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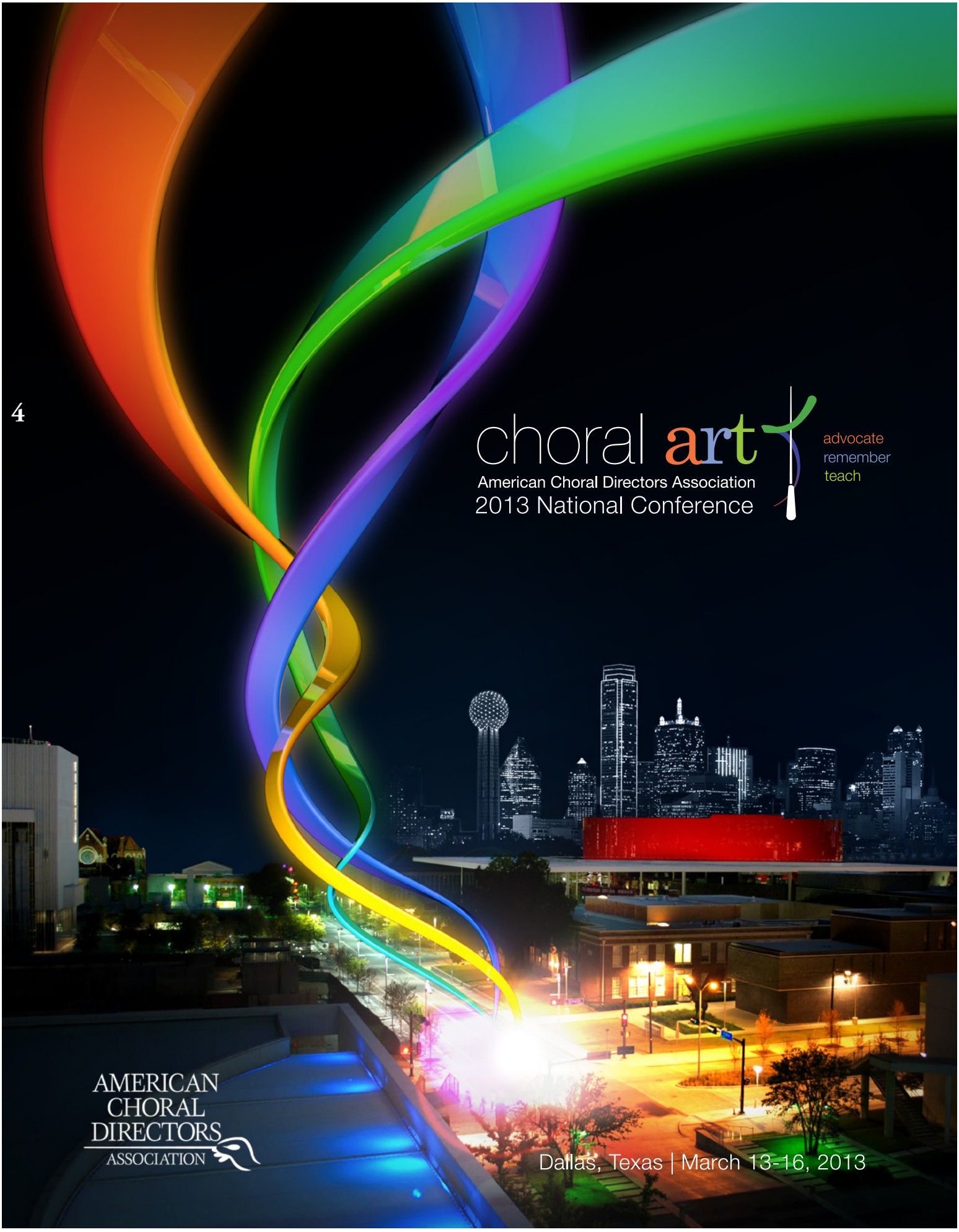
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Editor's Letter

Dear Readers,

You will no doubt have noticed that the most recent issues of ICB have a new graphic design and so a new look. You may find it hard to believe, but this new look began with a conversation in a typical Bavarian beer cellar in Munich last February, when Graham Lack – with whom I share the delights and difficulties of editing the ICB – and I got together to talk about the journal and try to find a way to give it a more attractive up-to-date look.

I have to admit it took a fair number of beers (but we both stayed sober, honestly!) before we found the answers to our queries and came up with the solutions you can now see implemented in our journal. We haven't quite finished yet; there will be further small adjustments to be made, because the first issues to be published after the 'great change' serve as a workshop, so to speak. However, we're almost there. I would be pleased to know your opinions, so I hope that many of you will write to tell me!

The rules for the second IFCM International Competition for Choral Composition were published in the last issue, and it was an immediate success; we have already received numerous applications. The prize for the winner of the competition is an attractive one: the composer whose score is considered the best will receive 5,000 Euros, and his or her piece will be performed by the famous Philippine Madrigal Singers conducted by Mark Anthony Carpio. There is also another splendid prize, for the composer whose score shows the greatest 'harmonic originality': the opportunity for a workshop-rehearsal with the young British vocal ensemble VOCES8. You can find interviews with both choirs in this issue of ICB.

As usual, there is a vast variety of events all around the world: in this issue we concentrate on the 'Musica Sacra International' Festival in Marktoberdorf which has just finished. This was a festival devoted, as always, to promoting mutual respect and tolerance among different religions. Our compliments to Dolf Rabus and his staff for the excellent quality of the artistic content and for such efficient organisation.

You can find other reports from Zagreb, where in April the biennial 'Ars Choralis' conference took place, devoted to everything that comprises the world of choral music. A mini-symposium with concerts, lessons, workshops, publishing … And there is an interesting article on Australian Church Music putting us in touch with a musical universe which perhaps – sad to say – is not very well-known. And don't miss the reports from Leipzig on the thirteenth 'A Cappella' Choir Festival, on the 'Gondwana National Choral School' and on choral music in Korea. And on the subject of Korea, I should like to remind all our readers that we are getting everything ready for our next 'Symposium of Choral Music' which is to be held in South Korea in 2014. Of course, you will all want to take part, so you'll need to know something about Korean choral traditions!

The Dossier in this issue deals with the situation of choral music in Greece and Cyprus, two Mediterranean countries in which the World Youth Choir will meet this summer. As you will see, the beginnings of choral music here date back over two thousand years.

I leave you to discover the rest of the contents for yourselves. ICB is, as always, a loyal friend and companion to all lovers of choral music. And don't forget that you can now read it online at **http://icb.ifcm.net**. It only remains for me to say, 'happy reading!'

