- Conducting Master Course by Maestro Dénes Szabó from Cantemus Children's Choir
- Prof. Leon Tong conducts the Festival Theme Song We Dare to Dream with the grand chorus
- Miss Ivana Wong, a famous pop singer in Hong Kong, singing with the Hong Kong Treble Choir (Hong Kong, China)



Workshops

First-class musical experts from around the world gathered in Hong Kong to present choral singing workshops with various different themes.

Lifetime Achievement Award

In appreciation of the outstanding artistic contribution to the development of local and international choral music, the 2013 HKIYCCF presented the Lifetime Achievement Award for Choral Music to Ms Barbara Fei, SBS (Hong Kong, China) and Mr Dénes Szabó (Hungary) from the Cantemus Children's Choir.

Ms Fei is an outstanding figure in the vocal and choral field. She is dedicated to promoting choral music and developing interest in music among the youth of Hong Kong. She was awarded the "Bronze Bauhinia Star" and "Silver Bauhinia Star" by HKSAR in 2001 and 2012 respectively. Mr Szabó founded the Cantemus Children's Choir in 1975 and it has grown into a choral institute, beginning to operate as an independent artistic organisation under his direction. He is a leading light in Hungarian choral music and presents Zoltán Kodály and Béla Bartók's music in the most genuine way. He is keen on holding masterclasses in choral conducting,

choral voice production and the implementation of the Kodály method.

Official Website for the 2013 HKIYCCF:
<http://hktreblechoir.com/hkiyccf/>

Edited by Hayley Smith, UK ●

Awards and prizes

The champions of each category competed for various grand prizes on the Prize Giving & Finalists' Night. The Resonanz Children Choir from Indonesia received warm applause for their spectacular singing skills and stage performance, and were awarded Choir of the World, Outstanding Conductor Award and Best Stage Effects in the 2013 HKIYCCF.

More information on the awards and prizes on
<http://hktreblechoir.com/hkiyccf/>

Right page, from left to right, top to bottom

- Youth Choir, TB voices (age 29 or under): Shanghai Yangjing High School Men's Choir (China)
- Youth Choir, SATB voices (age 29 or under): Voca Erudita Student Choir of the Sebelas Maret University (Indonesia)
- World-class Choirs Series II - Young People's Chorus of New York City x Just Vocal Band x Shi-kai LI Lahu Family of Pu'er (China)
- Youth Choir, SA Voices (age 29 or under): Candlelight Chorus of Shanxi Normal University (China)
- 2013 HKIYCCF Outstanding Conductor Award, CASH Best Commissioned Piece, Mr. Ka-ki Lee Memorial Trophy - Best Interpretation and Champion of Contemporary Music, any voice combination (age 29 or under): Heep Yunn School Choir (Hong Kong, China)
- Outstanding Conductor Award: Ms. Devi Fransisca of The Resonanz Children Choir (Indonesia) & Ms. Joyce Chi-man YU of Heep Yunn School Choir (Hong Kong, China)
- 2013 HKIYCCF Jury's Prize: Binhai Primary School Choir - Sound of the Sea (China)
- 2013 HKIYCCF Lifetime Achievement Award for Choral Music: Mdm. Barbara FEI, SBS (Hong Kong, China) and Mr. Dénes SZABÓ (Hungary)



ARS CHORALIS 2014

International Symposium on Chorusology – the Choral Art, Singing and the Voice
24-26 April 2014, Zagreb, Croatia



Ars Choralis 2012: Thomas Caplin & Nordic Blue ▲

Ars Choralis 2012: a conference by Johan Sundberg ►



Branko Stark
President of the Croatian
Choral Directors
Association

Since it was founded, The Croatian Choral Directors Association (HUZ) has grown in two ways. One of these shapes the program for the national development of the vocation of choral director and of choral music in Croatia. The other path is the international program IPDCM (International Project for the Development of Choral Music). It includes the artistic, educational and scientific programs with which we attempt to contribute to the global evolution of choral music to the best of our abilities and knowledge. To that end, we have started several international choral competitions in Croatia and a number of international courses for choral directors, composers and singers in different countries (Malaysia, India, South Africa, Solomon Islands, Iran).

Where science is concerned, we have created the neologism 'chorusology' (chorus + logos), which stands for the multidisciplinary science of the choral art. Furthermore, we have founded The International Choral Institute (the scientific branch of HUZ) within our association, which will, starting next year, begin with the publication of our online scientific paper arschor@lis for chorusology. The most important segment of our international program is The International

Symposium on Chorusology ARS CHORALIS for choral art, singing and voice, which has been organized every other year in Zagreb, Croatia's capital, since 2010. The third Symposium will be held from 24th to 26th April, 2014.



Ars Choralis 2012: Jennifer Tham receives a diploma issued by the Croatian Choral Directors Association

In accordance with chorusology's multidisciplinary approach, this symposium will also have these topic categories for lectures and workshops: Choir/Choral director; Vocal pedagogy; Conducting/Interpretation; Composition/Analysis/Hermeneutics; Vocal Performance/Vocal Stylistics; Spoken Voice; Science/Voice and Hearing; Science/Music; Music Pedagogy/Education; Musica sacra; Music Media/Technology and other topics.

We are expecting the following guest lecturers, among others, to take part: Marvin Keenze (USA), Johan Sundberg (Sweden), Christian Herbst (Austria), Thomas Caplin (Norway), Andrea Angelini (Italy), Annemarie van der Walt (South Africa), Vanags Romans (Latvia), Wolfgang Ziegler (Austria), Giovanni Acciai (Italy), Irena Hočevār-Boltežar (Slovenia), John Hooper (Canada), Kittiporn Tantrarungroj (Thailand), Susanna Saw (Malaysia) and others.

Our idea is to connect choral music and science in the best possible way. The Symposium is intended to contribute to the international improvement of choral music and sees itself as complementing other symposia. Thus, we hope to supply a stimulus for choral conductors to incorporate more of today's scientific insights in their artistic and educational work. Today's scientific knowledge about the voice and singing is growing daily, but, in our opinion, choral conductors are not sufficiently aware of it. On the other hand, we are equally keen on researchers and

scientists finding out more about choral singing and choral music, in order to identify the aims of their future work more precisely and more consciously. That is why our topics are open to a wide audience, so that all those who have any contact - direct or indirect- with choral music, singing and voice can take part.

Our intention is, as always, to bring special attention to the presentation of IFCM and its activities, along with the ICB. This will be done by Andrea Angelini and Annemarie van der Walt.

Lecturers from 18 countries held 63 lectures and workshops at the AC 2012. The AC 2014 is dedicated to Jakov Gotovac, one of Croatia's most important composers. The official languages of the Symposium are English and Croatian. On the second day, a major choral concert with guest choirs from Slovenia and Latvia will take place. The invitation to submit papers (lectures/workshops) is open and the application deadline is December 15, 2013. Further information about the Symposium and the Croatian Choral Directors Association can be found at www.choralcroatia.com.

Chorusology: Chorusology - an obligatory subject in the educational systems for choral conductors and music pedagogues in many Eastern European countries.

Edited by Will Masters, UK ●

Branko Stark (1954), composer, conductor and voice instructor, is a teacher at the Arts Academy (University of Split-Croatia). He has written over two hundred compositions for which he is the recipient of numerous awards. He teaches singers, choral directors, composers, actors, speech therapists, phoneticians and speakers and also engages in voice rehabilitation. Mr. Stark has participated in more than thirty scientific symposiums and has been guest professor at many faculties in Croatia and abroad. His specialty is the theory and practice of voice, vocal stylistics and expression stylistics in singing and speech, hermeneutics and works published on these subjects. He gives lectures, seminars, master classes and workshops worldwide (Argentina, China, Slovenia, Denmark, France, Great Britain, USA, Korea, South Africa, Iran, Malaysia, Indonesia, Thailand, Sri Lanka, India, Hong Kong, Singapore, Brunei, Latvia). Mr. Stark is also a prominent adjudicator for many international choral competitions (Croatia, Germany, Italy, Austria, China, Indonesia, Malaysia, Sri Lanka, Japan, Korea). He is President of the Croatian Choral Directors Association, head of the Vocal Academy, a member of the International Council of the World Choir Games and member of the International Federation for Choral Music. Email: info@choralcroatia.com



Yeosu International Choral Festival and Competition

Songs of Ocean, Songs of Joy...



Jo-Michael Scheibe
Chair and Professor, ACDA
National Vice-President for
International Activities

Located a mere four hours by car or short flight from Seoul, Yeosu is a beautiful seaport city on the Southern tip of the Republic of Korea. This was the perfect setting for the new Yeosu International Choral Festival and Competition that took place from June 11 – 17, 2013. Participants had access to many new facilities that were developed when Yeosu played host to the World Expo 2012, including hotels and pavilions as well as the Cultural Arts Center and Concert Hall which boast a stunning view of the harbour. As a first time visitor to the City of Yeosu, I was surprised by the beauty of the city, the facilities and the warmth of the staff and volunteers.

The week of the Choral Festival began with the pageantry of the Opening Ceremony featuring Oh Jeon-hae, a singer of traditional Korean music, the Aeyukwon Children's Choir, Yeosu City Korean traditional music orchestra, Yeosu City Choir, Jeollanam-do Arts High School's dance students, and Seokyeong University Stage Costume Institute. Other traditional elements were the Korean five-drum dance (Ohgomu), Korean fan dance and the Korean paper Hanji fashion show, as well as numerous instruments such as the conical oboe 'taepyeongso', bamboo flute 'daegeum', and harp 'gayageum' (a twelve-course zither).

Artistic Director Jae-jun Lee and Manager Jinny Jang were supported by many volunteers. And the diligent work of the event's Chairperson Mi-suk Jo along with her committee of twelve business and community leaders supported this entire event. The City of Yeosu in conjunction with their major sponsor, GS Caltex (President Dong-Soo Hur), brought the vision of the Mayor of the City, Chung-Seok Kim, and that of Maestro Lee to fruition.

It was an honour to serve on a distinguished panel, including Andrea Angelini from Italy, Javier Busto Sagrados from the Basque Region of Spain, Eugeniusz Kuz from Poland; In-gi Min from the Republic of Korea, Vytautas Miskinis from Lithuania, Ragnar Rasmussen from Norway, Imant Raminsh from Canada and Brady Allred from the United States of America.

Mornings began with a variety of session topics allowing participants to gain an understanding of the individual jurors' specialties, ranging from Italian polyphonic style to vocal conducting technique. The afternoon sessions featured performances by the individual choirs. A minimum of five jurors listened to the groups in each category: Children's Choirs, Folk Music/ Spiritual and Gospel, Pop/ Jazz, Sacred Music. The National Competition for Korean Choirs was held on day four; the fifth day was dedicated to sightseeing in the communities surrounding Yeosu. The final day was the exciting and intense Grand Prix event.

Evenings were devoted to the music of a particular country, or a specific style of music. Choirs from the United States and the Philippines gave distinguished performances as the audience from Yeosu gradually grew. The final evening of the competition featured performances by the outstanding mixed choirs.



The final event of the Yeosu Choral Festival and Competition was the awards Ceremony. This Festival awarded over \$110,000 to the winning ensembles. The winning groups were:

Grand Prize Winner

University of Louisville Cardinal Singers
Winning Conductor: Kent Hatteberg

Mixed Choir

Winner: University of Louisville Cardinal Singers
Second Place: University of Santo Tomas Singers
Third Place: Riverside City College, Imusicapella, Hansei University

Children's Choir

Winner: Pilgrim Children's Choir
Second Prize: BomNae Trintiy Chamber Choir
Third Prize: Muntinlupa Vocal Ensemble, K-SORI Ak-Dong, Bupyeong District Youth Choir

Folk music, Negro Spiritual & Gospel

First Prize: Riverside City College
Second Prize: University of Louisville Cardinal Singers
Third Prize: Imusicapella, Seoul Dream Singers, University of Santo Tomas

Equal Voices (Male or Female)

First Prize: Sangpa-Gu Chorale
Second Prize: EL Female Choir
Third Prize: ARS NOVA Man's Choir, Gangfoong Ladies choir, Glam Singers

Sacred Music Choir

First Prize: University of Louisville Cardinal Singers
Second Prize: Collegium Vocale Seoul
Third Prize: Riverside City College, Imusicapella, University Santo Tomas

Pop and Jazz

First Prize: Maytree
Second Prize: University of Louisville Cardinal Singers
Third Prize: Riverside City College, University Santo Tomas, Coro Tomasino

The Second International Yeosu Choral Festival and Competition is tentatively scheduled for May 20-27, 2014

Edited by Louise Wiseman, UK & Graham Lack, Germany/UK ●



Jo-Michael Scheibe chairs the Thornton School of Music's Choral and Sacred Music Program at the University of Southern California, where he conducts the USC Chamber Singers, teaches choral conducting and choral methods, and supervises the graduate and undergraduate choral program. In addition, he serves as the National Vice President of the American Choral Directors Association. No stranger to the ACDA, Scheibe previously served as the organization's National President (2011-2013), Western Division President (1991-1993), as well as National Repertoire and Standards Chairperson for Community Colleges (1980-1989). Ensembles under his leadership have performed at six national ACDA conventions (1985, 1991, 1993, 1997, 2003, 2007), as well as two national conventions of Music Educators (1996, 2000), the National Collegiate Choral Organization Conference (2011), and various regional and state conventions. The USC Thornton Chamber Singers have been one of twenty-five choirs selected to perform at the Tenth World Choral Symposium in Seoul, Korea in August 2014. Email: scheibe@thornton.usc.edu





Andrea Veneracion, July 11, 1928 – July 9, 2013

Andrea Veneracion: Philippine Choral Ambassador to the World

When Prof. Andrea Veneracion passed away on July 9, 2013 at the age of 85, it was, as former dean of the University of the Philippines College of Music Ramon Acoymo put it, “the passing of an age”. She was the last among a group of choral personalities who studied in the United States in the 1950s and ’60s. They returned to the Philippines with their knowledge and skills in choral conducting and singing, thus paving the way for the scintillating Philippine choral movement the world knows today.

Veneracion and the Madz: A Life-Changing Experience

A towering presence, Prof. Veneracion elevated the Philippines’ choral reputation throughout decades of excellence with the choir she founded in 1963: the University of the Philippines Madrigal Singers. The choir celebrates its fiftieth anniversary this year. With her perfect balance of choral technique, intuition, and artistic sense, she led the choir to top prizes in the most prestigious European choral competitions. The MADZ, as they are fondly called, have been welcomed in the major concert halls of Europe, North America, and Asia. The world was intrigued: what would a madrigal choir from Southeast Asia sound like? And why are they seated in a semicircle? With her strong musical personality, she led the MADZ as it conquered the hearts and ears of the choral world, from its first performances in the United States in 1969 to annual concert tours around the world for the following three decades.

I was fortunate to be part of this magical semicircle of musicians in the 1980s. I entered as a trainee in 1981, and became its assistant choirmaster a year later. I sang with them until the famous six-month tour of Europe and the United States in 1989, when they won ten first prizes in five competitions, the most reaped by any batch of singers from the ensemble ever. I left the group in mid-tour to start my studies at the Berliner Kirchenmusikschule under Martin Behrmann.

What was it like to be invited to sit in that semicircle? It felt like one had ‘arrived’. At that time, singers never auditioned for the Madrigal Singers. They were invited. One could always come in as a trainee. To get to sit inside the semicircle, a chair or position must first be vacated by a singer no longer able to sing with the group for whatever reason. Prof. Veneracion then invited one of the trainees in. The trainee’s first position in the semicircle would be the chair nearest to Prof. Veneracion. This chair was infamously called the ‘hot seat’. She sat and conducted from the edge of the semicircle and cued the singers with just slight movements of her head and body.

It is fascinating to sing with the group. The singers are seated in STAB formation, male and female singers alternating. From soprano 1, the nearest other soprano is four seats away, and the next soprano 1 is eight seats in either direction. With this formation, and an almost shoulder-to-shoulder nearness, the singers become aware of everything happening around them, including entrances, breathing, intonation etc.

The choir was led by the musical instincts of Prof. Veneracion, who guided them in performances with her presence, letting the voices communicate directly with the audience without passing through her. With the MADZ as her instrument, Andrea Veneracion was able to communicate her musical intentions with the rest of the world.

Ambassador of Goodwill

Andrea Veneracion’s love affair with the international choral world began with the Madrigal Singers’ 1969 tour of the United States (their first international tour). It was capped by a performance at the Lincoln Center International Choral Festival, to tremendous acclaim. Choirmaster Veneracion took several curtain calls before the audience subsided.

She followed this with international tours and performances spanning three decades. During those trips, she expanded her contacts with the choral world by initiating exchanges and developing ties which eventually led to her being one of the few Asians at the helm of the International Federation for Choral Music. To this day, the choral world equates the Philippines with the name of Andrea Veneracion.

Prof. Veneracion and the Madrigal Singers were excellent ambassadors of goodwill for the Philippines. They were the country’s foremost choral emissaries to the international diplomatic community. Erstwhile Philippine President Ferdinand Marcos brought the Madrigal Singers with him on several state visits, notably during the opening of diplomatic ties with the former USSR in 1976, to showcase the richness of the singing tradition in the country. The MADZ also sang for the state visit

of then President Corazon Aquino to Germany in 1989. Every time the country had state visitors, the MADZ were asked to sing for the guests, as worthy representatives of the country's musical culture.

The Philippine Choral Movement

Perhaps the greatest legacy of Prof. Veneracion is her work for the propagation of Philippine choral music. She encouraged composers and arrangers to write music for the Madrigal Singers. The result was a steady stream of outstanding compositions and arrangements arranged for *a cappella* chorus. They were hewn for every genre from materials and music concepts from Philippine folk songs, Filipino tribal or traditional music, contemporary song hits, church liturgy, and a wide array of eclectic sources.

She also kick-started the formation of a Singing Philippines through a series of festivals and workshops led by her singers and alumni. As the artists-in-residence of the Cultural Center of the Philippines, the Philippine Madrigal Singers were brought to the countryside to train conductors and choirs. Andrea taught her singers to spread this vision more quickly to eager-to-learn musicians throughout the archipelago. Because of her enormous contribution to the growth of Philippine choral music, she was named National Artist for Music in 1999, the highest cultural award bestowed by the Philippine government to an individual.

The proof of the overwhelming success of her work lies in the unprecedented growth of the Philippine choral movement today. The Philippine Choral Directors Association, whose board is mostly composed of MADZ alumni, is a testament to her energetic vision and legacy. A huge number of former members of the Madrigal Singers are now distinguished choral conductors, composers, arrangers, educators, and musicians. The country recognized her selfless contributions to the world of choral music, and accorded her a magnificent service at the Main Theater of the Cultural Center of the Philippines. Presented with full military honors at



▲ Veneracion with Imants Kokars, Gyorgy Gulyas and Jan Szyrocki at the first Manila International Choral Festival in 1979



◀ Veneracion receiving her award as National Artist for Music, from Philippine President Joseph Estrada in 1999



Enchanting the audience in Vaison la Romaine, 1989



U.P. Madrigal Singers ca. 1963

Jonathan Velasco was the assistant choirmaster of the U.P. Madrigal Singers from 1982-1989. He is the president of the Philippine Choral Directors Association, and advisor to the board of IFCM. He is a lecturer at the University of the Philippines College of Music, and the conductor of the Ateneo Chamber Singers.
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her funeral, she was given her final resting place at the 'Libingan ng mga Bayani' (Cemetery of Heroes). The theater was filled beyond capacity with choral singers both on and off stage, in the seats and in the aisles, all singing to the woman who unified them and gave them a voice. Andrea Veneracion *was* the voice of her age, and beyond.

Edited by Holden J. Ferry, USA ●



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The Kinshasa Chœur la Grace on Tour



Choir La Grace in Berlin for the Festival 'Carnival of Cultures'

Chœur la Grace, a Congolese choir directed by Ambroise Kua-Nzambi Toko and composed largely of choir directors, has certainly claimed a presence these past ten years. It is a member of the A Cœur Joie family, of the FIMC (since 2000), and was a co-founding member of the Congolese Choral Music Federation. After its stunning media success, without precedent in the Democratic Republic of Congo (DRC), due to its acclaimed audio and video album 'Ngiele Ngiele' which played on nearly all Kinshasa radio stations from 2001 to 2004, Chœur La Grace threw itself into conquering the choral world with force and determination.

It quickly acquired international fame by participating in 25 international competitions. The group sings in 24 African languages and has a repertoire of four crafted choral programmes: Zimboka za Bantu (Cries of Mankind), Zingana (African wisdom through song), Chants of Black Africa, Ngoma ye nsakala (percussion) and the Humanity of Humans (created for the fourteenth summit of French-speaking countries in Kinshasa).

Ambroise Kua-Nzambi Toko

Its 2013 tour was dedicated to the Return of Peace in the East of the DRC. It began May 9 with an eight-day residency in Ratingen (Germany) and from there to five neighbouring cities (Cologne, Düsseldorf, Moers, Mülheim, and finally Berlin, from May 17-23. In France, the group was welcomed in 25 villages and municipalities including Strasbourg, Nancy, Ouistreham, Caen, Saint-Etienne, Saint-Chamond, Saint-Martin la Plaine, Cluny, Lyon, Millau and Sylvanès.

These valiant African choristers participated in a total of 78 performances at 11 local and international festivals and competitions, including forty-five public concerts in thirty-one cities. (These include the nineteenth Cameroon Challenge, participation in the Carnival of Cultures in Berlin, the 'Sacred Days' Festival in Strasbourg, the Night of Music and Culture at the Théâtre de Caen, the 'Street Artists' Festival, Nova'ciné in Saint-Chamond, the forty-fifth Anniversary Celebration of the Saint-Chamond MJC (Center for Youth and Culture), the tenth Anniversary Celebration of Blok Notes and the TouT'Le monde chante (Everybody Sing) Festival in Lyon, the Vienna Jazz Festival, and the Abbaye of Sylvanès' Sacred and World Music Festival.

The group has also organized workshops on singing, percussion and dance, as well as mini-concerts, in over twenty French and German schools, for children from kindergarten through high school age, and even music students. Five adult workshops on African choral music have been facilitated under the leadership of its director, Ambroise Kua-Nzambi. The choir has also performed during a number of worship services. While on tour, Chœur la Grace awarded certificates of honour and recognition to the people who organized their stays in various cities. Some of these people had organized more than one visit by the choir: Martin Hanke from Ratingen (2007-2013), Agnès Polet of Ouistreham (2007, 2009 and 2013), the Kiamvu-Le pont Association (2009, 2013), and Jacqueline Fabre of Saint-Chamond (2011 and 2013). The award recognized the no less important contribution made by these supporters to Chœur La Grace's international reputation and, especially, to the promotion of African music. Other renowned artisans who will shortly receive their diplomas include Thierry Thiébaud, François Lupwishi Mbuyamba, Richards Augugliaro of Saint-Martin Vésudie (International Festival of Mountain Choirs) and Albert Tuzolana from Anderlecht.

Thus the group can now count to its credit 214 international performances, plus 60 workshops (as either a participant or organizer), 25 international festivals and other encounters, of which the most prestigious are the World Choral Music Symposium (Kyoto 2005); the nineteenth Choralies of Vaison-la-Romaine (2007), Namur en Chœur (Belgium); and Musica Sacra International (Germany and Belgium 2012). Dates have already been confirmed for the next tour, which will take the choir to Germany, France, Belgium, Sweden, and Israel in the summer of 2015.

On August 3, 2013, at an African choral awards ceremony organized in Lomé by "Africa Sings", Chœur La Grace alone won three of four trophies awarded: for best video clip, best performance on the international scene, and best African choir director of the year. Chœur La Grace would like to thank the Mayor's Offices of Strasbourg, Saint-Chamond, Lournand, Cluny, Saint-Martin La Plaine, Roquefort, Sylvanès, and Villars; the president of A Cœur Joie, the choirs of the A Cœur Joie Lorraine family, the Church of Ratingen, the Raccib Association of Berlin, the Berlin Gospel Choir, the Kiamvu-Le pont Association, the Saint-Chamond Center for Youth and Culture, and all the choirs and host families who welcomed and housed its members.

A big thank you as well to the Delegate General of Wallonia-Brussels for its support, to the German Embassy in the DRC, the Belgian Consulate in the DRC, the President of the Congolese Choral Music Federation, and all its partners who contributed in one way or another to the success of this historic tour, the memory of which will long remain etched in many minds.

*Translated from the French by Anita Shaperd, USA
Edited by Graham Lack, Germany/UK* ●



Choir La Grace in Berlin for the Festival 'Carnival of Cultures'



Choir La Grace in Strasbourg for the 'Sacred Days' Festival

Author-composer, cultural operator, educator, winner of a Silver Medal for merit in arts and letters (2006), Wallonie-Brussels Choral Artist for the fiftieth anniversary of the DRC (2010), Director of the African Youth Choir (2012-2014), President of the Congolese Choral Music Federation (2005-2010), Member of the International Council of A Cœur Joie International (2005-present), Representative of the DRC on the World Choir Games Council (since 2004), Director of the African Academy of Choral Music (since 2008), Director of the "AKTO Space" Cultural Center, Director of the Chœur la Grace choir of Kinshasa, physician and trained musician, **Ambroise Kua-Nzambi Toko** also taught at the University of Kinshasa for ten years. As an independent researcher, he currently works for the development, promotion and spread of African choral music, which he considers to be his ministry and apostolate.
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Dolf Babus © ModFestival

CHORAL TECHNIQUE

Expressing Emotions in Music
From the notes to the sound – for young and old
Rudolf de Beer

Renaissance Pitch
A Practical Approach
Kenneth Kreitner

The Issue of Modernity in Choral Music
Aurelio Porfiri

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

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

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Expressing Emotions in Music

From the notes to the sound – for young and old

Expressing Emotions¹ in Music

From the notes to the sound – for young and old²

The performances of many amateur youth choirs are filled with a vibrancy that is sometimes lost when these musicians mature. Although it is more likely that youth normally expresses personal feelings more than mature personalities do, the expression of emotion in music would not wane if singers (old and young) were guided by a solid scientific knowledge of the music performed. This knowledge should be conveyed to the choir by skilled conductors in ways that would allow the meaning of a composer to speak as clearly as possible to the audience. As Coward advocated as long ago as 1914, “Always endeavour to get inside the subtleties of a piece.” (270).

Fundamental elements in music, namely melody, harmony, rhythm, tone, form, tempo, and dynamics can be enhanced by expressive elements such as phrasing, rubato, sound quality, intonation, and by more technical elements such as singing and conducting technique. In any pre-documented musical work, the creative process revolves around the fundamental elements, while expressive elements can be included into a written score, such as phrasing and rubato. However, it is up to the performer (in this case the conductor) to decide on more technical aspects, for example sound quality and intonation, and especially aspects of conducting such as weight of the arms, posture, and the importance of gravity in gesture. It is also important that the choral musician, especially the conductor, should decide on the level of incorporation of some or all of these elements to mirror as far as possible the composer’s heart, without ignoring the performer’s understanding and experience of the music.

This article will focus on the expression of emotion in music as an example of this phenomenon, while exploring the different possibilities that a conductor may be confronted with. Because the conductors’ instrument is the singing voice which is activated or ‘controlled’ by gestures, it is important to understand how these different elements can be conveyed to the choir through verbal, but especially non-verbal, means. Much has been written on these aspects, but how the use of gestures should be applied to reach these goals is very often overlooked. Choral musicians mostly understand how to analyse and prepare music³ and even how to rehearse it with or teach it to choirs, but many conductors fail then to use appropriate conducting gestures, thus limiting the singers in carrying the true message of the music over to the audience. However, it is impossible to touch on all these elements in an article. These could be dealt with over the course of a whole degree in choral conducting and choral singing. It is firstly important to look at the *music* itself, including guidance by composers, after which singing and especially conducting *technique* in accomplishing these goals will be discussed.

The Music

This is the sound itself that is conveyed to the audience via the performer of either written notation of some sort, or orally/aurally transmitted renditions. In most choral music it is a combination of combined pitches and words, while the latter also influences the colour and style of the sound chosen by the performer. Aspects that a performer can choose from in this decision-making process include phrasing, tempo, dynamics, and rubato. All of these aspects will enhance musical ‘emotion’, though some of these aspects in music can receive specific attention to highlight the meaning of the text and sounds. Some of these aspects are suspensions, overtones, phrasing, and articulation.

1 When referring to the term emotion, not disregarding the discrepancies in the research of this term (especially in music), the author refers to ‘Music Perception [-] All instances where a listener perceives or recognizes expressed emotions in music (e.g., a sad expression), without necessarily feeling an emotion’ as defined by Juslin and Västfjäll (2008: 561).

2 A practical application of this article, which will focus on the expression of emotion in music while exploring the different possibilities that a conductor may be confronted with, will be given in a workshop lecture format at the 10th World Symposium on Choral Music in Seoul, Korea, 2014, with the theme Healing and Youth.

3 The applicant refers to music and not scores due to the fact that many musical works are not notated.

Suspensions between voices can be enhanced through either dynamic differences or articulation, for example *marcato* or *tenuto*. A suspended note against changed harmonic movement can thus be enhanced by giving it more dynamic importance than the other notes or voices.

Different overtones created by different combinations of sounds can also change by knowledge and use of resonance cavities and changing dynamic levels. More important, though, is a focus on overtones for good intonation, one frequently overlooked aspect of which is consistency in pronunciation, especially of vowels. The effect of temperament and intonation on the emotional perception of music should not be underestimated, even if perception differs between individuals.

The treatment of phrase climaxes (highpoints) and destinations (gravity points normally towards the end of phrases) needs a focus attitude in energy by both the choir (singers) and conductor. This is directly linked to singing and/or conducting technique, which is a combination of mind and body forces. Composers highlight climaxes in many phrases with harmonic changes, which could again be enhanced by performers through aspects such as *rubato*. An acceleration in tempo towards a climax with the reduction in tempo just before the climax, is a typical example of this technique.

Articulation in music, both of the text (through diction) and of different musical articulated elements such as staccato, legato, and accents (including *marcato* and *tenuto*), is also an important tool through which musical feeling or emotion can be expressed.

Technique

There is a need for all singers in the choir and the conductor to have a solid knowledge of the vocal production and singing technique necessary to unlock the emotion in the music. The text and notes naturally have a huge influence on the decision that the performers will make to convey the message of the music.

A suspended note demands the correct dynamic balance between the voices in order to shine. The conductor and singers should also be able to hear and understand (like a good organ tuner) which frequencies to utilise for specific temperaments (for example with piano or without). To convey for example the correct emotion through clear intonation in the music, it is the conductor who should guide the singers in vowel homogeneity, tonal context (Alldahl, 2008: 27), and the relation between vocal resonance and overtones. When the musicians focus on the text, the phrasing is normally good, though it is important to maintain

the energy up to the end of a phrase, and not only to the phrase climax. If all singers apply the same percentage of energy, the choir as a whole will be able to highlight the emotion of the music better. A clear understanding of articulation in text pronunciation, but also in musical elements such as legato and staccato, should be an inherent part of every singer's technique. A conductor should also "...work hard to achieve a conducting technique that is clear, yet expressive..." (Marvin, 1989: 15-16).

The conductor must furthermore have a solid knowledge of conducting technique, which apart from gestures, includes the use of muscle energy and gravity (Jordan, 1996: 24-25). The flow or movement in the hands should never cease, nor should the line in the music and energy of the singers. All small details such as dynamics, articulation, phrase energy, *rubato*, tempo, and even intonation can be incorporated in a gesture that never stops the movement. The flow between the ictus points is thus just as important as the ictus itself.

A conductor should also learn not to work against gravity, but with gravity. For a singer to produce the correct sound through good singing technique, which again has an influence on aspects like intonation and colour, the flow of energy through breathing is very important. A conductor can work against this if gravity is not guiding the gestural technique. Take for example an upbeat: the movement is upwards, but singers should breathe in the opposite direction. A very small downward bounce at the start of the upbeat helps the singers to breathe correctly, which again results in easier production of tone colour and phrasing. Most conductors do this instinctively because they breathe with the music. Conductors could also work with the singers when energy fields, especially in the palm of the hands, are utilised for checking intonation, and not the typical old fashioned upward or downward pointing of the finger. A solid theoretical knowledge should therefore be put into practice in a logical and practical manner.

I hope these brief examples will allow readers an insight into the importance of knowledge in order to unlock the emotions hidden in each musical work. Not only will the true meaning of the music reach the audience, but every performer as well as every audience member will be moved by the music in some way or another, whatever the age of the performers. As Lannom (1989: 66) stated, "...the choral conductor needs to say to himself: 'I have honestly studied the music and have tried to understand it in its historical, intellectual, and emotional context.'"

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[soprano acutissimo
theorized by Bononcini]



The editors of the ICB have asked me for a few practical words about the pitch of Renaissance choral music, and it would be lovely to answer with an email along the lines of “A=409. Thanks for asking.” But things are never as simple as that, and in the case of Renaissance choral music, which was normally rendered *a cappella*, the whole idea of a rigid pitch standard seems to begin to border on nonsense. So yes, there is much that we don’t know, but some things which maybe we can; let us start in the relatively clear water and swim out a bit from there.

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

The sacred vocal music of the late sixteenth century tends to fall into two patterns of clefs: normal clefs, or *chiavi naturali* in Italian, usually with soprano on top and bass on bottom, and high clefs, or *chiavette*, usually with treble on top and tenor or baritone on bottom. Palestrina’s *Pope Marcellus Mass*, treble-mezzo-alto-alto-tenor-tenor, is a familiar example of high clefs; his *Sicut cervus*, soprano-alto-tenor-bass, is in normal clefs. Look through a volume of the Palestrina or Victoria collected works sometime and see how strictly this distinction is kept – and it’s an odd thing because the two clef combinations outline ranges, in all the parts, about a third apart, and at least in the case of Palestrina we know that the music was all written for the same choir.

Kenneth Kreitner
University of Memphis

We happen to know some useful things about Palestrina's choir, the choir of the papal chapel, in the sixteenth century. We know that their number was officially 24, but in practice around 30. We know that they often sang one-on-a-part. We know that they were adult males: boys were not allowed and women were always, of course, out of the question. There were a very few castrati in the Sistine Chapel in Palestrina's time, but mostly we are talking about, in modern terms, countertenors, tenors, and basses. We know that they sang with no instruments at all: the Sistine did not have even an organ. And we know that they were professionals, trained in the choir schools and singing this music – music, in large part, written for them personally – for several hours a day, every day, with virtually no rehearsal. All this adds up to a reasonable suspicion that the two patterns of clef-codes actually mean something important.

Feel free to work this out on music paper too if you like, but the upshot is that music in normal clefs generally works well around A=440 for a group of falsettists, tenors, and basses today, and that music in high clefs doesn't. As I say, it's about a third higher, in all the parts, and this interval is a lot, especially over the course of a long piece: if you have ever tried to sing the entire *Pope Marcellus Mass* at its written pitch, you know how fatiguing it is especially for the basses. The theory, then, is that music in high clefs was meant to be transposed down about a third (or, more accurately, intoned about a third lower) so that all this music would be approximately in the same range, and that composers, singers, and chapel masters everywhere – not just in the papal chapel – knew this and did it as a matter of course. The reason the music wasn't written down a third in the first place is that this would require a sharp key signature, and sharp key signatures were not permissible under the rules of solmization and *musica ficta*.

I am oversimplifying quite a bit here, of course: there are many complications still a good deal of debate about the details (see especially Andrew Johnstone's article, and its bibliography, in the Additional Readings below). But the general idea of moving high-clef music down is supported by the advice of theorists and by, for example, surviving organ parts from times when the music was not performed *a cappella*. And so, in sum, it seems abundantly clear that Palestrina and a lot of his contemporaries wrote their music with some such clef-code in mind.

The problem is that we today have a kind of unspoken clef-code of our own for this music, and it goes in the opposite direction. Our choirs are mixed, not all-male, and are apt to be loaded towards women. Our best sopranos are trained as soloists and like to sing high, our altos are female, and our tenors are few and precious. In general, then, high-clef music works better

for the choirs we have today; and the result is that when we sing Renaissance music, we tend to choose high-clef music or to transpose normal-clef music up. (The classic 1922 Schirmer octavo of Victoria's *O magnum mysterium*, which so many of us cut our teeth on, raises the motet, soprano-alto-tenor-bass clefs in the original, a fourth.) Nor, to be honest, has the cause – if cause there be – been helped by the number of professional mixed choirs specializing in Renaissance repertory that habitually, and with glorious results, transpose up from where it's written.

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

There is a temptation to put all this together and decide that things are messy enough to absolve us from fretting over any decisions we might feel like making about pitch – that since pitch varied back then, there is no point worrying about it now. That, I think, would be a mistake. Written pitch in the Renaissance may not have indicated an exact performing pitch in choral music, but it did mean something, as the clef-codes prove and as, for that matter, the very existence of key signatures proves. Composers and scribes were at some pains to adjust the level of their written pitches, and in general, clef-codes and exceptional cases (e.g., again, the English) aside, they placed them in a way that works well with adult male singers, countertenor through bass, within a step or so of A=440. Flexible pitch, in short, does not mean whimsical pitch: if we move music up and down freely, we really do risk misrepresenting it. And there, to return to where we were a few paragraphs ago, is the problem that we have to face honestly and bravely. Any choral director who doesn't love Renaissance

music and want to sing it should probably find another line of work; but we also have to recognize that in the modern mixed choir we have a rather different instrument from the one the composers had in mind. The trick, then, is to negotiate that difference in the way that does the least damage to the intended sound of the music. And this means, for one thing, not messing with the indicated pitch level of a piece, insofar as we understand it, any more than we have to.