Andrea Angelini, Editor

Translated from the Italian by Gillian Forlivesi Heywood, Italy

Cover
Singers of the Ensemble Khuree Tsam, Mongolia, performing in Marktoberdorf at the 'Festival Musica Sacra International'
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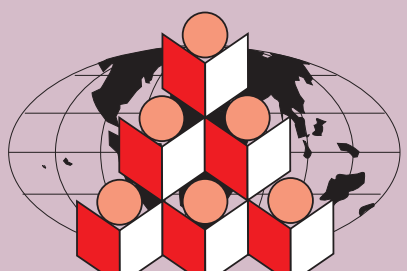

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Concert by the Choirs "Ermis Aradippou" and "Kimon Xylotympou" ▲

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Stathis Oulkeroglou

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Stathis Oulkeroglou

Contemporary Choral Music in Cyprus and its Cultural Characteristics

▲ Concert by the Choirs "Ermis Aradippou" and "Kimon Xylotympou". The dancers are wearing traditional costumes.

Michalis Pagoni
choir conductor and
music teacher

The field of 20th century music encompasses a vast and varied range of styles. This can be at least partly explained by two factors, which may well be connected to one another: the century witnessed both the arrival of new notions of what constitutes music, and a huge number of active composers. Far more people committed themselves to the task of formal musical composition than in all previous centuries combined. Moreover, the increase was not merely numerical, but also geographical. The period that spans the second half of the 20th century and the first decade of the 21st century is one of the most important and interesting periods in the history of musical culture. This era, characterised by such important socio-historic and ideological changes, marks a new stage in the formation and evolution of choral music. Since the late 20th century music has become more fragmented than in any previous historical period, with each composer striving to find an original, individual voice. Those who draw inspiration from other music do so from past composers, rather than general, contemporary trends.

Just as in other art forms, the political upheavals of the second half of the 20th century had a profound effect on music. During the economic depression following the various wars that blighted Cyprus, musicians and particularly composers were forced to make do with limited musical resources. This led to the development of small ensembles, and especially choirs. The end of British dominion over Cyprus following the island's struggle for independence (1955-9) fostered a new atmosphere of creativity which saw a rapid development of the country's musical culture. The political events of 1974 also represented an important stage not only in the history of Cyprus, but also of its musical culture: the Turkish conquest of part of the island and the displacement of many people both had a huge impact.

Cypriot choral music is relatively young by European standards, having appeared in the second half of the 20th century. This was the same period in which revolutionary new trends

arose in the choral music of many European countries, and the new choral culture became established. Due to its unique characteristics, choral music in Cyprus has gained worldwide recognition. Although socio-political factors have influenced its style and direction, its origins can be traced back many centuries in traditional folk music. Along with the development of the performance of choral art, the appearance of the island's first composers is particularly important for Cypriot music. Among the most important historical figures to have contributed to the development of the island's musical culture are Leandros Sitaros, Solon Michaelidis, Sozos Tombolis, Yagos Michaelidis and Kostas Ioannides. The number of choral works they produced and the influence that they exerted over contemporary literature and poetry have assured all of these names an important place among 20th and 21st century Cypriot composers. Even today, much of the music they composed remains as powerful and memorable as the day it was first performed. Other musicians, while playing a lesser role, also had a significant impact on the development of musical culture as a whole, both in terms of artists' performances and the way in which audiences experienced them. Both groups played such an important part in cultivating the choral culture of the island that the group as a whole can be referred to as the 'first Cypriot composers'.

Cypriot folk music as the foundation of choral art

In some senses the musical life of Cyprus only began at the end of the 19th century. Before this, the only music that existed on the island was the traditional folk song, sometimes accompanied by traditional instruments but more often not.

The term 'folk-song' implies a poetically phrased statement in combination with music, used to express the innermost feelings of a human being.[1] Poetry, generally speaking, is the intimate expression of the spiritual and aesthetic experiences and impressions of the individual poet. However, it can also articulate the emotions of an entire people without emphasizing the personal tastes of the individual. We may therefore say that 'folk-music' is the collective property of a people in which their spiritual and musical life is reflected.

We cannot say exactly when folk music appeared in Cyprus, but we can be sure that the islanders used it during their work and in various public rituals such as mourning. It might be said that every Cypriot carries a musical instrument within themselves, as music is present at nearly every moment of island life.

The active development of music on the island essentially began in 1878, when the island fell under British domination. This period influenced every sphere of Cypriot cultural life, which in many ways came to reflect the culture of the colonising power. However, political autonomy is a vital prerequisite for cultural development and historians have noted that the achievement of independence was a key moment in the country's development, and especially in the fields of culture and music.

The development of several private music schools was another factor that affected the development of music in Cyprus. The appearance of many new choirs and orchestras greatly increased Cypriots' interest in music and collective singing. There were also many musicians from the island who chose to pursue their studies abroad, passing on their knowledge to others when they returned to Cyprus. World musical culture also had an effect on Cypriot composers. For example, their early work is characterised by nationalistic elements that reflect contemporary European trends.

Such impressive developments did not appear overnight, and would not have been possible without the hard work of many different musicians. There were almost certainly other factors that also contributed to this musical flowering, though the literature of the period makes no mention of it.

The Byzantine influence on the development of Cypriot folk songs

Cypriot music was hugely influenced by the Byzantines, whose music was written in Greek and intended for festivities and ceremonial or ecclesiastical purposes.[2] Historians from both Greece and elsewhere agree that the ecclesiastical tones and the whole system in general of Byzantine music are closely related to that of Ancient Greece. This tradition encompassed the whole Greek-speaking world, and was developed in Byzantium from the founding of its capital, Constantinople, in 330 until its fall in 1453. Its origins are undeniably varied, drawing on the artistic and technical productions of the classical age, on Jewish music, and inspired by the monophonic vocal music that evolved in the early Christian cities of Alexandria, Antioch and Epheus.