So: a few practical words. For most sacred music of the late sixteenth century, if it was originally in normal clefs, don't transpose; if it was in high clefs, bring it down somewhat. If this causes trouble for your singers, let me tell you I have had good luck moving a tenor or two onto the alto part and a baritone or

two onto the tenor part. For English music and music before Palestrina, think of the rules more as guidelines: anything that clearly looks like high clefs might be brought down, but otherwise, it's worth trying to stick close to the written pitch. If we love this music, we have to respect how it was supposed to sound; we should be adapting ourselves to it, not it to us.

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It is common for opinions on the value of a piece of choral music to be given regarding its conformity to a category defined as 'modernity', a category that is, by the way, conceptually abstract. A piece is considered acceptable, according to some musicians and music lovers, if it contains some characteristics that are flags for 'being modern', a clear sign of advancement in music creativity in their opinion. Please keep in mind this concept of 'creativity', because it will become useful shortly. The characteristics mentioned above are: the strong use of chromatic harmony, difficult rhythms and extra musical elements (percussive, vocal and so on). When a piece of choral music does not conform to these characteristics, or at least to some of them, it then becomes unacceptable, usually labelled as late romantic music, old style or similar definitions. What is really interesting about this kind of judgment is that it is usually made without consideration for different approaches that different people may have towards choral music. Also, this kind of opinion presupposes a modern unified musical grammar that can be taken as a paradigm, a grammar that in reality does not exist, especially in modern times. Of course this kind of reasoning has to be considered under specific preconditions that are assumed by those giving these judgments, preconditions that they sometimes do not consciously recognize. One of these preconditions is the Hegelian idea of musical grammar, an uninterrupted path from concord to discord. So, unconsciously assuming the materialistic dialectic, the language is the outcome (synthesis) of thesis and antithesis, always changing and always evolving from the past and betraying the past in a certain way. But this idea, as mentioned, is quite a recent one. Of course, composers of previous centuries also always tried to update their languages. But this was done with great respect for the previous models that were not considered as something to be destroyed but as something to be assumed for a new synthesis. For Baroque composers, for example, being able to compose a motet in the *stile antico* (the style of Renaissance music) was considered an indispensable skill that every composer should have. Indeed we find traces of this even in recent times. I remember that in my exam for the final degree of Choral Music and Choral Conducting, I had to write a motet in Renaissance style. The past inspires the present. This



'Sleep', a painting by Salvador Dalí

was the idea of creativity, not the permanent revolution of musical language, but a pacific dialogue with the past, even if this musical past was not respected in many of its most recognizable features. This is the good concept of composition, from the Latin *componere*, putting things together. However, for some people this concept is just developing in one direction, when indeed traditionally it has also a profound link with the language of the past.

It is also not correct to judge a piece in the abstract. Lots of choral music is composed for religious purposes, with specific constraints and obligations; this does not make this kind of music not modern in the same way that a military march, even if composed today, has to maintain certain characteristics that make it functional as a march. Of course music is composed also for functional purposes, not just in abstract terms. We can appreciate the definition of an art work given by George Dickie: "A work of art is an artefact of a kind created to be presented to an art-world public." (Dickie 1984, 80). Art, and music, are institutional in a certain way and cannot be considered in abstract terms. The relationship between the closed nature and openness of a work of art can be the subject of many debates (Erler 2006), but the first is a dimension that cannot be underestimated. In addition the institutional nature of music (or at least a great part of it) also offers constraints for its language that cannot be considered in the abstract. Some people, when giving an opinion on a piece of choral music, only consider its musical language in the abstract, in conformity with the characteristics we postulated earlier. So, for example, there are some composers who use texts from the Christian tradition, like 'Pange Lingua', merely using this text as a pretext for their rhythmic and melodic acrobatics and they are applauded

by the forerunners of modernity. But indeed I consider this kind of thing an involution of musical language because it does not consider the understanding of the lyrics themselves, coming from centuries of musical tradition. Olivier Messiaen has composed a piece using the text 'O Sacrum Convivium'. He employs a modern harmonic treatment but also shows a deep understanding of what this text means. What a difference between him and the people we were talking about before. Antoine Compagnon, in one of his books, has already helped us to distinguish between avant-garde and modernity (Compagnon 1994). Avant-garde seeks to break with the past and many of their claims are also in the ideas of the so-called 'knights of modernity'. There is also another

idea is new, anything works. It is true that there are many choral pieces where the very consonant language sometimes gives the impression of something old, but the problem is not the language, it is that the idea is not developed or perhaps does not even exist. When there is real and fresh emotion, every language can express the depth of these feelings. If you consider the modern choral composers who are really successful you will observe that not one of them is an avant-garde composer: all of them use different languages, sometimes also very consonant, with only one purpose, to communicate ideas to their audiences. Today, after decades of musical avant-garde, what can be considered breaking with the past is a C major chord. This demonstrates only that the claims of modernity in the terms we expressed before have no reasons to exist. Creativity is a magic power that combines materials regardless of their provenance. Also, we cannot forget the words of Antimo Liberati (Rambotti 2008), singer in the Sistine Chapel Choir in Baroque times, in his letter to Ovidio Persapegi: "la musica è una mera opinione e di questa non si può dar certezza veruna" (music is a mere opinion and of this opinion we cannot say anything for certain). It seems a very relativistic phrase, meaning everything is possible. I would take it as a request for prudence when giving judgments because those claiming to be the knights of modernity, all things considered, might be already confined in the past.

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O sacrum convivium!
motet au Saint-Sacrement
pour chœur à quatre voix mixtes
ou quatre solistes
(avec accompagnement d'orgue *ad libitum*)

Olivier MESSIAEN

Lent et expressif (battre les croches)

SOPRANO
CONTRALTO
TENOR
BASSE

ORGUE
(ad lib.)

The first page of the 'O Sacrum Convivium' by O. Messiaen

consideration, this time of a geographical nature: there are musical features that are characteristic to different nations and have to be appreciated in this context. But this will lead us very far and so I will not go into this issue.

Indeed for me the important distinction is between the idea and the language. A language expresses the idea but is not the idea. I know that the medium is the message but I also know that McLuhan wanted to call his work 'the medium is the massage'. I think this last version is more important for us: the medium, that is the music language, can soothe us, like a massage, but may let us forget what is more important beneath the medium: the idea. I really think that the idea has to be modern, not necessarily the medium. The medium, the language, is a tool and if the

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Edited by Theresa Trisolino, UK ●

A close-up photograph of a man wearing a red beret and a dark jacket with a white collar, playing a blue and silver flute. He is looking slightly to the left. In the background, other people wearing similar red berets and dark jackets are visible, suggesting a group performance or a formal event.

COMPOSERS' CORNER

Interview with Javier Busto
María Zugazabeitia

If you would like to write an article and submit it
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Please contact Cara S. Tasher, Editor
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Interview with Javier Busto

The composer Javier Busto, who confesses that he feels more comfortable conducting music than he does creating it, has kindly found the time to answer a series of questions from the ICB. The interview is fairly informal and has two main aims: firstly, to give readers a better idea of Busto as a man – the personal side of a musician who dedicates his professional life to medicine. Secondly, we hope to share the artist's vision of his own work. We touch on music, senses, vocation, inspiration and emotions – enjoy!

María Zugazabeitia: I imagine everyone asks you the same question, but I'll ask it anyway: how did you get into music?

Javier Busto: It was quite simple; my family is full of musicians. As a child I sang in the parish choir at Hondarribia, and I was also part of the Escolanía de Lekarotz, a choir run by the Capuchin friars. The Beatles came on the scene while I was still young. As far as choral music went, it was thanks to my time in the university choir and being given the chance to conduct the Basque students' choir at Valladolid, Coro Ederki, that I discovered my ability to create music. In turn, that allowed me to meet Erwin List, the renowned French choral conductor, who gave me the push I needed.

MZ You manage to combine your profession as a doctor with composing, two areas that might seem to be poles apart at first glance. Do you think that these two disciplines (music and medicine) have anything in common?

JB Without a doubt: both are about therapy, as much for the mind as the body, because you are sharpening your senses. Medicine is more individual, while writing choral music, which is what I do, is more general and group-based, but still excellent therapy.

MZ And on a personal level, do you find it easy to lead this 'double life', in terms of work?

JB It has been fine, up until 13 August – I name that date because I am retiring as a doctor, which will allow me to dedicate myself more fully to music again.

MZ Staying for a moment with the subject of working in two different jobs, I dare say that with both medicine and music, the vocational factor is fundamental. In your case, do you carry out both with the same amount of passion, or do you see medicine as work and music as pleasure?

JB At first, medicine was not solely vocational for me – I always wanted to be a pharmacist, but my experience in Santiago de Compostela with the 'pharmacy' was not a good one. With work and experience, I have come to be very passionate about medicine; in fact, in the last few years music has taken a back seat to it. As of 13 August I hope music will go back to filling the part of my life it ought to.

MZ Now let's move on to speak about your work. In retrospect, how would you describe your style as a composer?

JB My first compositions were for a folk group, to be sung accompanied by a guitar. In my next phase, from 1976, I started writing choral works – it was all self-taught, I was writing as it came to me, not really with any aim in mind. Following that I studied a lot of choral scores in many different styles, which gave me an idea of what I was working towards and allowed me to start giving more direction to what I was writing. That would be my second phase, which I refer to as 'tonal, with a proper structure' (for example *Ave Maria para SATB*). After that I entered my third phase, where I began to develop my work in a more conscious way, trying to break down the music I was writing so that the beginning and end of each piece were not too similar to one another (for example *Gloria de la Missa Brevis pro Pace*). And now there is a fourth phase, in which I am starting to bring the previous two together by giving shape to everything I write and creating a more balanced kind of music. That is my main aim; a subjective one, I am well aware. I could sum up by saying that I try to compose with the objective of really touching a chord with the conductor, the singers and the audience, in that order.



Javier Busto conducting the Orfeón Donostiarra

MZ They say that everything comes in phases. Which quality would you prefer to keep: the fresh approach of a young composer who dares to try anything, or the maturity of an expert who really know what he is doing?

JB I would keep both. Before I started winning competitions, the music I was writing was very unstructured, without any apparent order (for example *Kondairaren Ihauterian* or *Missa Brevis pro Pace*), but I knew perfectly well that by changing my writing style, merely in an aesthetic sense, I would win competitions, and I did. After that I tried to write more from the heart, although I still yearn to get back to the 1980s and 90s, to combine everything I learnt in those years.

MZ I have had the immense pleasure of being able to sing several of your works and I was always struck by your capacity to compose, on the one hand, such virtuoso and complex pieces as *Missa Brevis pro Pace*, in which the variety of sounds really has an effect on the audience, and on the other, far more melodic pieces such as *A Tu Lado*, where emotion comes to the fore. What is it that leads a composer to write these different types of pieces?

JB Experience and knowing how to adapt your work to what people are asking for, a good example of which was *A Tu Lado*, a habanera I wrote for the Torrevieja competition on the occasion of its fiftieth anniversary. I chose a text by Matías Antón Mena, quite unusual for a habanera, where love dominated the popular exaltation that is common in this style of music. In the mass, I was trying to set the angelic (women) against the earthly (men), and that is why the style is less coherent, even if it is still rich in emotion, since I was writing it during a time when terrorism was having a devastating effect on our country.

MZ And speaking of creation, many creative people have confessed to having a muse. What is it that inspires you?

JB Very definitely, my answer to that is: my work. The pieces come to me when I am working on one of them, because during the creative process ideas arise that might be useful for what I have in front of me, or else for other pieces. The lyrics are a

fundamental source of inspiration, because they form the character of what I have going through my head.

MZ At times, inspiration can be hard to come by. What advice would you give to a composer who feels frustrated or at a dead end because they have been exhausted by the creative process?

JB I avoid giving advice because I have not had any formal training, by which I mean that I am self-taught. I can only say what I have found, and so I repeat: persistence and keeping my head full of useful writings both work as my inspiration.

MZ Do you identify with any particular composer or musician?

JB Yes, with several current ones: Xabier Sarasola, Josu Elberdin, Eva Ugalde, Junkal Guerrero. As for historic musicians: Claude Debussy, Igor Stravinsky, Hugo Distler, Aita Donostia, Tomás Garbizu, Javier Bello Portu and Tomás Aragüés Bernard.

MZ Who in the world of music (and the history of music) have had most influence on your career?

JB Claude Debussy, Igor Stravinsky, Hugo Distler, are some of the foreign composers. With regard to Basque musicians, I would say Aita Donostia, Tomás Garbizu, Javier Bello Portu and Tomás Aragüés Bernard. And of course John Lennon and The Beatles.

MZ As well as choral works, you have also conducted various choirs throughout your career. From a personal and professional viewpoint, what do you feel that you get out of leading a choir?

JB Personally I have always felt more a choir conductor than a composer, since my greatest passion has always been that for leading choral groups. The sensations one experiences from conducting a choir are amazing; they bring the group closer together and allow it to sing as a chorus, transmitting emotion straight from the soul. And on top of that, it is all done through the human voice, in this case the medium of song.

MZ Just as an artisan is familiar with and gets the best out of the raw materials he works with in order to obtain the best possible result, do you think that being a conductor has helped you to get to know your instrument better, and therefore helped you to write high-quality work?

JB Definitely. My composing is based more on experience than training. Reading and listening to hundreds of different pieces over the years have defined the sounds that I am aiming for and helped me to give the choirs I have led a more distinctive personality. As for writing 'high-quality work', I will leave that for you to judge, but thank you for the compliment.

MZ Going back to the idea of inspiration, the Basque theme is present in many of your creations. How far and in what ways have your origins influenced your career?

JB Basque melodies and rhythms both make frequent appearances in my work, be they religious or secular pieces. They form the basis of my ideas because, in some ways, they are distinct from other cultures, and I enjoy reflecting the Basque-*euskaldunak* side of me in my music.

MZ Is it that your feelings of gratitude toward your homeland have led you to write homages such as *Bidasoa*? Or do the Basque Country's customs, folklore and way of life form an intrinsic part of your personality and, by extension, your musical output?



JB Bidasoa is the name of the river (where it flows into the sea) that I am looking at as I answer your questions. It is an incredible scene which changes minute by minute: the light, the sound of the water, the boats and so forth all offer me a different picture every day. I also find that Hondarribia has a real beauty about it; the old town, the marina, the 'mountain' that overlooks it. And if you add to that the fact that the Basque Country is full of contrast, for me it is case closed: I live in the closest thing to paradise.



Translated from the Spanish by Ross Nelhams, UK/Italy ●

Javier Busto was born in Hondarribia (Gipuzkoa) on 13 November 1949. A choral singer since childhood, in his youth he was part of various rock and folk music groups. He was awarded a degree in medicine by the University of Valladolid. Selected through national entrance exams for the role of family doctor with the Servicio Vasco de Salud–Osakidetza, he currently practices his profession in Lezo (Gipuzkoa). As a musician he is self taught. He began to enter the world of choral music with the help of the maestro Erwin List. While at the University of Valladolid he became conductor of the Ederki Basque choir (1971-6), a position in which he won Third Prize at a competition in Toulouse in 1975. It was during this time that he began to write his first choral works.



Founder and conductor of the Eskifaia Choir of Hondarribia (1978-1994), he won First Prize at Ejea de los Caballeros, Tolosa, Avilés, Tours (France), Gorizia (Italy), Spittal an der Dräu (Austria) and Mainhausen, Marktoberdorf (Germany). He also founded and conducted Kanta Cantemus Korua (1995-2007), in Gipuzkoa, a female choir with which he won first prize at Tours (France) (1997-2007) and in Toulouse (1999). He won prizes for composing at Bilbao, Tolosa, Igualada and Madrid. His works have been published in Germany (Carus Verlag and Ferrimontana); France (Editions à Coeur Joie); the Basque Country (Bustovega and CM Ediciones Musicales); the UK (Oxford University Press); Sweden (Gehrmans Musikförlag) and the USA (Walton, Alliance Music Publishers and Santa Bárbara). He teaches courses and workshops on choral conducting and sits on the jury at choral composition and performance competitions in Germany, Argentina, Australia, Belgium, Canada, Croatia, Spain, the USA, France, the Netherlands, Hungary, Italy, Japan, Sweden, Taiwan and Venezuela. He is a member of the technical committee of the Certamen de Masas Corales in Toulouse. Email: bv@bustovega.com



Para el Coro Ángel Barja de León y su director, Aitor Olivares, con todo mi cariño

Soneto LXVI

JON ARANBURU: in memoriam

Pablo Neruda
Javier Busto (1949)

$\text{♩} = 52$

Soprano
p
Da da vi da vi da vi da da vi da vi da

Alto
p
Da da da vi da

Tenor
p
Da da vi da da vi

Bass
p
Da da

5 *a tempo* *mp*

da da vi da vi da vi da da vi da vi da da. No te

da da vi da vi da vi da da da. No te

da da vi da vi da vi da da da. No te

da vi da vi da vi da vi da da da. No te

9

quie - ro si - no por-que te quie - ro y de que - rer - te a no que-rer - te

quie - ro si - no por-que te quie - ro y de que - rer - te a no que-rer - te

quie - ro si - no por-que te quie - ro y de que - rer - te a no que-rer - te

quie - ro si - no por-que te quie - ro y de que - rer - te a no que-rer - te

2 - Soneto LXVI

12

lle-go y de_es-pe-rar - te cuan-do no te_es-pe-ro pa-sa mi co-ra-zón del frí-o_al

lle-go y de_es-pe-rar-te cuan-do no te_es-pe-ro pa-sa mi co-ra-zón del frí-o_al

lle-go y de_es-pe-rar-te cuan-do no te_es-pe-ro pa-sa mi co-ra-zón del frí-o_al

lle-go y de_es-pe-rar-te cuan-do no te_es-pe-ro pa-sa mi co-ra-zón del frí-o_al

16 *dolce*

fue-go. Te quie-ro só-lo por-que a ti te quie-ro, te o-dio sin fin, y o-dián-do-te te

fue-go. Te quie-ro só-lo por-que a ti te quie-ro, te o-dio sin fin, y o-dián-do-te te

fue-go. Te quie-ro só-lo por-que a ti te quie-ro, te o-dio sin fin, y o-dián-do-te te

fue-go. Te quie-ro só-lo por-que a ti te quie-ro, te o-dio sin fin, y o-dián-do-te te

20 *dim. e rit.molto*

rue-go, la me-di-da de mi_a-mor via-je-ro es no ver-te y_a-mar-te co-mo_un

rue-go, y la me-di-da de mi_a-mor via-je-ro es no ver-te y_a-mar-te co-mo_un

rue-go, y la me-di-da de mi_a-mor via-je-ro es no ver-te y_a-mar-te co-mo_un

rue-go, y la me-di-da de mi_a-mor via-je-ro es no ver-te y_a-mar-te co-mo_un

a tempo

24

ten. mf

cie - go, co-mo_un cie - go. Tal vez con - su - mi - rá la luz de e -

cie - go, co-mo_un cie - go. Tal vez con - su - mi - rá la luz de e -

cie - go, co-mo_un cie - go. Tal vez con - su - mi - rá la luz de e -

cie - go, co-mo_un cie - go. Tal vez con - su - mi - rá la luz de e -

27

-ne - ro, su ra - yo cruel, mi co - ra - zón en - te - ro, ro - bán - do -

-ne - ro, su ra - yo cruel, mi co - ra - zón en - te - ro, ro -

-ne - ro, su ra - yo cruel, mi co - ra - zón en - te - ro, ro -

-ne - ro, su ra - yo cruel, mi co - ra - zón en - te - ro, ro -

30

dim.

-me la lla - ve del so - sie - go, la lla - ve, la lla - ve del so -

-bán - do - me la lla - ve del so - sie - go, la lla - ve, la lla - ve del so -

-bán - do - me la lla - ve del so - sie - go, la lla - ve, la lla - ve del so -

-bán - do - me la lla - ve del so - sie - go, la lla - ve, la lla - ve del so -

33 *mf* a tempo poco piu Súbito molto rit. a tempo poco piu

-sie - go. En es-ta his - to - ria só - lo yo me mue - ro y mo - ri -

-sie - go. En es-ta his - to - ria só - lo yo me mue - ro y mo - ri -

-sie - go. En es-ta his - to - ria só - lo yo me mue - ro y mo - ri -

-sie - go. En es-ta his - to - ria só - lo yo me mue - ro y mo - ri -

36 Con intensita

-ré de a-mor por-que te quie - ro, por-que te quie - ro a - mor, por - que te

-ré de a-mor por-que te quie - ro, por-que te quie - ro a - mor, por - que te

-ré de a-mor por-que te quie - ro, por-que te quie - ro a - mor, por - que te

-ré de a-mor por-que te quie - ro, por-que te quie - ro a - mor, por - que te

39 Súbito molto rit. Lento e marcato *f*

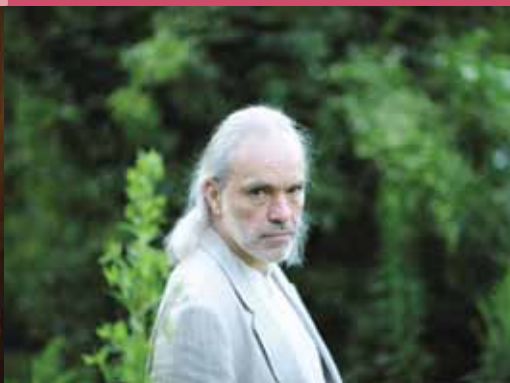
quie ro, por - que te quie - ro a - mor, a san - gre y fue - go.

quie - ro, por - que te quie - ro a - mor, a san - gre y fue - go.

quie - ro, por - que te quie - ro a - mor, a san - gre y fue - go.

quie - ro, por - que te quie - ro a - mor, a san - gre y fue - go.

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Repertoire

Latvian Choral Music: Vasks, Prauliņš and Ešenvalds
Philip L. Copeland

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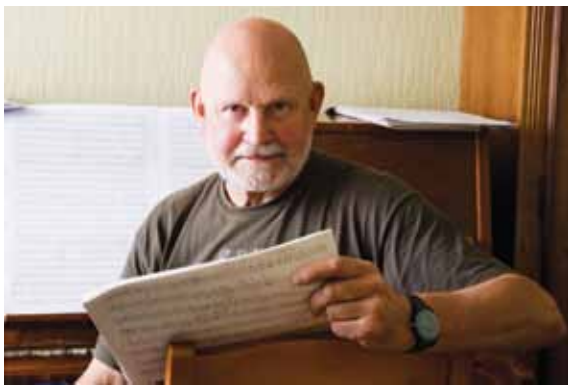
There is an undeniable richness in the choral music of Latvia. A sense of mystery pervades the vertical chords and lyrical lines; listeners find themselves drawn to the sounds and spirits of the composers that emerge out of that part of the world.

In many nations, a formal musical education fails to study, or even mention, the rich music traditions of Latvia and the other Baltic countries. Few of today's mature conductors heard much about Latvian choral music in their formative years. All of that began to change in the early 1990s, when the dawn of the internet age united with Latvia's independence in 1991. The unique Latvian culture began to emerge into the mainstream of the world's artistic consciousness.

The musicians of Latvia have done an excellent job in gathering their resources and making them available to the rest of the world. Publisher Musica Baltica does a tremendous job in delivering scores and recordings. Another outstanding business, The Latvian Publishing company, teamed up with Ave Sol, a professional Latvian choir, to produce the distinguished *Anthology of Latvian Choral Music*, a resource that belongs on every conductor's shelf. Professional Baltic choirs share much of this unique music with superb interpretations that are delivered on remarkable recordings.

One of the outstanding cultural events in Latvia is the Latvian Song and Dance Festival. It is a renowned event, featuring 40,000 singers performing folksongs and classical works. The massive gathering takes place in the capital city of Riga every five years, a city that will become the European Capital of Culture and also host the World Choir Games in 2014.

This article is a precursor to the 2014 international focus on Latvia. It brings attention to three prominent composers: Pēteris Vasks, Uģis Prauliņš, and Ēriks Ešenvalds. Each of the composers has a full catalog of choral music that varies in difficulty. This article focuses on some of their most accessible unaccompanied music.



Pēteris Vasks (b. 16 April 1946)

Most people today no longer possess beliefs, love and ideals. The spiritual dimension has been lost. My intention is to provide food for the soul and this is what I preach in my works.

Peteris Vasks

Philip L. Copeland
conductor
and teacher

Pēteris Vasks, the son of a Baptist pastor, is one of the most important living Latvian composers and his sustained career has had a huge impact on other Baltic composers. His works encompass nearly every genre, including orchestra, keyboard, and chamber music. His music makes frequent appearances in performances by elite choral ensembles around the world and his work is often the subject of scholarly inquiry.

Māte Saule was an early work of Vasks and one that the composer describes as "close to his heart." It is also a work that contains some of his very early musical strategies that he develops over his compositional career.

Four musical ideas appear in *Māte Saule*, which makes it a persuasive piece to program:

1. Use of undulating aleatoric motive as accompaniment and escalation/dissipation of dramatic tension
2. Repetition of small motives to increase intensity
3. Evocation of the Latvian drone through a sustained tone
4. Hymn-like feature to close the work

The work sets a text by Jānis Peters that evokes thoughts about the mystery of morning and the glory of the sunrise. Marked *misteriosamente*, it opens with an undulating two-note figure rendered in an aleatoric fashion. When performed by several singers, the resulting sound has an enigmatic characteristic; it brims with potential.

In Figure 1, the rippling motive sets up a feeling of restlessness and sets up the first entrance of the text.

Figure 1. Vasks, *Māte saule*, m. 1-7

Vasks' undulating motives appear throughout the work. At times, the motive serves as an accompaniment to other musical ideas, like in the opening measures. At other times, the aleatoric elements are paired with precise rhythmic entrances, a technique that gives Vasks' music a unique flavor. The motives occasionally appear to be a point of dramatic destination, shown in Figure 2.

These two musical examples (Fig. 1 and 2) also demonstrate

Figure 2. Vasks, *Māte saule*, m. 27-33

Vasks' use of motivic repetition, a device that adds cohesiveness to the work and builds interest into the music. The stacking of musical motives in *stretto* fashion is a common compositional technique; Vasks' providing an aleatoric destination for these motives is uncommon. The result is a remarkable sonic high point to the piece, one that falls off into a pedal point drone in m. 36 (Figure 3).

The Latvian drone is an important and distinguishing feature of Latvian choral music. Vasks' use of the drone is always dramatic; in this composition it follows a moment of vocal chaos and it sets up an ethereal duet and an effective contrast from the opening section. (Figure 3)

Figure 3. Vasks, *Māte Saule*, m. 36-40.

This work begins to close with a homophonic hymn-like few measures of unresolved dissonances and unique voicing of parts. (Figure 4) At the end of the work, Vasks paints a glorious picture of a musical sunrise of fifteen successive notes that ends with the loudest sound possible (*fff*).

Figure 4. Vasks, *Māte Saule*, m. 85-88.

One can explore similar musical techniques in Vasks' *Madrigals* (1976), *Zemgale* (1989), and *Three Poems* by Dżesław (1994).

Vasks MATE SAULE

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Uģis Prauliņš (b. 17 June, 1957)

"Music and love explain everything. Those must be searched for and shined at all times, since no truth is permanent. Everything is allowed, and nothing can be made an absolute – since nothing is certain, except for love. That, what thrills, also stays. I directly strive for this kind of music."

Uģis Prauliņš

Uģis Prauliņš brings a diverse background of skills and former positions to his capacity as a composer. His training includes formal studies at the Emīls Dārziņš Music School and composition study with Jānis Ivanovs in the early 1980s, but he also brings skills he gained from his work as a professional sound engineer at Latvian Radio and as a professional musician in the 1970's and 80's as a keyboardist with progressive rock and folk bands.

Prauliņš work as a composer of choral music recently made a splash on the world of classical music when *The Nightingale*, performed by Stephen Layton and the Danish National Vocal Ensemble, was nominated for a 2013 Grammy award for 'Best Choral Performance'. Layton had worked with Prauliņš music before in a Hyperion recording of *Missa Rigensis*, a compelling work that was originally composed for the Riga Dom Boys' Choir; the work was premiered in Easter of 2002 at the Riga medieval cathedral.

In *Missa Rigensis*, Prauliņš sought to compose a work that evoked Masses from the Renaissance in the style of composers that guided him in his school years, including Marenzio, Praetorius, and Orlando di Lasso, to name a few. The work is also meant to be a 'rocky choral monument' to his native city, Riga.

With Prauliņš, what seems at first to be a traditional beginning ends with innovation. His fusion of the ancient and modern makes *Missa Rigensis* a captivating work that engages the audience from the very first phrase, shown in Figure 5. At first glance, the music looks like a conventional setting of the Kyrie text. Closer inspection reveals interesting performance instructions (m. 3), unanticipated dissonances (m. 4), and a phrase that ends on a perfect fourth (m. 60), evoking a mysterious feeling, aided by

staggered cut-offs of the upper and lower voices in the final two measures.

Figure 5, Prauliņš, Kyrie from *Missa Rigensis*, m. 1-6.

Prauliņš has the ability to infuse the traditional Kyrie text with a spirit of plaintive longing by borrowing modern harmonies and ancient resolutions. The third statement of the Kyrie, shown in Figure 6 demonstrates this with close dissonant harmonies in each of the measures, followed once again by staggered cut-offs and perfect fourth.

Figure 6, Prauliņš, Kyrie from *Missa Rigensis*, m. 13-18.

The entire *Missa Rigensis* is a fascinating composition; other movements hold an equivalent amount of mystery, beauty, and creativity. Many of the movements can be extracted and performed as single works, but the work is brilliantly conceived and stands as a unified whole. The *Missa Rigensis* is available from Novello; there is an excellent recording of the work by Stephen Layton and the Choir of Trinity College, Cambridge on 'Baltic Exchange'. This Hyperion produced recording also features Prauliņš' *Laudibus in Sanctis*, another outstanding work for choir.

MISSA RIGENSIS (m. 1-6 & m. 13-18) — Music by Uģis Prauliņš

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Ēriks Ešēnvalds (b. 26 January, 1977)

"For me, harmony is most important . . . the melodic line is secondary. Nevertheless, I don't want to write simple music . . . It is important for me to create sounds that I truly feel. I conclude that I am constantly changing, searching for new paths, but absolutely not, once having found them, mass producing them."

Ēriks Ešēnvalds

Ēriks Ešēnvalds is one of the best known Latvian composers today, especially in choral music. A father of three children, Ešēnvalds has most recently served in the position of Fellow Commoner in Creative Arts at Trinity College at the University of Cambridge, UK. His experience as a singer with the professional State Choir Latvia gives him an intimate look at the inner workings of great choral music as well as a passion for recreating it.

As a choral composer, Ešēnvalds breaks down his choral compositions into several distinct categories:

1. Works most suitable for professional choirs, such as *Sun Dogs*, *Legend of the Walled-in Woman*, and *Seneca's Zodiac*.
2. Works suitable to the best University choirs, including *Long Road*, *A Drop in the Ocean*, and *Northern Lights*
3. Arrangements, like *Amazing Grace*, *My Picture Frame*, and *This is My Father's World*
4. Songs for children's choirs, like *The Beginning Emptiness* and *Spring, the Sweet Spring*.

Ešēnvalds' *O Salutaris Hostia* belongs in the category of works suitable for the best University choirs. It is a relatively short and accessible piece that possesses a simple beauty, much like Kodaly's miniature *Esti dal*.

O Salutaris achieves this simplicity chiefly through the alternating entrances of soprano soloists in alternating lines with occasional duets in paired thirds. The rest of the choir serves an accompanying position to the soloists, providing a homophonic accompaniment with only the women's voices at the very beginning. (Figure 7)



Figure 7, Ešēnvalds, *O Salutaris*, m. 1-4.

The chorus part is nearly all half notes, and it provides lush harmonies that support the soaring lines of the two sopranos. At the loudest moments, the composer adds additional singers to the solo lines in an effort to strengthen the melody, shown in Figure 8.



Figure 7, Ešēnvalds, *O Salutaris*, m. 21-25

Ešēnvalds' publisher, Musica Baltica, is supporting the popularity of the composer with the publishing of two collections of his music, Choral Anthology 1 and 2. Together, they bundle eleven works popular works of the composer, including *O Salutaris Hostia*, *A Drop in the Ocean*, *Amazing Grace*, and *Long Road*. ●

O Salutaris (m. 1-4 & m. 21-25) — Music by Ēriks Ešēnvalds
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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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Choral Music Recordings and Book Reviews

The Use of the International Phonetic Alphabet in the Choral Rehearsal

Edited by Duane Richard Karna

Reviewed by Debra Shearer-Dirié

Wiegenlieder Aus Aller Welt (Lullabies of the World)

Carus-Verlag 2.405/00 (2.406/00)

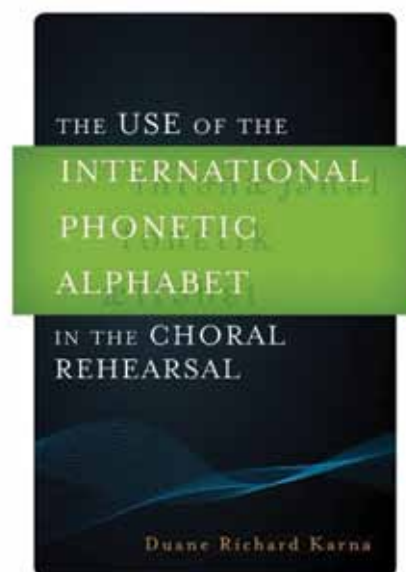
Reviewed by Venanzio Valdinoci

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Book Review

The Use of the International Phonetic Alphabet in the Choral Rehearsal Edited by Duane Richard Karna



83

United Kingdom: Scarecrow Press, Inc., 2012

We are fortunate, in this day and age, to be able to access music from different regions of the world through commercial recordings, the internet, and by connecting with people from different cultures living in our community. Through YouTube, Joost, Vevo, Jango and others, we are able to hook into such a wide variety of music. We can even work through video links to learn how to play or sing certain types of music. But where do we go if a piece of music is sung in a language that is not familiar to us? Our first port of call probably would be to find a native of that language within the community and ask him to visit a rehearsal to talk through the language and its nuances. In order to give an authentic performance of music from other cultures, it is essential that the language and dialect of the region be captured in the performance. When there isn't an informant nearby inform whom to learn from, we must look to other sources to become familiar with these details. The International Phonetic Alphabet (IPA) is a valuable tool to use when a live language source is not available. It is certainly a 'language' of which all choral conductors and singers need to have knowledge.

The IPA enables singers and conductors to perfect their diction in languages that they are not familiar with. It is a system of phonetic notation based mainly on the Latin alphabet that attempts to offer a standardized representation of the sound of oral language. Incorporated in the system are not only the qualities of a language in terms of phonemes, but the intonation can also be captured with the use of the IPA, as along with the separation of words and syllables.

The Use of the IPA in the Choral Rehearsal by Duane Karna is a valuable resource for singers and conductors. Duane was introduced to the IPA under the mentorship of Thomas Goleeke, Director of Voice and Opera at the University of Puget Sound's School of Music in Tacoma, Washington, USA. The contributing writers for this publication seem to be largely based in the United States, however, those that have contributed on some of lesser well known languages in the Western World, seem to be natives of that country. This surely must add to the validity of this publication.

Karna begins this collection of chapters with 'The Use of the IPA in the Choral Rehearsal' with co-writer Sue Goodenow. Goodenow and Karna provide the argument as to why choral educators and singers should include the IPA in their preparation for a performance. In a choral setting, the IPA can be reinforced in each rehearsal in the warm-ups, suggests Karna, to introduce known and unfamiliar symbols and sounds to the choristers. This will not only lead to uniformity of sound and precision in diction, it will also save rehearsal time and, in the end, lead to a deeper understanding of the text in order to communicate with the audience.

Reviewed by
Debra Shearer-Dirié
choral conductor
and teacher

The second chapter, 'Vowel and Consonant Modification for Choirs,' is written by John Nix. It reads like a typical chapter from a Vocal Science compilation, offering suggestions as to how to modify vowels, in particular, across a section of singers, rather than just for solo voice.

Chapter three begins the list of 26 chapters that provide specific information on a variety of languages. The first few chapters deal with English diction (written by Thomas Goleekee), Ecclesiastical Latin (written by Andrew Crow), Italian diction (written by Susan Bender), German diction (written by Kathleen M. Maurer), Germanic Latin (written by Hank Dalhman), and French diction (Kathleen Maurer). Although these chapters offer similar assistance to that given by Wall, Caldwell, Gavilanes, and Allen's *Diction of Singers*, or Wall's *International Phonetic Alphabet for Singers*, they do have an added extra. Each chapter provides an IPA version of the text of a piece specific to that language. For example, the IPA is given for Barber's *The Coolin*, *Dolcissima mia vita*, Brahms' *O Süßer Mai*, and Orff's *Carmina burana* in German Latin.

It is from chapter nine, *Spanish Diction and the IPA*, written by Joshua Habermann, that we start viewing some more added features. Habermann leads us into a discussion on the differences in pronunciation of European and Latin American Spanish. He also presents chapter 18 on Hawaiian diction. Ethan Nash provides a brief history of the Hebrew Language in Chapter 10 and stresses the difficulty in pronouncing Hebrew, simply due to the fact that there is not one uniform system of transliteration into Roman characters.

Chapters 11 to 14 provide us with some depth into the Romanian language (written by Bogdan Minut), Japanese diction (writing by Minoru Yamada), Chinese pronunciation (written by Mei Zhong), and Korean diction (written by Soojeong Lee).