A key figure in Byzantine music in Cyprus was Ieronimos o Tragoudistis (Hieronymous the cantor), a Cypriot student of Gioseffo Zarlino.[3] He flourished around 1550 – 1560 and, among others, proposed a system which enabled medieval Byzantine chant to correspond to the contemporary contrapuntal practices via the *cantus firmus* paraphrase and which would later have an important impact on traditional music in Cyprus. Other important figures of the island's Byzantine musical period include Chrysanthos of Madytos, Gregory the Protopsaltes and Chourmouzios the Archivist. The evolution of folk music in Cyprus therefore represents the characteristic features of Greek and Byzantine musical forms, and the island's music can be seen as a branch of both Greek and Roman folk music. The only feature that differentiates it from folk music in Greece is that the former has more erotic than heroic elements, giving Cypriot folk music a

1 Gottfried J. Herder, Herders Werke, Suphan, p. 25.

2 The Columbia Electronic Encyclopedia, 6th ed., 2007 – Byzantine music.

3 Gioseffo Zarlino (31 January or 22 March 1517 – 4 February 1590) was an Italian music theorist and composer of the Renaissance. He was possibly the most famous music theorist between Aristoxenous and Rameau, and made a large contribution to the theory of counterpoint as well as to musical tuning.

certain ancient charm.

Christianity has played a huge role in Cypriot society, and it is therefore unsurprising that it has also played a part in the development of its folk music. There are numerous examples of where a strong influence can be traced from Byzantine music to folk music on the island. Both kinds of music seek to recreate human experience with their outstanding melodic lines and metaphorical texts. Just as Byzantine music aims to create a relationship between Christians and God, folk-music aims to link one generation to the next. This explains why many researchers in the field of Byzantine music and folk-music who live and work in Cyprus have found structural similarities between them.

Thematic characteristics of Cypriot folk music

Both the content and theme of folk songs are always concrete in nature, and powerful imagery plays an important role. Nature, both animate and inanimate, is vividly described, and the lyrics work together with the other musical components, including melody, rhythm, horizontal harmony and tempo, to create a magical impression on the listener and provoke feelings of love, joy or grief.

In Cyprus, people are used to expressing their feelings through song, and their folk songs are characterised by their spontaneity, simplicity, freedom of natural expression and disregard for formality. However, the fact that folk-music on the island is generally monophonic is very important, as it was to have an impact on the subsequent development of choral music in Cyprus and the way in which composers worked.

With regard to their content, Cypriot folk songs can be divided into several groups, the most important of which are the Akritic epics and songs, regional songs, love songs, marriage songs, children's songs, humorous songs, songs of lament and Christian-religious songs.

The term 'Akritic' derives from the *Akritai*, army units which guarded the eastern frontiers of the Byzantine Empire and fought many battles both in the borderlands and in Cyprus. The Akritic epics immortalise the feats of heroes such as Digenis, Porphyris, Andronikos and Konstantas – names that have been linked to historical figures who lived between 900 and 1000 AD. Lyrics based on battles against numerically superior enemies, as well as against snakes and lions, are no doubt connected to eastern legends. The contacts between Byzantium and the Arab world were so strong that not only did the spirit of Greece and Greek culture influence the Arabs, but the Arab world also left a lasting mark on Hellenic culture.

The regional songs are known as 'phones' on the island. Such songs are characteristic of certain regions and set the artistic standard for inhabitants of these areas as regards both lyrics and melody. Many regional songs have remained complete in terms of both lyrics and melody, among them such works as 'Paphitiki', 'Karpasitiki', 'Avgoritiki', 'Akanthiotissa' and 'Tilirkotissa'.

Love is the dominant theme in Cypriot folk-songs. In this group of songs the lyrical element prevails and is marked by a highly imaginative illustration of the subject matter with symbols and metaphors from nature, at times concentrating on the more sober experiences of the lovers. One image follows another, with the foreigner represented by a migrating bird, the girl by a rosebud, the beauty of a human being by the radiant sun, and tears by the rain. Love songs also often compare the two lovers to heaven and its stars, with the Earth and its trees, with tender basil, a red or white rose, or jasmine. At times the lover is compared to a tree, a falcon, a fresh water spring or the sun.

Marriage songs encompass an impressive number of works and are closely bound up with habits and customs on the island. They were first sung some fifty years ago, especially in the smaller villages, with the purpose of blessing the bride, the groom and the guests. The group can be further divided into bridal preparation songs, drinking songs, songs related to the adornment of both bride and groom, songs for the married couple, for the best men and for the parents of the couple.

Working songs make up a special grouping in Cypriot folk music, and are sung either at work or for recreation. The original purpose of these songs was to reach a steady working rhythm in order to improve productivity, and they often cover themes such as the traditional methods of reaping, mowing, threshing, weaving or gathering the grape harvest. Most of these songs are light-hearted in nature and aim to ease the burden of hard labour.

Another group of songs in the traditional music of Cyprus is made up of music for children, which includes both songs sung for children and those recited by the children themselves. In the first category lullabies can be found together with songs having the opposite purpose, designed to keep children awake or encourage them to play. The second group includes those songs that children sing for their own sake while at play or simply to express joy, but also those that are intended to deepen their general knowledge and religious awareness, which might be deemed character-forming songs.

Just as they always have, Cypriot mothers still sing to their children to send them to sleep. In these songs the mothers express their wishes, expectations, and hopes for the child. They invoke happiness and hope that the goddess of destiny will grant their child a good life.

Humorous songs have always been important in Cyprus. They centre around human beings as an object of mockery and satire, particularly criticising or making fun out of those whose greedy, covetous or lazy behaviour differs from established norms, or who find themselves in strange or absurd situations. In reality, these songs also serve as a means of moral education for those who sing and listen to them.

The Cypriot choral art performed by artists and listened to by audiences is in fact the end result of long hours of work by choral conductors and composers on the island.

Professional choral art in contemporary Cyprus

At the beginning of the 20th century, many composers of classical music were experimenting with an increasingly dissonant musical language, which sometimes yielded atonal pieces. Following World War I, and as a backlash against what they saw as the increasingly exaggerated gestures and formlessness of late Romanticism, certain composers adopted a neoclassic style which sought to recapture the balanced forms and clearly perceptible thematic processes of earlier styles. After World War II, modernist composers sought to achieve greater levels of control in their composition process, for example through the use of the twelve tone technique and, later on, using total serialism. At the same time however, composers also experimented to varying degrees with relinquishing control and exploring indeterminacy or aleatoric processes. Technological advances led to the birth of electronic music, and experimentation with tape loops and repetitive textures contributed to the advent of minimalism.

The later years of the 20th century saw great developments and an intense degree of creativity in choral music. The presence of numerous professional choral conductors – many of whom had studied in European countries including England, Bulgaria, the Czech Republic and Greece – and the appearance of new choirs, played an important part in the development of choral culture in Cyprus. Many of the greatest Cypriot musicians have now returned to work on the island, which speaks volumes regarding the state of choral music. The new generation of professional conductors includes names such as Angelina Nikolaidou-Spanou, Evi Afxentiou, Maria Kapetaniou, Michalis Pagoni, Stelios Karaolis, Francis Gais and many more.