Brazilian Portuguese is the fifth most spoken language in the world and spoken in eight countries, thus worthy of inclusion in this compilation. The music from this region of the world has become more and more prevalent in the libraries of singing ensembles around the world. Martha Herr and Wladimir Mattos present us with the significant differences between the pronunciations of European Portuguese and that of Brazilian Portuguese. Derived from the ancient classical Spanish language, *Gallego*, one of the main differences Herr and Mattos point out, is that the Brazilian Portuguese is more "vowel-oriented" and sweeter in sound than that of the European Portuguese, which is more consonantal. The IPA for the folk melody, *Rosa Amarela*, collected by Heitor Villa-Lobos, is given at the end of this chapter.

Chapter 16, 'Swahili for Native English Language Choral Singers', by Stephan and Kathleen Wilson, takes us to the African continent. Swahili draws from a history of interactions with

people from ethnic groups of African, Middle Eastern, Asian, and European origins and as it is spoken over an ethnically and linguistically diverse area and have variations in pronunciation. The chapter begins with three short Swahili sayings to illustrate the composition of words in this language. The authors point out that in the phrase 'Mtu utu kitu si kitu' almost every other letter is a vowel and most words end in vowels. A language that is so vowel based must be a good language for singing.

The language of the Basque culture is the last surviving pre-Indo-European language in Western Europe, and is spoken by the Basque people in north-western Spain and south-western France. Gotzon Ibarretxe and Kepa Larrea lead us through this language and its similarities in sound to Spanish.

The last section of this publication represents the northern and eastern regions of Europe with chapters on Hungarian (written by Harald Jers and Ágnes Farkas), Latvian, Lithuanian, and Estonian (by Heather MacLaughlin Garbes and Andrew Schmidt), Dutch (by Petronella Palm), Georgian (by Clayton Parr), Russian (by David M. Thomas), Swedish (by Christine Ericsson and Sten Ternström), Finnish (by Jaakko Mäntyjärvi), Greek (by Areti Topouzides), Norwegian (by Dan Dressen) and Polish (by Anna Helwing) diction.

There are several publications which provide clear manuals of the use of the International Phonetic Alphabet for singers and several that provide IPA guides to languages such as English, German, Latin, Italian, French and Spanish. Very few publications, however, supply the breadth and depth of languages that is collated by Karna in this book. It is a valuable resource for anyone who works with singers, whether it is in the secondary classroom, university lecture room, from the podium, or in a private studio. ●

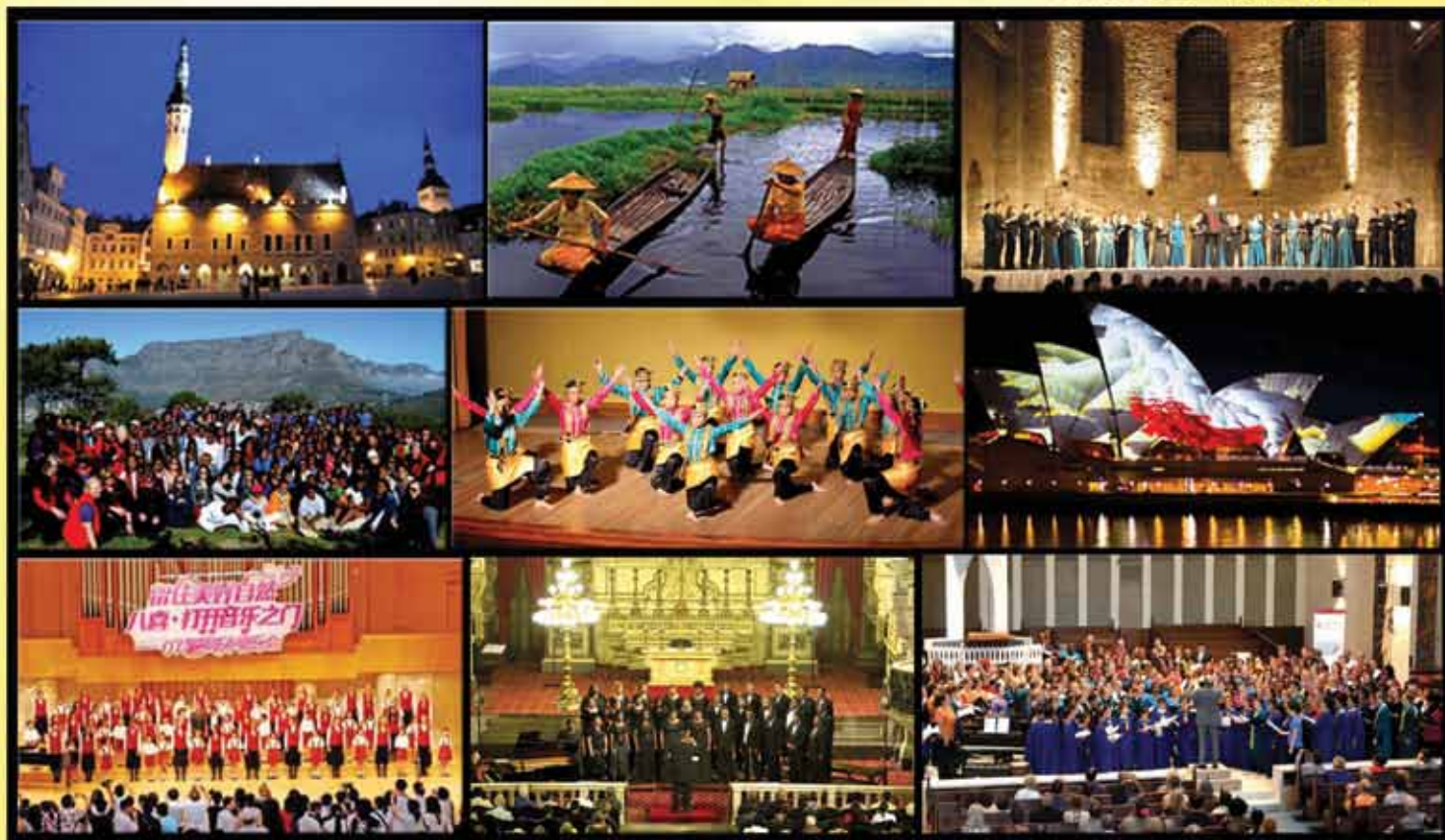
Debra Shearer-Dirié holds a Diploma from the Kodály Institute in Kecskemét, Hungary, a Master of Music Education degree and Doctor of Music degree in Choral Conducting from Indiana University, USA. Currently located in Brisbane, Australia, she has taught choral conducting and aural studies at The University of Queensland, the ACCET Summer School, and at the New Zealand International Summer School in Choral Conducting. Dr. Shearer-Dirié is currently serving as Editor of the Australian National Choral Association's Publication and serves on the National Council for this organization. She is Musical Director of the Brisbane Concert Choir, Vox Pacifica Chamber Choir, Fusion, and Vintage Voices. Email: debrashearer@gmail.com





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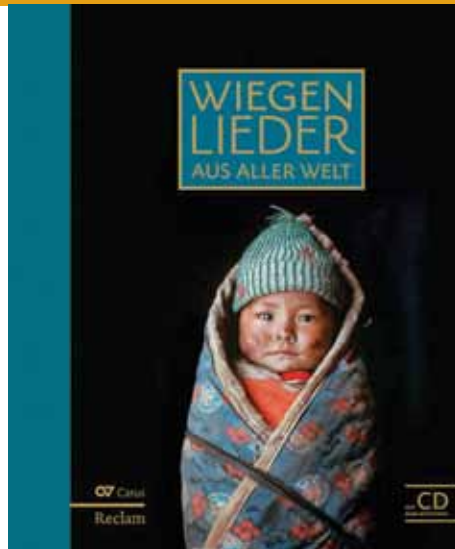
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This book aims to improve our knowledge of children's songs. In the collection are 51 songs with music and original-language lyrics from 37 countries. They are mainly European but there are also some from North and South America, Africa, Asia and Australia. It is a collection that documents the wealth of the traditional heritage of all continents. What they have in common is the *ritmo dolce* that, given that they are lullabies, instils a sense of peace and security that will lull a child to sleep. Most of the lullabies are quite short and, as part of the family's evening ritual, are not usually accompanied by instruments. Melody, rhythm and repetition are used to create an atmosphere of peace make familiar a language. The book is accompanied by a CD that presents each song along with the correct pronunciation. There are songs in over 40 languages, including Romansch, Yiddish, Basque, Zulu, Swahili, Sami and Maori. The images are particularly important in creating an original text about living environments, customs, inventions and sleeping areas, but what is most striking about these images are the expressions on the faces of the newborn infants, as well as the light and the colours. The lyrics of the many lullabies tell of dreams, nature, food, hard work, satisfactions, sacrifices, the future ... everything that life holds in store for children.

The CD to the publication was compiled by three musicians (Jens Tröndle, Andreas Koslik and Ramesh Weeratunga) in Berlin, with the contribution of other musicians from many different countries (Armenia, China, Greece, Italy, Korea, New Zealand, North America, Russia and South Africa). Together they recorded 25 lullabies in the studio. The authentic sounds were created by using traditional instruments such as the koto, tabla, bayan, kantele, ukulele, conga, kokle, bendir, cimbalom and bağlama.

Reijo Kekkonen, editor of the book, writes:

Singing is a precious and intense moment between the parent and child. When parents, or grandparents or other familiar people, sing in the evening for a child, it conveys a sense of security. And when the child becomes an adult they, in turn, repeat this ritual with their children. Singing has always been part of human culture. A song can make a job easier and help to express feelings; melodies and rhythms help to teach languages and to remember things. Furthermore, singing has an important social aspect: people who sing together can experience a sense of solidarity.

Translated from the Italian by Mirella Biagi, UK/Italy
Edited by Graham Lack, Germany/UK ●

Reviewed by
Venanzio Valdinoci
journalist & singer

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Cincinnati, OH
Feb. 26 - Mar. 1, 2014

Northwestern Division



Seattle, WA
Mar. 13 - 16, 2014

AMERICAN
CHORAL
DIRECTORS
ASSOCIATION



Eastern Division



Baltimore, MD
Feb. 5 - 8, 2014

Southern Division



Jacksonville, FL
Mar. 5 - 8, 2014

Southwestern Division



Little Rock, AR
Mar. 19 - 22, 2014

North Central Division



Des Moines, IA
Mar. 18 - 22, 2014

Western Division



Santa Barbara, CA
Feb. 18 - 22, 2014

Events



Doll Rabus © Modif. festivals

Les Choralies 2013, Vaison-la-Romaine, France

Events

I. Conferences, Workshops & Masterclasses

II. Festivals & Competitions

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

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

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

Conferences, Workshops & Masterclasses

Musica International Workshop, Strasbourg, France, 21-26 Oct 2013. Composers can input their works in Musica, music publishers their publications, choir directors their favorite pieces, librarians can locate their choral holdings in a "private" field of Musica, and optimize their use of the interactive part of Musica to continue afterwards, online, from home. Contact: Musica International, Tel: +33-3-88361754, Fax: +33-3-88365783, Email: office@MusicaNet.org - Website: www.musicanet.org/en/ses_strasbourg11_en.htm

Days of Choral Singing with Prof. Volker Hempfling, Ellwangen, Germany, 30 Oct-3 Nov 2013. For versed singers and conductors. Contact: a cappella e.V., Tel: +49-228-4797470, Email: anmeldung@a-cappella-ev.de - Website: www.a-cappella-ev.de/kommende-tagungen.html

5th International Music Council World Forum, Brisbane, Australia, 21-24 Nov 2013. Platform on music and society in the 21st century, exploring a variety of topics from diverse perspectives: cultural, political and economical and focusing on 5 areas: cultural diversity, music as a vector for dialogue, creativity and innovation in music distribution, new approaches to music education, changing audiences (challenges for art music around the world). Contact: Conseil International de la Musique, Tel: +33-1-45684850, Fax: +33-1-43068798, Email: forum.imc@unesco.org - Website: www.unesco.org/imc

World Choral Day 2013, All around the World, 8 Dec 2013. 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 2012: Solidarity. Contact: International Federation for Choral Music, Francesco Leonardi, Tel: +1-512-551 0105, Email: project.manager@worldchoralday.org - Website: www.ifcm.net

Choral Dialogue EURASIA Cantat Workshops and performances, Yekaterinburg, Russian Federation, 18-20 Feb 2014. Contact: Tihonova Anna, Tel: +7-904-9852357, Email: tihonova.dms7@yandex.ru - Website: www.eurasia-cantat.ru

Children and Youth Choral World Championship, St. Petersburg, Russia, 2-6 Apr 2014. For all children's choirs from all over the world. Contact: International Choral Festival and Competition, Tel: +7-812-3283921, Fax: +7-812-3283921, Email: interespect@mail.ru - Website: www.interfestplus.ru

Association of Canadian Choral Communities Conducting Apprenticeship Program, Nova Scotia, Canada, 4-19 May 2014. Two weeks with the National Youth Choir of Canada during rehearsals, performances and touring, under the baton of Hilary Apfelstadt. Apply before Oct 1, 2013. Contact: Association of Canadian Choral Communities, Tel: +1-416-5191165, Email: accc@choralcanada.org - Website: www.choralcanada.org

World Youth Choir Summer Session 2014, Croatia, July 2014. Repertoire and conductors: two different parts, classical choral repertoire with a conductor from another region of Europe or the World, and ethnically inspired music of western Balkans (academic and folklore) with a Croatian conductor (names and details to be confirmed at the end of 2013). Contact: Vladimir Opacic, Project Manager, Email: manager@worldyouthchoir.org - Website: www.worldyouthchoir.net

International Choral Festival of Abidjan - FESTICCA 2014, Côte d'Ivoire, 31 July-4 Aug 2014. Festival including a variety of choral initiatives and the performances of 16 choirs from Côte d'Ivoire and 14 choirs from abroad, Opening and closing concerts, workshops and choral sessions, competition and exhibition. Contact: A Coeur Joie Côte D'Ivoire, Tel: +225-7-165706, Email: admin@acoerjoie-ci.com - Website: www.acoerjoie-ci.com

World-Class Vocal Summer School, Kings Place, London, United Kingdom, 1-4 Aug 2014. Platform for singers to perform with like-minded, enthusiastic singers under the guidance of world-class tutors from a range of vocal backgrounds. Suitable for groups and individuals alike, including workshops and performances from some of the finest international a cappella performers such as Swingle Singers and educators in the industry. Contact: Ikon Arts Management, Jessica Hill, Tel: +44-20-73549199, Fax: +44-870-1309646, Email: jessica@ikonarts.com - Website: www.londonacappellafestival.co.uk

10th World Symposium on Choral Music, Seoul, Rep. Korea, 6-13 Aug 2014. 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 Seoul and in the National Theatre of Korea. Contact: International Federation for Choral Music, Fax: +1-512-551 0105, Email: office@ifcm.net - Website: www.wscm10.org

Rimini International Choral Workshop with Peter Phillips, Ghislaine Morgan and Andrea Angelini, Rimini, Italy, 31 Aug-6 Sep 2014. For advanced choristers and conductors. Repertory: Victoria, Officium Defunctorum (Requiem), 6 voices. Final concert, diploma presentation by P. Phillips. Individual vocal tuition. Contact: Musica Ficta, Tel: +39-347-2573878, Email: info@musicaficta.org - Website: www.musicaficta.org

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International Choral
Kathaumixw

in Powell River, BC CANADA

Kathaumixw 2014

July 1 - 5

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November 1, 2013

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www.kathaumixw.org

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October 8 – 18, 2013
Manado, North Sulawesi, Indonesia

3rd Asia Pacific Choir Games

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October 10 – 14, 2013
Riva del Garda, Italy

10th "In...Canto sul Garda"
International Choir
Competition & Festival

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October 23 – 27, 2013
Calella & Barcelona, Spain

CANTA AL MAR 2013
2nd Festival Coral
Internacional

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April 13 – 17, 2014
Riva Del Garda, Italy

13th Concorso Corale
Internazionale

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June 5 – 9, 2014
Vienna, Austria

Sing'n'Joy Vienna 2014
& 29th International Franz
Schubert Choir Competition

© INTERKULTUR




October 15 – 19, 2014
Zwickau, Germany

7th International
Robert Schumann
Choir Competition

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8th World Choir Games

EVENTS 2013 – 2015



Oct. 31 – Nov. 4, 2013
Malta

**5th International Choir
Competition & Festival
Malta**



Nov. 28 – Dec. 1, 2013
Louisville Kentucky (USA)

**Sing'n'Joy Louisville (USA)
International Choral
Festival & Competition**



December 11 – 15, 2013
Manila, Philippines

**Sing'n'Joy Manila 2013
Philippine International
Choir Competition**



March 12 – 16, 2014
Málaga, Spain

**Canta en Primavera –
Málaga 2014
Festival Coral Internacional**



April 30 – May 4, 2014
Venice, Italy

**12th Venezia in Musica,
Choir Competition &
Festival**



April 30 – May 4, 2014
Bad Ischl, Austria

**12th International
Choir Competition &
Festival Bad Ischl**



May 15 – 18, 2014
Budapest, Hungary

Singalong Concert International



October 22 – 26, 2014
Calella & Barcelona, Spain

**CANTA AL MAR 2014
3rd Festival Coral
Internacional**



July 5 – 12, 2015
Magdeburg, Germany

2nd European Choir Games



INTERKULTUR
The World of Voices



Nov. 27 – 30, 2014
Louisville Kentucky (USA)

**Sing'n'Joy Louisville (USA)
International Choral
Festival & Competition**



July 15 – 19, 2015
Wernigerode, Germany

**9th International Johannes
Brahms Choir Festival &
Competition**

Miramar Canta 2013, Miramar, Buenos Aires province, Argentina, 2-3 Nov 2013. Non-competitive choral meeting for all kind of choirs. Contact: Miramar Canta, Fabio Valente, Artistic Director, Email: Miramarcanta2006@yahoo.com.ar - Website: www.miramarcanta.com.ar

25th Cantapueblo - La Fiesta Coral de América, Mendoza, Argentina, 5-10 Nov 2013. Great Latin American festival open to mixed choirs, equal voices, mixed youth choirs, chamber ensembles and other vocal groups. Contact: Cantapueblo Artistic Director: Alejandro Scarpetta, Email: cantapueblo@cantapueblo.com.ar - Website: www.cantapueblo.com.ar

40th Choir Festival Pampa Canta Tandil, Argentina, 6-10 Nov 2013. Festival and competition including 11 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

Sounds Like Love Choral Festival, Saint Paul MN, USA, 8-10 Nov 2013. For 25+ plus high school church choirs. Contact: Youth Encounter, Email: susie@youthencounter.org - Website: www.youthencounter.org

5th International Festival Interfolk in Russia, St. Petersburg, Russia, 8-12 Nov 2013. For folk groups, vocal and instrumental ensembles, choirs and dance groups of various styles, levels and origins from all over the world. Contact: International Choral Festival, Email: interfolk@mail.ru - Website: www.interfestplus.ru

International Choir Festival Barcelona 2013, Spain, 16 Nov 2013. For all kind of choirs around the world. Contact: EvenTTours, Email: info@eventtours.nl - Website: www.eventtours.nl/choirfestivals.html