Cypriot choral music is relatively young by European standards, having appeared in the second half of the 20th century…

Choral art found a fertile breeding ground in the country after 1955, when conductors made their first attempts to develop the genre. The choirs Aris in Limassol, founded by composer Solon Michaelides, and Leandros Sitaros in Nicosia, founded by the eponymous composer, may be regarded as the first professional ensembles in Cyprus.

The final years of the 20th century witnessed the creation of many new vocal groups, including mixed, local, national and children's groups, as well as choirs with a particular focus, for example those that base their repertoire around patriotic songs. The founders of these choirs have variously aimed to shape people's artistic hopes and expectations, to develop popular folk songs or to put on artistic representations of traditional folk music. It would be impossible to mention all of the choirs that are currently active on the island, but special recognition must go to: the Epilogy Cultural Society, which includes three ensembles and is conducted by Angelina Spanou-Nicolaidoul; the Modern Times Choir, conducted by Nicos Vihas; the Choir of the Musical Society of Paphos, conducted by Sotiris Karagiorgis; the Choir of the Cultural Society Ermis Aradippou, conducted by Michalis Pagoni; the Proodevtiki Larnakas Choir, conducted by Marios Lysandrou; the Choir of the Cultural Society of Limassol, which includes two ensembles and is conducted by Violetta Kakomanoli and Maria Kapetaniou; and the Choir of the Evagoras Music Ensemble, conducted by Loucas Zymaras.

Local and municipal choirs have also made an important contribution to the choral music of Cyprus. Among them are the municipal choirs from the towns of Nicosia, conducted by Koullis Theodorou; Larnaca, conducted by Andreas Gerolemou; Derynia, conducted by Tasos Protopapas; Polemidia, conducted by Maria Georgiou–Mandaliou; Aglantzia, conducted by Neofytos Rousos; Famagusta, conducted by Nicos Vihas; Lakatamia, conducted by Maria Tumazian; of Paphos, conducted by Kleopatra Kotsoni, and many others besides.

This list could be far longer, but for practical reasons it is impossible to name everybody who is currently working in the field of Cypriot choral music. It is important to note that all of them, composers and choristers alike, are making an important contribution towards raising standards and promoting the choral art in Cyprus. Their many artistic achievements and the international recognition they have gained has lent Cyprus an important role in global choral culture during the last decade. There are many other choral groups and leaders who are contributing to the development of Cypriot choral art through their professional performances of choral works.

Both the establishment of a number of new choirs in the late 20th and early 21st centuries, and the emergence of a new generation of young, professional conductors, have led to an increasing number of performances taking place not only on the island itself, but also overseas. In the last twenty years Cyprus has seen the creation of various festivals, concerts and symposia, based around choral art as well as other artistic disciplines, and which have given both conductors and singers the chance to meet new people, experience the festival atmosphere, gain ideas for their repertoire and establish ties with other choral groups.

The rapid development of vocal groups across the country also has an effect on choral repertoire. It significantly expands, enhances and enriches the work of the choirs with choral works from different genres and eras. Cypriots' rising concert attendance encourages all choir conductors to provide the audience with something new or less well-known.

Choral arrangements of traditional music occupy a central place in the repertoire of Cypriot choirs. Composers have written many transcriptions of traditional music, and even more have been produced by the conductors themselves by arranging and adapting folk songs to match the abilities of their ensembles.

Conductors have also shown a strong tendency for arranging many songs written by Greek composers such as Mikis Theodorakis and Manos Hadzidakis. In addition to this, there

are a remarkable number of different arrangements of the same songs written principally by the choral conductors themselves. The choral repertoire also includes works written by renowned composers of all eras, from Bach to Mozart and Beethoven, and from Verdi to Orff and many others.

Predictably, a large part of the choral repertoire on the island consists of songs with a patriotic theme. Composers' strong links to nationalist sentiments mean that these songs are performed on several occasions throughout the year.

It is fair to say that choral works written by Cypriot composers occupy an important place in the repertoire of the island's choirs. An example of these works is the *Hymn of Grieving for Cyprus* by Solon Michaelides, the cantata *9th July* by Michalis Christoudoulides, the choral song *Violin of Twenty Years Ago* by Andreas Charalambous, and many others.

Professional choral composing in Cyprus

The appearance of many new choirs around Cyprus has led to a growing interest by composers from the island to create new choral works. All 20th-century Cypriot composers had close ties to local choirs around the country, which led to the creation of an important number of new choral works.

Among the many composers and musicians who played an important part in the development of the choral art in Cyprus are Andreas Charalambous, Christodoulos Georgiadis, Sotiris Karageorgis, Leandros Sitaros, Solon Michaelides, Sozos Charalambides, Sozos Tombolis, Andreas Gerolemou and Michalis Christodoulides.

These composers' choral works reflect wider changes in Cypriot society. The pieces are characterized by a high degree of fluidity and expressiveness, but do not impose any new aesthetic requirements on the original traditional music of the island. More modern Cypriot composers have also tended to reproduce an impression of today's society within their music. An analysis of Cypriot composers' choral works from this period shows that the spirit of patriotism is evident throughout. However, composers have also used choral songs to express their feelings, describe painful experiences, seek the healing power of confession and encourage others to express their emotions through the powerful medium of the choral art.

Choral songs, with or without accompaniment, have proved to be the most popular genre for Cypriot composers. Popular oratorios, cantatas and requiems, again with a patriotic content, typically form a large part of their output. The use of musical symbolism and imagery

▲ Concert by the Choir of "Ermis Aradippou"

is also a key part of many works, and typically varies according to the ideological and artistic outlook of the composer. They are characterized by the repetition of a short melody, which takes on the role of the refrain, but with different lyrics every time.

When Cypriot composers use the term 'oratorio', they do not generally intend the classical genre of that name. Instead, they use it to refer to cycles of songs that are closely related to one another in terms of subject matter, musical accompaniment or lyrics. Based on these principles, the works take their name from their composers and are known as 'popular oratorios'.

Artistic poetry has played an important role during this period of the development of choral music. Its structure is characterized mainly by free verse, but traditional rhyming forms are also employed. To name but a few, some of the most important representatives of contemporary Cypriot poetry are Kleri Angelidou, Costas Mondis, Kypros Chrysanthis, Rina Katseli and Tevkros Anthias. Their poems are marked by an unusually strong emotional tension, while their content is based on personal experiences and memories. These poems have provided many interesting ideas not only to Cypriot composers, but also to those in other countries, especially Greece. Such ideas have been integrated into choral works, giving them both national and cultural significance.

The folk-figures and images of the island's traditional music also have a special place in the choral works composed by Cypriot composers. Many composers use folk forms in their works, and while it is often difficult to trace their origins, it is certainly true that folk music has contributed to Cypriot composers' work. The evidence of this influence is to be found both in quoted expressions, whether fragmentary or complete, and in traditional rhythms.

All of these features play an important role in the choral music of Cyprus composed from 1975 up to the present day. Even now, these are the features that form the foundation on which the younger Cypriot composers have developed the presence of choral culture on the island.

The status of choral art in Cyprus and its cultural prerequisites in the first decade of the 21st century

Many artists have contributed to the development of the choral art in Cyprus during the last few years. In addition to these, many choral conductors have also made a vital contribution, some of which have already been mentioned above, as have the many composers living and working on the island. Moreover, many of the choral groups that are organized and working in Cyprus are playing an important role. Aside from academic choral music, which is being studied in the two major private universities of the island, an important role in the overall choral culture of Cyprus is occupied by the vocal ensembles and vocal groups based in cultural centers.

The choral festivals that are organized around the country, which act as important meetings for both singers and conductors, also play a major role in raising the levels of professionalism in contemporary choral art in Cyprus. At these festivals, singers have the opportunity to hear other choirs from abroad and experience the beauty of choral art in Cyprus, as well as the chance to meet with colleagues and expand their choral events. The festivals also allow choirs to organize more choral exchanges or to invite other choirs from abroad to visit Cyprus for choral meetings and concerts.

Various congresses, mainly organized in Greek cities and aimed at choral conductors, also play a significant role. At these events conductors have the opportunity to exchange their experiences of working with choirs, make new friends and contacts, and enhance their reputation. Unsurprisingly, the congresses help to forge cooperation and contribute to many artistic achievements in the field of choral culture.

Over the last ten years, choral art in Cyprus has played a special role in the lives of ordinary people. Choral culture on the island is still undergoing a period of development and growth that will lead to further successes. It is clear that choral music has largely been led by amateur and community-based choirs, with a relative absence of chamber, male, female, boys' and girls' choirs. Patriotic themes, we note, occupy a particular place in the music of the country as a whole.

Undoubtedly, a great effort will be required if the active development of the choral art is to be continued. But Cyprus possesses talented and well-trained composers and conductors in abundance, who are ready to pass on their knowledge to the next generation and strive for a more active development of the island's choral culture.

Edited by Ross Nelhams, UK

Michalis Pagoni is Director of the Private Music School Musical Horizons in Athienou, Larnaca. He studied Music Education at the National Academy of Music 'Pancho Vladigerov' in Sofia, Bulgaria and Choral Conducting with Theodora Pavlovich. During his studies he was a member of the St. Paraskeva Academic Choir and in 2005 he became choir master. In 2008 he established the Mixed Choir of Cultural Association 'Ermis Aradippou', a group he still conducts today. In 2009, he finished his Program of Public Relations and received a diploma from the Chartered Institute of Public Relations. In February 2012, he earned the title of Doctor of Musicology and Musical Arts with a dissertation entitled: *Interpretational problems of choral music in Cyprus: from 1974 to the first decade of 20th century*. He has also published a number of articles in various newspapers and magazine in Cyprus. He has participated in several choral conferences in both Cyprus and abroad, thus promoting the choral music of the island.

Greek Choral Folk Song

▲ Singers of Epirus

Folk song in Greece, deriving from Ancient Greek Music[1] and the Byzantine music which followed, is primarily monophonic, with an instrumental accompaniment which was based on the doubling and embellishing of the melody and the existence of a pedal. Since the first half of the 19th century, when the Bavarians came to Greece, three-note chords have been added to the accompaniment.

Two areas of western Greece are exceptions to this: Epirus and the Ionian islands, where both homophonic and polyphonic forms thrived as an expression of people's feelings.

The polyphonic song of Epirus

As is the case with all mountainous areas and with places detached from urban centers, in Epirus the archetype pentatonic scale survives, and is the base for the main musical idiom[2]. The absence of the strong dissonance of the interval of minor second makes this system convenient for polyphonic use.

The melodies of the polyphonic songs of Epirus are simple and the rhythm is either regular, using two or three beats per bar, or irregular (five or seven beats); however, rhythms are quite often interchangeable within the same song.

The songs of Epirus are polyphonic, mainly without instrumental accompaniment, and number of voices varies from two to four. Musical instruments were introduced only later. Their performance requires the presence of a group where each member has a distinctive role. This group consists of between four and 15 singers[3]. One important characteristic of the polyphonic song is the presence of three or four independent melodic lines[4]:

1. The *partis* is the leading singer who sings the main melody and at the same time leads, coordinates and organizes the group.
2. The *gyristis* or *klostis* sings contrapuntally[5] the second melodic line. His presence is crucial for

Lora Petropoulou
soprano and
choral conductor

1 Our folk dance "Kalamatianos", is the Dactylic Hexameter of the Homeric epics.

2 Ioannidis G.: Musici, Editione Mea, Athens, 1978.

3 Lavdas A.: *Pentafthoges klimakes en ti Dimodi Mousiki tis Ipirou,* Ipirotiki Estia, 1957

4 Lolis K.: *To Ipirotiko polyphoniko tragoudi,* Ioannina, 2006

5 Actually this is not the real polyphony of the European Musical System, but a quasi-polyphony consisting of the use of stereotypical melodic patterns under the main melodic line (gyristis) or their transportation to an octave higher (klostis).

◄ A group of singers singing a 'kantada' on the street

the style, always leading to a dissonance with the *partis* (a major second or a minor seventh).
3. The *rihtis* was added during the 20th century and sings a third melodic line.
4. The *pedal keepers* are a group of choristers who hold the tonic note.

A video clip is found here: http://www.youtube.com/watch?v=2zH8_a1dP6g&feature=related

The chorus song of the Eptanisos

Eptanisos is the name of the cluster of seven islands located in the Ionian Sea which separates Greece from Italy. The biggest of these islands are Cephalonia, Corfu, Zante and Lefkada. The combination of Italian influence and Greek Byzantine tradition, enriched by the culture of the inhabitants of the Eptanisos, brought about the creation of a kind of homophonic folk song that is entirely different from the folk songs of the rest of Greece. Thus, during the 17th century, in Lixouri, the most important administration center of Cephalonia, the *arietta* (a small aria) appeared. This is a two or four-versed song, sung in two repeats, and always conceived in a major mode, this being more suitable for improvisations than the minor one.