Choral Adventure at Melaka, Malaysia, 16-19 Nov 2013. Competition, workshop, performances. Contact: SourceWerkz, Ong Wei Meng, Email: weimeng@sourcewerkz.com - Website: pscf.sourcewerkz.com or facebook/sourcewerkz

Choral Celebration of Luther, Leipzig, Germany, 20-24 Nov 2013. Choirs from around the globe come together to work with Leipzig Bach Choir Director Jürgen Wolf and perform a Massed Sing in St Nicholas Church. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

International Choir Competition Malta Sacra 2013, Malta, 21-24 Nov 2013. For amateurs choirs from all around the world. Contact: Limelight Entertainment, Email: laura@limelight.com.mt - Website: www.limelight.com.mt/events/international-choir-competition-2013/

5th International Music Council World Forum, Brisbane, Australia, 21-24 Nov 2013. Platform on music and society in the 21st century, exploring a variety of topics from diverse perspectives: cultural, political and economical and focusing on 5 areas: cultural diversity, music as a vector for dialogue, creativity and innovation in music distribution, new approaches to music education, changing audiences. Contact: forum.imc@unesco.org - Website: www.unesco.org/imc

19th Statys imkus Choir Competition, Klaipėda, Lithuania, 21-24 Nov 2013. Open to open to mixed, male, female, chamber, youth, children choirs (min 26 max 45 singers). Apply before July 15, 2013. Contact: Klaipėda Choir Association „AUKURAS“, 19th International Stasys imkus Choir Competition, Email: aukuras@ku.lt or simkus.competition.lt@gmail.com - Website: www.ssimkus.ku.lt or www.facebook.com/internationalChoirCompetition

Vienna Advent Sing, Austria, 28 Nov-23 Dec 2013. Concerts and friendships. Contact: Music Contact International, Email: vienna@music-contact.com - Website: www.music-contact.com

Sing'n'Joy Louisville Kentucky, USA, 28 Nov-1 Dec 2013. Competition for any non-professional choir. Workshops, friendship concerts in beautiful churches, museums, and other venues in the city. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

4th Winter Choral Festival, Hong Kong, 30 Nov-4 Dec 2013. Competition, workshop, performances. Artistic director: Kari Turunen (Finland), choral leaders: Raphael Immoos (Switzerland) and Jonathan Velasco (Philippines). Contact: SourceWerkz, Ong Wei Meng, Email: weimeng@sourcewerkz.com - Website: pscf.sourcewerkz.com or facebook/sourcewerkz

3rd International Festival of choirs and orchestras in Baden, Germany, 30 Nov-22 Dec 2013. For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

2nd International Festival of Chamber Choirs Tlaxcala Canta, Tlaxcala, Mexico, 1-8 Dec 2013. Festival for mixed, female and male choirs including workshops led by prestigious choral directors, gala concerts, extension concerts and conferences, exhibition and sightseeing tour of the Cacaxtla archeological site. Contact: Instituto Tlaxcalteca de la Cultura, Email: culturatlaxcala@prodigy.net.mx - Website: www.culturatlaxcala.com.mx

2nd Natale Festa Corale Olomouc International Christmas Choir Festival, Czech Republic, 4-8 Dec 2013. Christmas concerts, Parade of Choirs, International Choir Competition. For all kind of choirs from around the world. Contact: Festa Musicale, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 5-8 Dec 2013. Competition, workshop, concerts in churches and on the Christmas markets stage. Your songs and performances will contribute to a truly heartwarming atmosphere for Christmas. Apply before 01/10/13. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

7th International Choral Sympaatti Festival, Rovaniemi, Finland, 5-8 Dec 2013. Workshops, concert opportunities and sightseeing in the winter wonderland of Rovaniemi. Contact: Association of Finnish Youth Choirs (Nuorten Kuoroliitto), Email: nuorten.kuoroliitto@sulasol.fi - Website: www.sulasol.fi

4th Krakow Advent & Christmas Choir Festival, Poland, 6-8 Dec 2013. For all kinds of choirs. Choirs can compete for statuettes of Golden Angeles. Non-competitive participation possible. Contact: Polonia Cantat & Melody, Email: krakow@christmasfestival.pl - Website: www.christmasfestival.pl

Christmas in Venice Gloria & Carols, Italy, 6-8 Dec 2013. Open to amateur and professional singers from all over the World. Contact: Vivaldi Festival, Lars Forslund, Artistic Director, Email: chorus@vivaldifestival.com - Website: www.vivaldifestival.com/gloria

10th A Voyage of Songs, Bangkok, Thailand, 6-9 Dec 2013. 10th anniversary of this festival, friendships concerts, conductors' forum, competition and ceremonies. Apply before: 31 Aug 2013. Contact: Victoria Choral Academy, Email: info@vca.com.sg - Website: www.vca.com.sg

Vermont International Choral Festival, Burlington, USA, 6-9 Dec 2013. Concerts and friendships. Massed sing with Robert De Cormier. Contact: Music Contact International, Email: vermont@music-contact.com - Website: www.music-contact.com

World Choral Day 2013, All around the World, 8 Dec 2013. 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

Vienna Choir Sing, Austria, 9 Dec 2013. Concert Goldener Saal for all kind of choirs around the world. Contact: Internationaler Volkskulturkreis e.V., Email: volkskultur@outlook.com - Website: www.volkskultur-de.org

Sing'n'Joy Manilla 2013, Philippines, 11-15 Dec 2013. 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

Christmas in Venice Messiah, Italy, 12-14 Dec 2013. Open to amateur and professional singers from all over the World. Contact: Vivaldi Festival, Lars Forslund, Artistic Director, Email: chorus@vivaldifestival.com - Website: www.vivaldifestival.com/gloria

Prague Christmas, Prague, Czech Republic, 12-15 Dec 2013. 14th international competition festival of advent and christmas music for children's, youth and adult choirs, vocal ensembles, folklore ensembles, carols. Contact: Michal varc, Email: cta@iol.cz - Website: www.praguechristmas.cz

4th International Festival of Advent and Christmas Music The Winter Sonata Prize 2013, Prague, Czech Republic, 14-18 Dec 2013. For all kind of choirs from all over the world. Apply before 1 Nov 2013. Contact: International Youth Forum ENDOWMENT FUND, J&S Group, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

International a cappella choral composition competition for advanced children's choir, Yerevan, Armenia, 15 Dec 2013. Composition competition open to musicians over 20 years of age from all over the world with the aim of promoting the creation of a new choral repertoire for the "Little Singers of Armenia" choir. Money prizes and performances for the winning pieces. Contact: Little Singers of Armenia, Email: alsccc@hotmail.com - Website: www.alsccc.am/

21st International Sacred, Advent & Christmas Music Festival and Choir Competition Cantate Domino Kaunas, Kaunas, Lithuania, 19-22 Dec 2013. Concerts in city halls, churches, choir competition in many categories, workshops. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

New Year's International Choir Festival Vienna 2014, Austria, 4 Jan 2014. For all kind of choirs around the world. Contact: EvenTTours, Email: info@eventtours.nl - Website: http://www.eventtours.nl

Winter Fairy-tale!, Vienna, Austria, Teplice & Prague, Czech Republic, Dresden & Berlin, Germany, 4-9 Jan 2014. International Festival competition for participants aged 8 to 26. Categories: musical, solo and choir singing, folk groups, etc... Apply before 18 Nov 2013. Contact: International Youth Forum ENDOWMENT FUND, J&S Group, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

China Meets America, New York, USA, 20-26 Jan 2014. The aim of the festival is to enhance the culture exchanges, the understanding and friendship between the two great nations, to help and support the young generation to approach, communicate and co-operate each other. Contact: Masters International Culture Development (Beijing) Ltd., Email: info@master-music.cn - Website: www.master-music.cn

London A Cappella Festival 2014, Kings Place, London, United Kingdom, 22-25 Jan 2014. Total immersion in the world of a cappella including international headliners and industry experts, from the profound sounds of Russian orthodox chant to inimitable funk and jazz fusions and cutting edge beatbox. Performances, workshops, talks and free interactive events. Contact: Ikon Arts Management, Jessica Hill, Email: jessica@ikonarts.com - Website: www.londonacappellafestival.co.uk/

20th International Choir Festival, Paris, France, 23-26 Jan 2014. For all kind of choirs from all over the world. Contact: Music&Friends, Email: musicandfriends@tri.lu - Website: www.choirfestivalparis.com

China meets Australia Chinese Culture Festival, Sydney, Australia, Feb 2014. Festival for exchanging art and music on a high-level, and contributing to intensifying the friendship between China and Australia. Contact: Masters International Culture Development (Beijing) Ltd., Email: info@master-music.cn - Website: www.master-music.cn

Choral Dialogue EURASIA Cantat Workshops and performances, Yekaterinburg, Russian Federation, 18-20 Feb 2014. Contact: Tihonova Anna, Email: tihonova.dms7@yandex.ru - Website: www.eurasia-cantat.ru

12th Festival Musica Religiosa Olomouc, Czech Republic, 19-23 Feb 2014. International choir festival of sacred and clerical music, Musica Religiosa Competition for choirs in all categories from all around the world. Contact: Festa Musicale, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

2nd Guam Pacific Choral Festival Hagatna, Guam, 19-23 Feb 2014. International choir festival and competition including 9 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

4th International Sacred Music Festival Kaunas Musica Religioza, Kaunas, Lithuania, 20-23 Feb 2014. Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

3rd International Gdansk Choir Festival, Poland, 21-23 Feb 2014. Competition part, additional concerts, Non-competitive participation possible, meeting of choirs in the city of Solidarity. Contact: Polonia Cantat & Melody, Email: mail@gdanskfestival.pl - Website: www.gdanskfestival.pl

International Choral Festival Canta en Primavera, Málaga, Spain, 12-16 March 2014. Competition in different categories and difficulties. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: www.interkultur.com

7th Fukushima Vocal Ensemble Competition, Fukushima, Japan, 20-23 Mar 2014. Biggest chorus competition for vocal ensembles (2-16 singers) in Japan. Category Competition, Grand Champion Competition, Friendship Concert, Welcome Party, Workshop. Apply before 31 Oct 2013. Contact: Fukushima Vocal Ensemble Competition, Email: bunka@pref.fukushima.jp - Website: www.pref.fukushima.jp/bunka/seigaku/en/

Children's Choirs International Competition, Paris, France, 22-23 Mar 2014. Open to all children's choirs from around the world. Program: Tantum ergo, Gabriel Fauré; L'oiseau bleu, Mel Bonis; Noël des enfants qui n'ont pas de maison, Claude Debussy; Cantate Liberté, Roger Calmel; Chanson à rêver, Jean-Louis Petit. Contact: Jean-Louis Petit, Email: concours@jeanlouispetit.com - Website: www.choeurdenfants.sitew.fr

Young Prague Festival, Prague, Czech Republic, 27-30 Mar 2014. Concerts and friendships. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Holiday of Spring!, Vienna, Austria, Teplice & Prague, Czech Republic, Dresden & Berlin, Germany, 27 Mar-1 Apr 2014. International Festival competition for participants aged 8 to 26. Categories: musical, solo and choir singing, folk groups, etc... Apply before 21 Jan 2014. Contact: International Youth Forum ENDOWMENT FUND, J&S Group, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

Festival de Verona 2014, Italy, 2-6 Apr 2014. For all kind of choirs. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com

6th Antalya International Choir Festival, Antalya, Turkey, 2-6 Apr 2014. For amateur choirs. Concert performance of the 9th Symphony with the mixed choirs selected from festival attendants and Antalya State Symphony Orchestra together. Contact: Antalya International Choir Festival, Email: festivalantalya@festivalantalya.com - Website: www.festivalantalya.com

Children Youth Choral World Championship, St. Petersburg, Russia, 2-6 Apr 2014. For all children's choirs from all over the world. Contact: International Choral Festival and Competition, Email: interaspect@mail.ru - Website: www.interfestplus.ru

1st Children & Youth Choral World Championship, St. Petersburg, Russia, 2-6 Apr 2014. For choirs with 7-18 years old singers from all around the world. Contact: International Choral Festival and Competition, Email: Singingworld@mail.ru - Website: www.singingworld.spb.ru

20th Torrevieja Habaneras Contest for Children's and Youth Choirs, Torrevieja (Alicante), Spain, 4-5 Apr 2014. Competition developing new generations of singers. Apply before: 2 Jan 2014. Contact: Manuel Martinez, Email: habaneras@habaneras.org - Website: www.habaneras.org

25th Anniversary of America Sings! Festival, Washington DC, USA, 4-5 April 2014. Your singers will love learning that they, along with hundreds of other young people who love music, have the power to make a difference — singing and serving. Contact: America Sings!, Email: sarah@americasings.org - Website: americasings.org/

4th Vratislavia Sacra - International Wroclaw Choir Festival, Poland, 5-7 Apr 2014. Festival focusing on sacred music of different styles and churches. Contact: Cantilena & Melody, Email: info@vratislaviasacra.pl - Website: www.vratislaviasacra.pl

10th Palm Sunday International Choir Cycle Concerts, Cascais, Portugal, 5-12 Apr 2014. Guest Conductor: Virginia Bono, Argentina. Join this International sacred choir for a week and perform 5 concerts. Contact: Vox Laci, Myguel Santos e Castro, Email: info@voxlaci.com - Website: www.voxlaci.com

3rd International Choral Festival of Mar del Plata, Mar del Plata, Argentina, 8-14 Apr 2014. With Luciana Vallesi (contemporary music), Gustavo Maldino (ethnic music), Opus Cuatro (vocal groups). Apply before 15 Nov 2013. Contact: Horacio Lanci, Artistic Director, Email: festcormdq@gmail.com or hlanci@gmail.com

4th International Festival of Choirs and Orchestras, Porec, Istria, Croatia, 10-14 Apr 2014. For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

Concorso Corale Internazionale, Riva del Garda, Italy, 13-17 Apr 2014. For all kinds of choirs from all around the world. Contact: Interkultur e.V., Email: mail@interkultur.com - Website: www.interkultur.com

Children Festival Vox Pueri 8, Cascais, Portugal, 14-18 Apr 2014. Non-competitive festival for all kinds of children's choirs with many concerts and common singing. Contact: Vox Laci, Myguel Santos e Castro, Email: info@voxlaci.com - Website: www.voxlaci.com

Harrogate International Youth Festival – Music & Performing Arts (HIYF), Harrogate, United Kingdom, 18-24 Apr 2014. Contact: Harrogate International Youth Festival, Email: enquiries@hiyf.co.uk - Website: www.hiyf.co.uk

The Inaugural London International A Cappella Choir Competition, St John's Smith Square, London, United Kingdom, 21-26 Apr 2014. 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. Contact: Sam Wigglesworth, Projects Officer, Email: sam@sjss.org.uk - Website: www.sjss.org.uk

4th International Choral Competition for Children's Choirs "Il Garda in Coro", Malcesine sul Garda, Verona, Italy, 22-26 Apr 2014. Event held in Malcesine on Lake Garda, acknowledged to be the world capital of Children's Choir competitions. Apply before 31 Dec 2013. Contact: Associazione Il Garda In Coro, Renata Peroni, Email: info@ilgardaincoro.it - Website: www.ilgardaincoro.it

Slovakia Cantat 2014, Bratislava, Slovak Republic, 24-27 Apr 2014. 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 15/12/13. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

4th Messiah Festival, Salzburg, Austria, 24-27 Apr 2014. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Email: messiah-salzburg@cc-a.at - Website: www.chorus2000.com

3rd International Symposium ARS CHORALIS on Chorusology, Zagreb, Croatia, 24-26 Apr 2014. Scientific and artistic symposium on choral art, singing and voice. Contact: Branko Stark, Email: info@choralcroatia.com - Website: www.choralcroatia.com

Gotham Sings!, New York, USA, 25-27 Apr 2014. Contemporary a cappella music festival including a competition (high school and college) at the Apollo Theater in New York City. Contact: Sean Berg, Email: sechristravel@gmail.com

4th World Choir Festival on Musical, Thessaloniki, Greece, 25-27 Apr 2014. For all kind of choirs from around the world. Contact: Choir Korais, Email: choir_korais@hotmail.com - Website: <http://xorodiakoraiseng.weebly.com/announcements.html>

Sing A Mile High Children's Choral Festival, Denver, CO, USA, 26-30 June 2014. Non-competitive festival for Treble-voiced choirs. Each choir will participate in massed choir rehearsals and performance and individually in the finale concert at the Newman Center for the Performing Arts at the University of Denver. Contact: Young Voices of Colorado, Email: chrys@youngvoices.org - Website: www.singamilehigh.org

60th Cork International Choral Festival, Ireland, 30 Apr-4 May 2014. Founded in 1954, the Cork International Choral Festival in Ireland is a world class festival celebrating the very best of choral and vocal music. The programme includes a series of excellent international and national competitions, world class gala concerts, vibrant fringe and public performances, non-competitive choirs and an education programme. Top international choirs compete in the prestigious Fleischmann International Trophy Competition. Contact: Cork International Choral Festival, Email: info@corkchoral.ie - Website: www.corkchoral.ie

International Choir Competition and Festival Bad Ischl, Austria, 30 Apr-4 May 2014. Competitions gala concerts, friendship concerts and participation in masses for any type of choirs from around the world. Contact: Interkultur e.V., Email: mail@interkultur.com - Website: www.interkultur.com

International Choir Competition & Festival Bad Ischl, Austria, 30 Apr-4 May 2014. The comprehensive and friendly support by members of the choirs of Bad Ischl creates a family and relaxed atmosphere for this festival which features competitions gala concerts, friendship concerts and participation in masses. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: www.interkultur.com

Venezia in Musica, Choir Competition and Festival, Venice, Italy, 30 Apr-4 May 2014. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: www.interkultur.com

International Choir Festival, Antwerp, Belgium, 1-4 May 2014. For all kind of choirs. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com/en/trips/reisen/international-choir-festival-antwerp-2014.html

Costa Barcelona Music Festival 2014, Calella on the Costa Barcelona, Spain, 1-5 May 2014. For choirs and orchestras with sacred music repertoire. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com



4 New Festival Competitions



RHAPSODY!

International Music Festival
Vienna, Salzburg & Prague

July 3 - 13, 2014
July 9 - 19, 2015
July 7 - 17, 2016



MELODIA!

South American Music Festival

July 17 - 25, 2014
July 23 - 31, 2015
July 7 - 15, 2016



SERENADE!

WASHINGTON, DC CHORAL FESTIVAL

June 26 - 30, 2014
June 25 - 29, 2015
June 29 - July 3, 2016



IHLOMBE!

South African Choral Festival

July 17 - 27, 2014
July 16 - 26, 2015
July 20 - 31, 2016

➔ All four of our international festivals will contain an **optional competition** component for choirs that wish to add some friendly competition to their participation.

➔ Choirs will have **one day of competition** and singing before a panel of **international judges**.

➔ Prizes include both **monetary and trophy awards** for groups that demonstrate outstanding intonation, performance acumen, style, and presentation.