The *kantada* (from the Italian word canto) derives from the arietta. One of the principal characteristics distinguishing the *arietta* from the *kantada,* is that the main melody of the former was sung solo by a tenor; then, at one point of the phrase or just before the cadence, the other voices would enter and harmonically support him. The song was eventually developed phrase to phrase up to its end. Correspondingly, in the *kantada* every voice was sung by a group of singers, whereas solo voices were rare.

Both the *arietta* and the *kantada*[6] are attractive, melodic songs for a male voice choir, and are mainly a tribute to the beauty of life and love. Quite often young men would stand under their beloved one's window and sing for their love. Originally, these were three-part songs without instrumental accompaniment. However, after the intervention of educated musicians, they developed into four-part songs and began to be accompanied by guitars and mandolins.

Their first creator was the unknown, everyday laborer, without any other musical skill than his own instinct and passion.Both kinds harmonically consist of:
1. The *primo* (tenor I) - the main melodic line.
2. The *secondo* (tenor II) who doubled the *primo* in parallel thirds below or sixths above.
3. The *terzo* (bass I or baritone) was later added by educated musicians, between the tenor II and the bass, changing thus the three-part harmony into four parts. The line was based on the dominant of the scale.
4. The bass II held the roots of the I-IV-V chords, connecting them with their passing notes.

A video clip is found here: http://www.youtube.com/watch?v=j1D5o9b-Dj4&feature=related

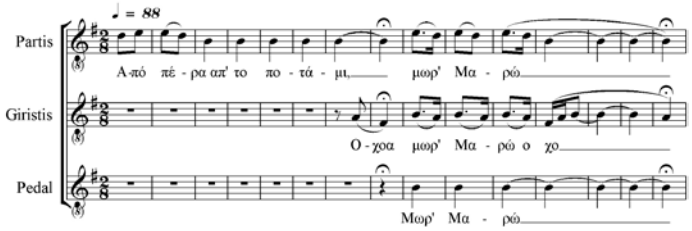
Both the *arietta* and the *kantada* travelled from Cephalonia to all the other Ionian islands, and also to Athens. On each island the music adopted the local character, so one could hear the same song sung in three different ways. In Zante *arietta* was changed into *arekia* (from 'a orecchio': by ear). The idiom of the *kantada* has passed into church music, as a natural effect of the fact that many *kantada* singers were also church cantors. Thus, original chants or authentic Byzantine chants were transformed into three or four-voiced compositions for a male voice choir. Both the songs of Epirus and of the *Eptanisos* use the same process of construction and performance.

As with folk music, these songs were created by popular artists who were not educated in either reading or writing musical scores. Therefore, the scoring of these songs would have been both impossible and pointless. To overcome this deficiency, the popular creators used their only tool: the technique of stereotypical structural elements.

In the polyphonic songs of Epirus these are:

- the melodic schemes of the *klostis* and
- maintaining the pedal.

In the homophonic songs of the *Eptanisos* these are:



- the doubling of the *primo* by the *secondo* a third lower and
- the melodic patterns of the bass.

For both idioms, one basic prerequisite is the security and the facilitations for improvisation provided by the material employed: the pentatonic scale and the major mode.

6 Skiadaresis S.,: 'Arietta kai kantada', *Ios* magazine, vol.58-60, 1962.

The Chorus Song in Education

▲ A Greek children's choir

In the Greek education system, choral singing is taught as an optional subject within general education. In primary education, a choir functions during the afternoon as part of a cultural and creative framework. In order to take part, students remain at school after the end of their compulsory syllabus, and this is suggested to students in the last four grades. In the morning sessions, choirs are formed during music education lessons and their main aim is to take part in performances for school or national celebrations, without taking into consideration the pupils' vocal abilities.
In secondary education, students may participate in a choir for up to two hours per week, as an extra-curricular activity. This is part of the teaching duties and counts as working hours for music teachers.

The High Schools for Music were founded in 1988. Here students participate in various kinds of music groups such as a choir, an orchestra, a folk group etc. In public sector schools there is a general lack of facilities and teachers often lack specific training, consequently being unable to implement the necessary methodology. Despite these adverse conditions, recent years have seen a gradual increase in the number of school choirs and an improvement in the quality of most of them.

An example is the 4th Pan-Hellenic Meeting of School Choirs that took place in Karditsa in February 2012. A total of 52 school choirs from Greece and abroad participated, with an aim of encouraging school units to form important choirs.

In 2000, the Ministry of Education and Religious Affairs instituted the organization of the annual Pan-Hellenic School Cultural Games, to promote culture among students and the connection of education with the arts: events included competitive Choir Festivals. Unfortunately, in recent years this institution has weakened.

The repertoire of the choirs consists mainly of Greek music (both traditional and more modern), parts of 'serious' pieces of music as well as popular songs of different styles and musical currents. A crucial aid to the educator remain the anthologies of suitable music, one for the elementary school and one for the junior high-school. These include the scores of different pieces as well as instructions for the teaching procedure.

Important choirs have been set up at many Greek universities, especially at the colleges of music. They are mainly formed of students from various departments as well as graduates with a special interest in choral singing.

Since 2007 the Conservatories of Music include choir conducting departments. Previously, anyone who wished to study in that field would attend seminars held by Greek conductors who had studied abroad.

In the choirs of the conservatories, student attendance is compulsory, especially in theoretical and vocal subjects; consequently, the major conservatories of the country have active choirs with well-trained singers. Their repertoire ranges from the Renaissance to the present day.

Lora Petropoulou
soprano and
choral conductor

Edited by Gillian Forlivesi Heywood, Italy

Interview With Michalis Tranoudakis

composer, educator, President of the Pan-Hellenic Artistic School Games for 2002-2004

Michalis Tranoudakis ▲

Olga Alexopoulou
conductor

Olga Alexopoulou: How did the games start?
Michalis Tranoudakis: Well, in the early 1990s Periklis Nearhou, counsellor for educational matters, came up with the idea of the artistic games, a competition involving the arts. Secondary schools from all over Greece and Cyprus, as well as Greek schools from abroad, could participate in these games. They included competitions in many artistic fields: music, dance, theatre and painting, and involved a great range of diverse performances.