Artistic Advisors

Renette Bouwer (Africa)
Philip Brunelle (N. America)
Simon Carrington (Europe)
Oscar Escalada (S. America)
Vytautas Miskinis (Europe)
Aida Swenson (Asia)
Andrew Wailes (Australia)



Queen of the Adriatic Choral Festival and Competition, Cattolica, Italy, 1-6 May 2014. Competition and Festival for Equal Voices, Mixed, Chamber, Children Young, Sacred Music, Folk and Spiritual Choirs. Contact: Queen Choral Festival and Competition, Email: office@queenchoralfestival.org - Website: www.queenchoralfestival.org

International Choral Kathaumixw, Powell River, Canada, 1-5 July 2014. Join choirs from around the world in 20 concerts, competitions, common singing, conductor's seminars and social events on the shores of Canada's magnificent Pacific coast. Guest Artists and International Jury. Extension Tours available. Application Deadline November 1, 2013. Contact: Powell River Academy of Music, Email: info@kathaumixw.org - Website: www.kathaumixw.org

Blossoming Bohemial, Vienna, Austria, Teplice & Prague, Czech Republic, Dresden & Berlin, Germany, 1-6 May 2014. International Festival competition for participants aged 8 to 26. Categories: musical, solo and choir singing, folk groups, etc... Apply before 15 Feb 2014. Contact: International Youth Forum ENDOWMENT FUND, J&S Group, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

International Competition for chamber Choirs Mosbach 2014, Mosbach (Baden), Germany, 2-5 May 2014. Jury members: Frieder Bernius, Marcus Creed. Website: www.choral-competition-mosbach.de

3rd International Pop Choir Festival Berlin, Germany, 3 May 2014. For all kind of choirs around the world. Contact: EventTours, Email: info@eventtours.nl - Website: www.popchoirfestivalberlin.com

Association of Canadian Choral Communities Conducting Apprenticeship Program, Nova Scotia, Canada, 4-19 May 2014. Two weeks with the National Youth Choir of Canada during rehearsals, performances and touring, under the baton of Hilary Apfelstadt. Apply before Oct 1, 2013. Contact: ACCC, Email: accc@choralcanada.org - Website: www.choralcanada.org

2nd Contemporary Japanese and American Music (CJAM) 2014, Tottori, Japan, 11 May 2014. Apply before 11 Oct 2013. Contact: Isaac Nagao, Email: ainsagao@gmail.com - Website: http://sakaiminato-bunka.jp/index.php

Mexico Children's Choir Festival, Cozumel Island, Mexico, 14-18 May 2014. Opening, gala and closing concerts, daily sessions of vocal technique and body language for choristers, sightseeing tours for choristers aged 7 to 17. Email: coros.fpmc@gmail.com - Website: www.facebook.com/MaestraGabyRod

Mayo International Choral Festival, Ireland, 15-18 May 2014. Involvement with choirs from the Mayo County, local performances, concert tour in different cities of the county, competition and a Gala Concert at the Royal Theatre in Castlebar, Competition categories: mixed, female and male choirs, Sacred Music and Gospel Choirs, Gaelic or Celtic Language pieces. Contact: Mayo International Choral Festival, Email: info@mayochoiral.com - Website: www.mayochoiral.com

Sing Along Concert, Budapest, Hungary, 15-18 May 2014. With Simon Halsey and the Berliner Rundfunkchor. For singers from all around the world. Contact: Sing Along Concert Budapest Interkultur e.V., Email: mail@interkultur.com - Website: www.interkultur.com

Choralscapes Paysages Chorals Podium 2014, Halifax, Canada, 15-18 May 2014. Contact: ACCC, Email: accc@choralcanada.org - Website: www.choralcanada.org

4th Kaunas Cantat International Choir Festival and Competition, Kaunas, Lithuania, 15-18 May 2014. Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

International Choral Competition Ave Verum, Baden, Austria, 22-25 May 2014. For non-professional children, female, male and mixed choirs from all over the world (between 20 to 50 singers). First part of the competition: 4 pieces (comp. before 1700, Romantic period, comp. after 2000, unisono song). Second part: the 5 best choruses from 1st part will sing a free program (no pieces may be repeated from part A). Music pieces may be sacred and secular, but all a cappella. Apply before Sep 30. Contact: Wolfgang Ziegler, chairman, Email: office@aveverum.at - Website: www.aveverum.at

Festival Filadelfia 2014: The Musical City of Europe Featuring the Paolo Serrao Special Award Competitions, Filadelfia, Italy, 22-26 May 2014. For equal voices, mixed, children and youth, folk, Gospel/Spiritual choirs. Contact: Associazione Musicale Melody, Email: associazionemelody@libero.it - Website: www.associazione-melody.com

4th Šiauliai Cantat International Choir Festival and Competition, Iauliai, Lithuania, 22-25 May 2014. Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

1st International Choral Festival Oslo, Sweden, 25 May 2014. For all kind of choirs around the world. Contact: EventTours, Email: info@eventtours.nl - Website: www.icf-oslo.com

9th Festa Choralis Bratislava, Slovak Republic, 28 May-1 June 2014. Festival and competition including 19 categories. For all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

9th European Festival of Youth Choirs, Basel, Switzerland, 28 May-1 June 2014. Non competitive festival for 18 selected children's and youth choirs (age limit 25) from European countries. Over 20 choral concerts in churches, concert halls and open air in Basel and around for more than 22'000 spectators. Workshops, parties, boat trips, open singing. Apply before: 30 Jan 2013. Contact: Europäisches Jugendchor Festival Basel, Kathrin Renggli, Email: k.renggli@ejcf.ch - Website: www.ejcf.ch

International Festival of Choral Singing Nancy Voix du Monde, Nancy, France, 28 May-1 June 2014. 1600 singers from all over the world. Contact: Festival International de Chant Choral de Nancy, Email: festival-choral@orange.fr - Website: www.chantchoral.org

Festival Musica Sacra in Venezia, Italy, 29 May-2 June 2014. For choirs and orchestras with sacred music repertoire. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

43rd International Competition "Florilège Vocal de Tours", France, 30 May-1 June 2014. 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

Join Hilary Apfelstadt in the Ireland Choir Festival, Dublin & Belfast, Ireland, June/July 2014. Rehearsals, gala and individual concerts, cultural immersion. With Hilary Apfelstadt & Gillian MacKay. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

Sing Mass at St Peter's Basilica & Vivaldi's Gloria, Rome, Italy, 1-30 June 2014. Artistic director: Eric Stark. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

42nd Festival of Songs Olomouc, Czech Republic, 4-8 June 2014. International choir competition with or without obligatory songs. For all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

Sing'n'Joy Vienna 2014 29th International Franz Schubert Choir Competition, Austria, 5-9 June 2014. 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

Musica Sacra International Festival, Marktoberdorf, Germany, 6-11 June 2014. Musica Sacra is a unique festival which brings music and dance from the five major world religions into Allgäu region, organising concerts in which Christians, Jews, Moslems, Buddhists and Hindus meet and perform together. Contact: Musica Sacra International, Email: office@modfestivals.org - Website: www.modfestivals.org

Youth Choir Festival Northwest, Tacoma WA, USA, 6-7 June 2014. For singers ages 12-20. Two Tracks: SATB and Treble. Contact: Stephanie Charbonneau, Email: charbonneustojack@gmail.com - Website: www.youthchoirfestival.com

5th International Krakow Choir Festival Cracovia Cantans, Poland, 12-15 June 2014. Competition part in many categories, concerts, gala concert in Philharmonic Hall. Contact: Polonia Cantat & Melody, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl/

2014 Pan-Orthodox Liturgical Music Symposium, Cincinnati, USA, 12-15 June 2014. For singers, conductors, and composers of all Orthodox traditions. Symposium encouraging and exploring the current state of Orthodox choral composition in the English-speaking world today. Guests: Fr. Sergei Glagolev, Dr. Tikey Zes, Peter Jermihov (conductor). Contact: Northern Kentucky University, - Website: www.orthodoxchoralmusic.com

CantaRode International Choral Festival, Kerkrade, The Netherlands, 12-16 June 2014. Open to mixed voices 16-40 singers and equal voices 12-40 singers. Apply before December 15. Contact: Dion Ritten, Artistic Director, Email: info@cantarode.nl - Website: www.cantarode.nl

International Festival of choirs and orchestras, Sopot, Poland, 12-16 June 2014. For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

Umeå International Choral Festival, Umeå, Sweden, 17-21 June 2014. Choirs from surrounding areas, as well as many national and international choirs, will gather in Umeå for a fun-filled week of choral music and new experiences. Contact: Leena Hortell, Email: leena@ordco.se - Website: www.umeachoraldream.se/en

8th Grand Prix St Petersburg, Russia, 18-22 June 2014. Festival and Grand Prix competition including 21 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

17th Alta Pusteria International Choir Festival, Alto Adige-Südtirol, Italy, 18-22 July 2014. 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

Tuscany Music Festival 2014, Montecatini Terme, Italy, 19-22 June 2014. For all kind of choirs. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com

Appleseed Children's Choir Festival, Fort Wayne IN, USA, 20-22 June 2014. Festival designed to serve younger training choirs. Clinician: Emily Ellsworth (Anima - Young Singers of Greater Chicago). Contact: Fort Wayne Children's Choir, Email: info@fwcchoir.org - Website: www.fwcchoir.org

Sing Mass in St. Peter's Basilica in the Vatican, Rome, Italy, 21-25 June 2014. Part of the Rome International Choral Festival. Rehearsals and performances under the baton of Z. Randall Stroope. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/festivals/2014/mozart.html

The Rhythms of One World 2014 Festival, New York City, USA, 24-30 June 2014. For youth and adult choirs from all nations with programs that include choral works in folklore, regional sacred, contemporary and national pop music. Artistic Director: Gary Fry. Apply before 10 Sep 2012. Contact: Friendship Ambassadors Foundation, Email: TheRhythmsOfOneWorld2012@faf.org - Website: www.faf.org

Mozart International Choral Festival, Salzburg, Austria, 25-29 June 2014. Artistic Directors: Alan Heatherington (Requiem, by John Rutter, and Psalm 148, by Gustav Holst) and János Czifra (Mozart's Mass in C Major, Coronation, KV 317) accompanied by the Salzburger Domorchestra. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/festivals/2014/mozart.html

Serenade! Washington, DC Choral Festival, USA, 26-30 June 2014. 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

Sing at Chicago's Orchestra Hall at Symphony Center with Z. Randall Stroope, Chicago, USA, 26-29 June 2014. For treble youth choirs. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/festivals/2014/windy_city_choral_festival.html

Queen City Children's Choir Festival 2014, Cincinnati Ohio, USA, 26-29 June 2014. Non-competitive festival under the direction of Robyn Lana, Artistic Director and Founder. Guest artist: Jim Papoulis. Contact: Cincinnati Children's Choir, Email: rbreedon@cincinnatihoir.org - Website: www.cincinnatihoir.org

Choral Festival Verona Garda Estate, Lake of Garda, Italy, 26 June-20 July 2014. Six to eight choirs will be invited at each part of the festival. Each choir should present two 30-40 minutes programs, one sacred and one profane. Contact: Associazione Pro Musica Cantate Domino, Email: hanna.valkonen@phnet.fi - Website: http://gardaestate.altervista.org

Choral Festival Verona Garda Estate, Lake of Garda, Italy, 26-29 June, 3-6 July, 10-13 July & 17-20 July 2014. Six to eight choirs will be invited at each part of the festival. Each choir should present two 30-40 minutes programs, one sacred and one profane. Contact: Hanna Valkonen, Email: hanna.valkonen@phnet.fi - Website: http://gardaestate.altervista.org

Meet Mozart International Choir Competition and Festival, Salzburg, Austria, 26-29 June 2014. For all kind of choirs. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com

3rd Summer Choral Fest 2014, Lisbon, Portugal, 27-30 June 2014. As part of the annual festivities of the Festas de Lisboa '12, organised by EGEAC and SourceWerkz Pte Ltd, Singapore, this Festival is a platform for choirs to partake in high-level competition as well as work under the tutelage of an artistic panel of 5 judges drawing from all corners of the world. Contact: SourceWerkz, Email: sourcewerkz@gmail.com - Website: pscf.sourcewerkz.com or facebook/sourcewerkz

Heart of the Valley Children's Choir 30th Anniversary Festival, Corvallis, Oregon, USA, 30 June-3 July 2014. For children's choirs, including treble and SATB singers. Artistic Directors: Paul Caldwell and Sean Ivory. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/festivals/2014/heartofvalley.html

Sing Faure's Requiem for the D-Day 70 Anniversary, Paris, France, 30 June-5 July 2014. Festival under the artistic direction of Dr. William Skoog, bringing American mixed voice choirs to Paris to sing en masse in celebration of the centuries-old Franco-American friendship. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/festivals/2014/mozart.html

Silver Voice!, Vienna & Salzburg, Austria, Ceske Budejovice & Prague, Czech Republic, Venice, San Marino, Rimini, Verona, Italy, 30 June-10 July 2014. Will bring singers together in some fine concert venues. Contact: International Youth Forum ENDOWMENT FUND, J&S Group, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

World Youth Choir Summer Session 2014, Croatia, July 2014. Repertoire and conductors: two different parts, classical choral repertoire with a conductor from another region of Europe or the World, and ethnically inspired music of western Balkans (academic and folklore) with a Croatian conductor (names and details TBA). Contact: Vladimir Opacic, Project Manager, Email: manager@worldyouthchoir.org - Website: www.worldyouthchoir.net

Rhapsody! Children's Music Festival, Vienna, Salzburg & Prague, Austria & Czech Republic, 3-13 July 2014. 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, Email: Sara@ClassicalMovements.com - Website: <http://classicalmovements.org/rhap.htm>

International Choir Festival of Preveza, International Competition of Sacred Music, Preveza, Greece, 3-6 July 2014. 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: www.choralpreveza.gr

16th International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 3-6 July 2014. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Email: cantusmm@cc-a.at - Website: www.chorus2000.com

Cantus Salisburgensis Kaleidoscope of Nations, Salzburg, Austria, 3-7 July 2014. Kaleidoscope of Nations. For choirs and orchestras. Contact: Cultours Europe GmbH, Email: Karin.Pfliegler@cultours.at - Website: www.cultours.at

4th Krakow Singing Week, Poland, 4-13 July 2014. Non-competitive concerts in Krakow, sightseeing program. Contact: Polonia Cantat & Melody, Email: info@poloniacantat.pl - Website: www.krakowsingingweek.pl

IFAS 2014 – 23th International Festival of Academic Choirs, Pardubice, Czech Republic, 4-9 July 2014. Competition Award Grand Prix IFAS 2014 - for student's choirs & Award Bohuslav Martinu for all types of choirs except children. Contact: IFAS - Alena Mejstřiková, Email: ifas.pardubice@seznam.cz - Website: www.ifas.cz

10th International Youth Chamber Choir Meeting, Usedom Island (Baltic Sea), Germany, 4-13 July 2014. Festival for girls' and mixed youth choirs, max. 36 persons (incl. staff), up to the age of 26. Concerts, ateliers and socialization time. Contact: Arbeitskreis Musik in der Jugend AMJ, Email: nfo@amj-musik.de - Website: www.amj-musik.de

Crossroads Children's Chorus Festival, Nashville, TN, USA, 5-11 July 2014. International classical chorus festival held in America's Music City Nashville, giving the opportunity for treble choirs to meet and perform with celebrity vocalists and professional clinicians to develop musicianship as to explore the common roots of various music genres. Contact: Crossroads Children's Chorus Festival, Email: info@crossroadschilrenschorusfestival.com - Website: www.crossroadschilrenschorusfestival.com

48th International Days of Choral Singing, Barcelona, Spain, 7-13 July 2014. Concerts and workshops with Daniel Mestre (Europe & Catalonia musical connections), Basilio Astulez (Bask Country), Saeko Hasegawa (Japan). Apply before 15 Jan 2013. Contact: Federació Catalana d'Entitats Corals, Email: fcec@fcec.cat - Website: www.fcec.cat

Coastal Song Children's Choir Festival, Savannah and Charleston, USA, 7-12 July 2014. For children's choir, with Josh Pedde and Robyn Lana. Contact: Coastal Song Children's Choir Festival, Email: jdiblasio@gogmt.com - Website: www.coastalsong.com

Llangollen International Musical Eisteddfod, United Kingdom, 8-15 July 2014. Choirs, musicians, folk singers and dancers from all corners of the world compete in the world's leading festival of music and dance. Contact: Llangollen International Musical Eisteddfod, Email: info@international-eisteddfod.co.uk - Website: <http://international-eisteddfod.co.uk/>

8th World Choir Games, Riga, Latvia, 9-19 July 2014. In 2014 Riga will not only be the European Capital of Culture, but also the World Capital of Choral Music. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: www.interkultur.com

31st International Choral Festival of Karditsa, Greece, 10-19 July 2014. For mixed, male, female and children choirs as well as for groups of soloists and chamber choirs. Program including ancient Greek and Byzantine music as well as Gregorian and Renaissance music. Contact: International Choral Festival of Karditsa, Email: nke@otenet.gr

6th International Youth Music Festival, Bratislava, Slovak Republic, 10-13 July 2014. 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 for a unique musical and cultural experience. Apply before 15/04/2014. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

Melodia! South American Music Festival, Buenos Aires, Argentina, 17-25 July 2014. Combined choirs performances in top venues, optional choral competition. For all kind of choirs. Contact: Sara Casar, Classical Movements, Email: Sara@ClassicalMovements.com - Website: http://classicalmovements.org/s_am.htm

32nd International Music Festival, Cantonigròs, Barcelona, Spain, 17-20 July 2014. 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

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 17-27 July 2014. Experience African rhythms, dancing and singing. Open to all choirs, optional choral competition. Contact: Sara Casar, Classical Movements, Email: Sara@ClassicalMovements.com - Website: http://classicalmovements.org/s_af.htm

10th International Choir Competition, Miltenberg, Bavaria, Germany, 17-20 July 2014. Two categories: Symphony of Voices (with compulsory composition) and Folksongs, spirituals & jazz. Apply before December 16, 2013. Contact: Kulturreferat des Landratsamtes Miltenberg, Gaby Schmidt, Email: kultur@LRA-MIL.de - Website: www.chorwettbewerb-miltenberg.de

Istanbul International Chorus Competition and Festival, Istanbul, Turkey, 21-26 July 2014. Contact: Istanbul Harman Folklor, Email: istanbul@istanbulchorus.com - Website: www.istanbulchorus.com

60th International Choral Contest of Habaneras and Polyphony, Torrevieja (Alicante), Spain, 21-27 July 2014. Outdoors habaneras, polyphony in the auditorium "Eras de la Sal" on the Mediterranean Sea coast. Apply before: 30 Jan 2014. Contact: Certamen Int'l de Habaneras de Torrevieja, Email: habaneras@habaneras.org - Website: www.habaneras.org