OA What was the key message behind the games?
MT The aim was to evaluate and promote artistic creativity in schools, given that the original arts education programme was far from satisfactory. Our motto was: it is the taking part that counts! The prizes simply served as an incentive. The main objective with this competition was to encourage teamwork and partnership in particular. We strongly believe that creating art and being

creative as part of a group increases children's ability to empathise and react sensitively; therefore, we focused our interest on choirs and orchestras, as well as theatre and dance groups. My personal goal as a music educator was to make this kind of music popular among young people. This was the first initiative in Greece to familiarise society with the arts in such a broad way. Throughout my years as President, my ambition was to make the games a big event in each local area. It was astonishing to see how smaller schools from remote regions or islands were able to participate. I was amazed by a small school of 20 pupils from the island of Ios who worked throughout the whole year in order to win First Prize in the local competition and then travel to Athens for the second round.

OA How were the games judged?
MT The committee members and judges were carefully selected, not only for their knowledge and expertise, but also for their educational abilities. Renowned conductors and composers (Stefanos Vasiliades, Vyron Fidetzis, Miltos Logiades, Dimitris Myrat, Theodoros Antoniou among others) were also known to possess great pedagogic skills and have experience in working with young people.

OA What difficulties did you encounter?
MT I can not say that we encountered any financial difficulties. The organising body covered all the costs for infrastructure and logistics, such as concert halls, rent, sound system, recording equipment and publicity for the duration of the games, as well as transport and accommodation costs for the teams competing in Athens. We did have some organisational difficulties and came across problems that needed to be resolved urgently. We were in constant contact with all the regional committees. A complex plan had to be organised in order to coordinate everybody involved and serve the needs of the 30,000 participants.

OA To what extent did choral singing evolve during the competition?
MT Each choir – mixed or otherwise – had to present a compulsory piece of moderate difficulty from the publication *For our Choirs* by Antonis Kontogeorgiou during the 23-minute programme; the rest of the repertoire was chosen by the choir. The truth is that it was difficult for public schools to compete with the music schools' choirs and some of the private schools, because of the teachers' lack of specific knowledge about choirs and inadequate contact time. In spite of this, we did not focus on the so-called stars but rather encouraged every effort. Our stance was to award only one choir per school; because of this the first polyphonic choirs started to slowly emerge in public schools during the games, where only monophonic groups had existed before. This was a great achievement.

OA What were the overall benefits?
MT They can be divided into three categories. First, there were pedagogic benefits; the competition brought together schools from different origins and allowed the children to socialise through the arts. Secondly, there were social benefits; even though Greek society was not perhaps quite ready to embrace an event as big as the artistic games. But the seed was planted and an awareness of the need for strong cultural ties between the cities of Greece was raised. Thirdly, there were educational benefits; the event highlighted the problems in Greek public and music schools and how these spread over into the arts. Therefore, even though the final games were held in 2008-2009, we succeeded in bringing to the forefront of Greek society many educational issues that require solutions.

OA What remains your dream?
MT For the games to become Pan-European or to take place worldwide. Despite the fact that we are in a period of financial crisis, and the humanities and social sciences are under-appreciated, I am convinced that the only way to achieve spiritual elevation and calm is for societies to maintain culture and its role in society, even using low-cost methods.

Edited by Hayley Smith, UK

Training Conductors in Greece Today

Choir Festival in Preveza ▲

Olga Alexopoulou
conductor

In modern Greece, newly formed as a state in 1830, choral music was not a part of the folk or classical music tradition. With the exception of the pentatonic polyphony of Epirus and the Italian influence found in the Heptanese and Crete (due to these areas being under Venetian rule), in the rest of Greece we encounter monophonic and antiphonic singing.

The concept of a choir therefore (beyond any origins we can find in the dance of the chorus in ancient Greek drama) is a somewhat acquired one. The first attempts at forming choirs were mostly made either by foreigners visiting Greece or by individuals of such social standing that they had the opportunity to come into contact with the European music scene. An example of this is the invitation by Queen Olga extended to A. Katakouzinos from Odessa in 1870 to found the palace chapel choir. In the 1896 Olympic Games the hymn by Samaras was performed under the direction of M. Uger, and in 1916 A. Marsick formed the first women's choir.

The first amateur groups soon began to make an appearance all over the country. An indicative example is that of the choir of Tripoli around 1930, conducted by Saliveros – a cooper by profession. Many years would pass before a more thorough look was given to this increasingly popular genre.

1980-2008

In the early 1980s there was an unprecedented increase in the number of choirs. Every municipality formed at least one amateur choir (an activity usually offered for free). In this way an incredible number of people came into contact with this kind of music. Automatically there were employment opportunities for conductors, choristers and pianists. Due to the lack of specialization, many amateur musicians – in possession of some general musical education – undertook the conducting of choirs but without any detailed knowledge of the art. This led to the cultivation of the mistaken impression (which functioned as a barrier for many years) that anyone with some involvement in music can become a conductor.

The need for more systematic training and in-depth understanding of the parameters of the art began to become apparent. Yet for many years the number of people pursuing further study in the field was small. A relevant law for the founding of a school for choir conducting existed, but the school could not function, in part due to the lack of specialized professors and instructors, but mainly because the legislative regulations concerning the diploma examinations did not exist. This resulted in some individuals deciding to pursue relevant studies abroad, such as A. Kontogeorgiou, M. Patseas, F. Papakonstantinou and R. Mastrosavva. On their return, they established choir conducting departments in already existing conservatories.

Antonis Kontogeorgiou was the first to create a three-year course for choir conducting, graduates of which in turn went on to have remarkable careers not only as conductors but also as leaders in the study and resolution of organizational and institutional problems that existed in Greek music education (K. Th. Evangelatos, St. Oulkeroglou, M. Logiades, etc.).

The prevalent mentality held that taking part as a chorister in a good ensemble and making detailed observation of a good conductor, in combination with some general knowledge of music, was sufficient qualification for assuming the role of a choir conductor. An important factor which contributed to changing this mentality was the organizing/existence of the many and varied International Choir Festivals (Tripoli, Kifissia, Atalanti, Larissa, Kefalonia etc.) and competitions which blossomed during these decades (Athens International Choral Festival, International Competition for Sacred Music in Preveza etc.) Contact with foreign choirs and conductors, as well as the introduction of an increasingly demanding repertoire, gradually cultivated the need for qualified conductors.

During the 1990s, with the collapse of the former soviet regime, Greece received a wave of immigrant artists from countries with remarkable music academies…

For many years the basic way of training conductors was through seminars. Even today, workshops, speeches, meetings with conductors invited from abroad, summer camps and symposia, flourish. During the 1990s, with the collapse of the former soviet regime, Greece received a wave of immigrant artists from countries with remarkable music academies and a good level of musical studies, such as Albania, Bulgaria, Yugoslavia, Russia, Belarus and the Ukraine. Their incorporation into Greek society, as violinists, pianists and conductors for example, made obvious the difference between systematic education and occasional training.