7th Grand Prix Pattaya, Thailand, 23-27 July 2014. For all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

6th International Festival of choirs and orchestras in Tuscany, Italy, 24-28 July 2014. International festival of choirs and orchestras in Tuscany. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

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"The biggest choral Festival in Italy. Since its first edition more than 900 choirs and about 40.000 chorus singers have performed in the enchanting scenery of Val Pusteria, in the heart of the Dolomites"



EVENTS

«Festa di Benvenuto»
Choir Parade
«Festa Tirolese»
«Festa dell'Arrivederci»

The joyful moments for all the participants to meet together



SECTIONS

- a) Sacred - religious repertory
- b) Cultivated secular poliphony
- c) Folk choral music
- d) Opera singing
- e) Spiritual, Gospel, Jazz
- f) Original choral arrangements



OUTDOOR PERFORMANCES

Open Air Reviews
Choirs' Nights

Enchanting mountain lakes, alpine huts and romantic medieval castles are locations of spectacular outdoor concerts



INDOOR PERFORMANCES

Concerts
Meeting-Days

In the concert-halls and in the churches of the valley choirs perform any kind of repertoire

SÜDTIROL



ALTA PUSTERIA FESTIVAL OFFICE

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15^a Edizione Internazionale - 15. Internationale Ausgabe

14th Taipei International Choral Festival, Taipei, Taiwan, 26 July-3 Aug 2014. Concerts performed by 5 international invited choirs and local groups in National Concert Hall and different cities. Lectures & Workshops for choral singers, conductors and conducting master class, led by international clinicians. Artistic Director: Dirk DuHei. Contact: Taipei Philharmonic Foundation, Email: ting@tpf.org.tw - Website: www.ticf.tw

7th International Youth Music Festival, Bratislava, Slovak Republic, 27-30 July 2014. International Festival for Youth and Children Choirs and Orchestras. Competition, workshop, concerts of sacred and secular music. Apply before 15/04/2015. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

World Peace Choral Festival Vienna 2014, Austria, 27 July-1 Aug 2014. Concerts, workshops, mass concert for children's and youth choirs from around the world under the slogan "Coming together to sing, Singing for a better future". Contact: World Peace Choral Festival, Tel: +43-1-2698 699-0, Fax: +43-1-2698 699-21, Email: info@wpcf.at - Website: www.wpcf.at

12th China International Choral Festival and IFCM World Youth Choral Education conference, Beijing, China, 29 July-4 Aug 2014. Competition, concerts, workshops, cultural exchange programs. Contact: China International Chorus Festival, Email: cicfbj@163.com - Website: www.cicfbj.cn/en

26th Béla Bartók International Choir Competition and Folklore Festival, Debrecen, Hungary, 30 July-3 Aug 2014. The only competition in contemporary choral music for five categories. The winner of the Grand Prize will be invited to the competition for „The Grand Prix for European Choral Music” held every year alternately in Arezzo, Debrecen, Maribor, Tolosa, Tours and Varna. Folklore festival, world-premiers, church concerts, conducting master class and social meetings. Apply before: 31 October 2013. Contact: Fonix Event Organizing NP LLC., Email: info@bbcc.hu - Website: www.bbcc.hu

International Choral Festival of Abidjan - FESTICCA 2014, Côte d'Ivoire, 31 July-4 Aug 2014. Festival including a variety of choral initiatives and the performances of 16 choirs from Côte d'Ivoire and 14 choirs from abroad, Opening and closing concerts, workshops and choral sessions, competition and exhibition. Contact: A Coeur Joie Côte D'Ivoire, Email: admin@acoerjoie-ci.com - Website: www.acoerjoie-ci.com

World-Class Vocal Summer School, Kings Place, London, United Kingdom, 1-4 Aug 2014. Platform for singers to perform with like-minded, enthusiastic singers under the guidance of world-class tutors from a range of vocal backgrounds. Suitable for groups and individuals alike, including workshops and performances from some of the finest international a cappella performers such as Swingle Singers and educators in the industry. Contact: Ikon Arts Management, Jessica Hill, Email: jessica@ikonarts.com - Website: www.londonacappellafestival.co.uk/

10th World Symposium on Choral Music, Seoul, Rep. Korea, 6-13 Aug 2014. 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 Seoul and in the National Theatre of Korea. Contact: International Federation for Choral Music, Email: office@ifcm.net - Website: www.ifcm.com

3rd Mediterranean Choral Festival Gibraltar, 20-24 Aug 2014. Festival and competition including 13 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

International Festival of choirs and orchestras in Paris, France, 20-24 Aug 2014. For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

1st Singapore International Choral Festival, Singapore, 21-24 Aug 2014. Competition, workshop, performances. Contact: SourceWerkz, Ong Wei Meng, Email: weimeng@sourcewerkz.com - Website: pscf.sourcewerkz.com or facebook/sourcewerkz

International Choir Festival Coralua, Trondheim, Norway, 24-29 Aug 2014. For children's, youth and adults choirs. Workshops with Carmina Silec (Slovenia), Tove Ramlo-Ystad (Norway), Josep Prats (Spain). Contact: Coralua, Email: trondheim@coralua.com - Website: www.coralua.com

Rimini International Choral Workshop with Peter Phillips, Ghislaine Morgan and Andrea Angelini, Rimini, Italy, 31 Aug-6 Sep 2014. For advanced choristers and conductors. Repertory: Victoria, Officium Defunctorum (Requiem), 6 voices. Final concert, diploma presentation by P. Phillips. Individual vocal tuition. Contact: Musica Ficta, Email: info@musicaficta.org - Website: www.musicaficta.org

International Mountain Song Festival, Carintha, Austria, 4-7 Sep 2014. For choirs from all around the world. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com

Liviu Borlan International Choral Festival, Baia Mare City, Romania, 11-14 Sep 2014. For mixed choirs in the beautiful Maramures region. Artistic Director: Andrea Angelini. Money prizes and diplomas. Contact: Prietenii Armoniei, Email: mail@festivalborlan.ro - Website: www.festivalborlan.ro

VIII Rimini International Choral Competition, Rimini, Italy, 25-28 Sep 2014. Competition for Equal Voices, Mixed, Chamber, Children Young, Sacred Music, Folk and Spiritual Choirs in the beautiful old town of Rimini. Contact: Rimini International Choral Competition, Email: info@riminichoral.it - Website: www.riminichoral.it

Tonen2000 International Choir Festival, Westland, Netherlands, 26-28 Sep 2014. Contest for non-professional mixed choirs (up to 36 members) & male & female ensembles (up to 24). Categories: sacred & secular music (compositions from Middle Age/Renaissance, Romantic period & modern); folk music optional. Contact: Tonen2000, Jos Vranken, Email: info@tonen2000.nl - Website: www.tonen2000.nl

Cracovia Music Festival 2014, Cracow, Poland, 2-6 Oct 2014. For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

International Robert Schumann Choir Competition, Zwickau, Germany, 15-19 Oct 2014. Competition in different categories and difficulties. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: www.interkultur.com

Lago di Garda Music Festival, Italy, 16-20 Oct 2014. International festival of music for choirs and orchestras on Lake Garda. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

International Choir Festival, Nice, France, 16-19 Oct 2014. For choirs from all around the world. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com/en/trips/reisen/international-choir-festival-nice-2014-cote-d-azur.html

Canta al Mar 2014, Calella/Barcelona, Spain, 22-26 Oct 2014. For all kinds of choirs from all around the world. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

Derry International Choral Festival, Ireland, 23-26 Oct 2014. Competitive and non-competitive participation for singers across a wide range of styles, ensembles and ages. Performances from Mixed Voice to Equal-Voice choirs, Youth to Chamber choirs and from Church Music to Light, Popular and Jazz. Contact: Fiona Crosbie, festival manager, Email: info@codetta.net - Website: www.codichoral.com

10th International Warsaw Choir Festival Varsovia Cantat, Poland, 24-26 Oct 2014. For a cappella choirs. Choirs can compete in one of the 4 categories for statuettes of Golden Lyre. Festival takes place in Chopin Hall as well as churches in Warsaw. Contact: International Krakow Choir Festival MELODY, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

Autumn Fairy-tale!, Vienna, Austria, Teplice & Prague, Czech Republic, Dresden & Berlin, Germany, 27 Oct-1 Nov 2014. International Festival competition for participants aged 8 to 26. Categories: musical, solo and choir singing, folk groups, etc... Apply before 15 Sep 2014. Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

Prague Cantat, Hungary, 30 Oct-2 Nov 2014. International choir competition and festival for all kind of choirs. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com/en/trips/reisen/praga-cantat-2014.html

41st Choir Festival Pampa Canta Tandil, Argentina, 5-9 Nov 2014. Festival and competition including 11 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

International Advent Singing Festival Vienna 2014, Austria, 27 Nov-1 Dec 2014. For choirs from all around the world. Other possible dates: 4-8 Dec 2014. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com/en/trips/reisen/chorfestival-salzburg-2013.html

6th International Festival of Choirs and Orchestras "Advent Music Festival", Prague, Czech Republic, 28 Nov-1 Dec 2014. For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

3rd International Festival of choirs and orchestras in Baden, Germany, 29 Nov-21 Dec 2014. For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

3rd Natale Festa Corale Olomouc International Christmas Choir Festival, Czech Republic, 3-7 Dec 2014. Christmas concerts, Parade of Choirs, International Choir Competition. For all kind of choirs from around the world. Contact: Festa Musicale, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

4th Krakow Advent & Christmas Choir Festival, Poland, 5-7 Dec 2014. For all kinds of choirs. Choirs can compete for statuettes of Golden Angels. Non-competitive participation possible. Contact: Polonia Cantat & Melody, Email: krakow@christmasfestival.pl - Website: www.christmasfestival.pl

International a cappella choral composition competition for advanced children's choir, Yerevan, Armenia, 15 Dec 2014. Composition competition open to musicians over 20 years of age from all over the world with the aim of promoting the creation of a new choral repertoire for the "Little Singers of Armenia" choir. Contact: Little Singers of Armenia, Email: alsccc@hotmail.com - Website: www.alscompetition.am

22nd International Sacred, Advent & Christmas Music Festival and Choir Competition, Kaunas, Lithuania, 18-21 Dec 2014. Concerts in city halls, churches, choir competition in many categories, workshops. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

Join Randall Stroepe to sing in Barcelona at 2014-2015 New Year's Choir Festival, Barcelona, Spain, 27 Dec 2014-3 Jan 2015. Combined rehearsals and gala concert, individual concerts, cultural immersion. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

13th Festival Musica Religiosa Olomouc, Czech Republic, 18-22 Mar 2015. International choir festival of sacred and clerical music, Musica Religiosa Competition for choirs in all categories from all around the world. Contact: Festa Musicale, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

11th Palm Sunday International Choir Cycle Concerts, Cascais, Portugal, 21-29 Mar 2015. Guest Conductor: André de Quadros, USA. Join this International sacred choir for a week and perform 5 concerts. Contact: Vox Laci, Myguel Santos e Castro, Email: info@voxlaci.com - Website: www.voxlaci.com

5th Messiah Festival, Salzburg, Austria, 9-12 Apr 2015. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Email: messiah-salzburg@cc-a.at - Website: www.chorus2000.com

International Madetoja Male Voice Choir Competition 2015, Tampere, Finland, 16-18 Apr 2015. International choir competition for male voice choirs. Jury chairman: Matti Hyökki. Apply before: 31 December 2014. Contact: Finnish Male Choir Association, Aino Herranen, Executive Director, Email: toiminnanjohtaja@mieskuoro.fi - Website: http://smkl.sulasol.fi/madetoja2015/en/rules/

61st Cork International Choral Festival, Ireland, 29 Apr-3 May 2015. Founded in 1954, the Cork International Choral Festival in Ireland is a world class festival celebrating the very best of choral and vocal music. International and national competitions, world class gala concerts, and public performances, non-competitive choirs and an education programme. Top international choirs compete in the prestigious Fleischmann International Trophy Competition. Contact: Cork International Choral Festival, Email: info@corkchoral.ie - Website: www.corkchoral.ie

3rd Guam Pacific Choral Festival Hagatna, Guam, 29 Apr-3 May 2015. International choir festival and competition including 9 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

CantaRode International Choral Festival, Kerkrade, The Netherlands, 14-18 May 2015. Open to mixed voices 16-40 singers and equal voices 12-40 singers. Apply before December 15. Contact: Dion Ritten, Artistic Director, Email: info@cantarode.nl - Website: www.cantarode.nl

10th Festa Choralis Bratislava, Bratislava, Slovak Republic, 27-31 May 2015. Festival and competition including 19 categories. For all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

Join Rollo Dilworth in the Ireland Choir Festival, Dublin & Belfast, Ireland, June/July 2015. Combined rehearsals and gala concert, individual concerts, cultural immersion, tour Dublin and discover Belfast. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

43rd International Choir Festival of Songs, Czech Republic, 3-7 June 2015. Mundi Cantant: international choir competition; Mundi Cantant superior: international choir competition with obligatory songs. For all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

9th Grand Prix St Petersburg, Russia, 17-21 June 2015. Festival and Grand Prix competition including 21 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

Cantus Salisburgensis Kaleidoscope of Nations, Salzburg, Austria, 2-6 July 2015. Kaleidoscope of Nations. For choirs and orchestras. Contact: Cultours Europe GmbH, Email: Karin.Pfliegler@cultours.at - Website: www.cultours.at

17th International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 3-5 July 2015. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Email: cantusmm@cc-a.at - Website: www.chorus2000.com

10th Golden Gate International Children's and Youth Choir Festival, San Francisco Bay Area, USA, 12-18 July 2015. For children's and youth choirs from all over the world to perform, compete, and build international friendship. Competition for Historical, Folk, Contemporary, Spiritual/ Gospel, Vocal Solo categories. Artistic Director: Robert Geary (USA). Festival conductors and adjudicators: Maria Guinand and Stephen Leek. Apply before: Oct 2014. Contact: Piedmont Choirs, Email: info@goldengatefestival.org - Website: www.goldengatefestival.org

33rd International Music Festival, Cantonigròs, Barcelona, Spain, 16-19 July 2015. Competition and exhibition of music for mixed choir, female voices, children's choir and popular dances. Contact: Joana Gonzalo & Irina Isern – FIMC 2013, Email: fmc@fmc.es - Website: www.fmc.es

8th Grand Prix Pattaya, Thailand, 22-26 July 2015. Festival and Grand Prix competition including 15 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

15th Taipei International Choral Festival, Taipei, Taiwan, 25 July-2 Aug 2015. Concerts performed by 5 international invited choirs and local groups in National Concert Hall and different cities. Lectures & Workshops for choral singers, conductors and conducting master class, led by international clinicians. Artistic Director: Dirk DuHei. Contact: Taipei Philharmonic Foundation, Email: ting@tpf.org.tw - Website: www.ticf.tw

4th Mediterranean Choral Festival Gibraltar, 19-23 Aug 2015. Festival and competition including 13 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

Derry International Choral Festival, Ireland, 22-25 Oct 2015. Competitive and non-competitive participation for singers across a wide range of styles, ensembles and ages. Performances from Mixed Voice to Equal-Voice choirs, Youth to Chamber choirs and from Church Music to Light, Popular and Jazz. Contact: Fiona Crosbie, festival manager, Email: info@codetta.net - Website: www.codichoral.com

42nd Choir Festival Pampa Canta Tandil, Argentina, 4-8 Nov 2015. Festival and competition including 11 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

62nd Cork International Choral Festival, Ireland, 27 Apr-1 May 2016. Founded in 1954, the Cork International Choral Festival in Ireland is a world class festival celebrating the very best of choral and vocal music. The programme includes a series of excellent international and national competitions, world class gala concerts, vibrant fringe and public performances, non-competitive choirs and an education programme. Top international choirs compete in the prestigious Fleischmann International Trophy Competition. Contact: Cork International Choral Festival, Email: info@corkchoral.ie - Website: www.corkchoral.ie

11th Festa Choralis Bratislava, Bratislava, Slovak Republic, 1-5 June 2016. Festival and competition including 19 categories. For all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

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

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



Umeå international
Choir Festival 17-21 June 2014

During the Swedish Midsummer Week Umeå's first international choir festival, A Choral Midsummer Light's Dream, will take place. Choirs from different countries and cultures will have the opportunity to share their traditions and music while learning about other cultures.

The festival is also an official part of Umeå European Cultural Capital 2014

Read more: www.umeachoraldream.se

UMEÅ2014 EUROPEAN CULTURAL CAPITAL
KAMMARKÖREN SÅNGKRAFT

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Golden Gate

International Choral Festival

JULY 12-18, 2015

Artistic Director Robert Geary

Festival Conductors and Adjudicators Maria Guinand and Arne Saluveer

Children's & Youth Choirs • Six nights' accommodation and meals in homestays (limited availability)
Choral and solo competitions • Performances throughout San Francisco Bay area • Bay Cruise
Applications due October 2014 • For more information, contact info@goldengatefestival.org

goldengatefestival.org



10TH WORLD SYMPOSIUM ON CHORAL MUSIC

6-13 August 2014
Seoul, South Korea

INFO: WWW.IFCM.NET

REGISTRATION: WWW.WSCM10.ORG



FIRST HALF:

Chœur Africain des Jeunes - African Youth Choir (Africa), conducted by Ambroise Kua Nzambi Toko
Choir of the John Paul II Catholic University of Lublin (Poland), conducted by Grzegorz Pecka
Hamilton Children's Choir (Canada), conducted by Zimfira Poloz
Harmonia Ensemble (Japan)
Hong Kong Children's Choir, conducted by Kathy Fok
Incheon City Chorale (Korea), conducted by Hak-Won Yoon
Moran Choir (Israel), conducted by Naomi Faran
Oslo Chamber Choir (Norway), conducted by Håkon Nystedt
Roomful of Teeth (USA), conducted by Brad Wells
University Southern California Thornton Chamber Singers (USA), conducted by Jo-Michael Scheibe
Voz en Punto (Mexico), conducted by José Galván
...And three Korean choirs (to be named)

SECOND HALF:

Chœur des Jeunes de Casablanca - Casablanca Youth Choir (Morocco), conducted by Adnane Matrone
Fusion (Australia), conducted by Debra Shearer-Dirié
Inner Mongolian Youth Choir (Inner Mongolia), conducted by Yalungerile
Kammerchor Stuttgart (Germany), conducted by Frieder Bernius
Leoia Kantika Korala Children's Choir (Spain), conducted by Basilio Astúlez
Manado State University Choir (Indonesia), conducted by André de Quadros
Musicaquantica Voces de Cámara (Argentina), conducted by Camilo Santostefano
Muungano National Choir (Kenya), conducted by Risper Oduor
Naniwa Choraliers (Japan), conducted by Keishi Ito
Sofia Vokalensemble (Sweden), conducted by Bengt Ollén
VocalEssence Ensemble Singers (USA), conducted by Philip Brunelle

More to be announced...

MAIN VENUE: THE NATIONAL THEATER OF KOREA



Korea Federation for Choral Music