These processes helped Greek musical life slowly mature. One priority of the new generation of conductors is the development of their abilities and the deepening of their knowledge in the field. They have been convinced by their complex, long-term and at the same time fascinating, area of study.

In 2007, the Ministry of Culture 'solved' the problem by founding departments of choir conducting with a defined program of study in music Conservatories, as well as programs of postgraduate studies in the Music University of Corfu. There are still many institutional problems in the functioning of these departments, but a start has been made. Since October 2008, the first departments have been officially functioning in some music conservatories and in the music departments of some universities.

Edited by Sue-Ann Struwe, South Africa

A Brief History of Greek Choral Music

The choral magazine 'Fonographos'. Spring 1995 — The choral magazine 'For Our Choirs'. Winter 2000

Stathis Oulkeroglou
composer, conductor

It is said that the Greeks are no strangers to choral music. If we think about it, this comes as no surprise, since choral music originated from the ancient Greek tragedies more than 2500 years ago. In the tragedies, the chorus would sing and dance throughout the performance, in much the same way as they did in classical opera.

After the establishment of the Byzantine Empire, the rationalist way of thinking cultivated in Ancient Greece began to steadily disappear. Nowadays, art based on Greek Rationalism has become increasingly popular in Western culture, whilst Byzantium has been influenced more by mythical, oriental culture. That said, music goes its own way, and often contains elements which can characterize it, generally, as being either oriental or westernized. This, however, is not the case with choral music, which can be categorized as both Eastern (Byzantine) and Western (Roman). This is because it was based primarily on Mass in the Christian Church, which in the Great Schism of 1054, had been divided into the Eastern (Greek) and Western (Latin) branches. As a result of this split, complete separation began to be called for, in order to make completely clear which category specific characteristics belonged to.

After the fall of the Byzantine Empire, during the time of the Ottoman Empire, Greek choral music was considered sacred. Despite not being polyphonic, it relied on a second voice to act as

a pedal, known as *isokratis* in the original Greek. According to the old manuscripts that have been discovered, in some cases, Byzantine music was influenced by the polyphony of Europe.

During the 18th and 19th centuries, some aspects of Hellenism were very similar to Western culture, and Polyphony and Homophony developed both through choirs (the Ionian Islands), and through opera, orchestras and bands (the Ionian Islands, Smyrna, Constantinople).

After 1828, upon being declared the first governor of the New Greek State, Count Kapodistrias made great efforts to introduce the Greek people to European Music. He had been inspired by not only his childhood in Corfu and Western Europe, but also by Russia where his political career had evolved and developed. Unfortunately, his efforts were in vain and European music did not take off.

After the fall of the Byzantine Empire, during the time of the Ottoman Empire, Greek choral music was considered sacred…

In 1833, the Bavarian Othon A' (Otto Friedrich Ludwig) was crowned as the first King of the new Greek nation. Athens had been named as the new capital and parades were accompanied by bands playing European marches. The flamboyant uniforms worn by the musicians in the bands included hats bearing crests, which appealed greatly to the Athenians who, as a direct result of these events, gradually became more and more accustomed to the sounds used in European music. Little by little, all aspects of Athenian lifestyle became more westernized, including their fashion and way of dress. This can be seen simply from looking at portraits from the period, which depict bourgeois gentlemen wearing the traditional *fustanella* (kilt) with European-influenced shirts, ties and coats, topped with an Ottoman fez hat.

As the 19th century drew to a close, Vienna's Greek community welcomed a group of musicians who, inspired by European polyphony and homophony, hoped to arrange Byzantine single melodies into three- or four-part choral pieces. This kind of arrangement had never previously been accepted by the Greek Orthodox Church, or by the (Orthodox) Ecumenical Patriarchate.

At the same time, large numbers of music teachers arrived in Athens from foreign nations including Austria, France, and Italy, and contributed to the promotion of European-style music by offering lessons to children from wealthy families. This idea spread like wildfire across Greece's urban areas and cities, all the way to its ever extending Northern and Easter borders.

Contemporary researchers later established unofficial music schools and Western-style choirs in several areas around Greece, from the beginning of the 20th century onwards. The founder of each of these schools, as can be easily seen from their records, tended always to be a European musician who had come to live permanently in Greece.

During the National Resistance against Germany, artistic groups were created within the Partisan Army, focusing on theatre and choral music, amongst other themes. These groups visited villages to provide entertainment for the local inhabitants and to spur them to help the Resistance. Akis Smyrneos, Alekos Xenos and Dinos Pandas are three renowned conductors from such choirs, who also composed partisan songs which became nationally famous.

After the Second World War, this type of choir began to re-emerge, either as a newly-formed group or as a veteran one that had managed to survive the German Occupation.

Some years later, in the 1980s, Greek choral music grew in popularity and importance. The first reason for this was that Antonis Kontogeorgiou had returned to Greece, after having both successfully established himself in Germany and founded the State Radio Choir. The second reason was that the creation of choirs had become fashionable, causing festivals to be set up across the country, often led by conductors whose knowledge of the music left, at best, a lot to be desired. The third, and final, reason was that the Greek Ministry of Culture had become greatly interested in choral music, and had decided to split Greece into four choral circuits, which would be conducted by Antonis Kontogeorgiou, Yiannis Mantakas, Michalis Adamis and Stefanos Vassiliadis.

Currently, as a result of a downturn in the economy and changes to ideology, many of the better choirs are likely to cease performing, and the festivals where they would normally perform close down, leaving behind only the weaker choirs.

There are numerous associations to which both conductors and choirs belong, the most important being the Pan-Hellenic Association of Choral & Instrumental Ensembles' Conductors and the Hellenic Choirs Association. The oldest association of choirs is the Union of Choirs in Greece.

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Edited by Will Masters UK

▲ Cover and incipit of the "Olympic Hymn", which was first performed during the Olympic Games in 1896

◤ Download the music score of the "Olympic Hymn"

Stathis Oulkeroglou
composer, conductor

It is impossible for us to know exactly when composers first began to create choral music in the European style. Until only 30 years ago, judging by available data, it was believed that choral creation started in the 19th century in the Ionian Islands. But in the 1980s, new data about an unknown Cretan composer reversed our historical perspective.

The composer known as Francisco Leontaritis from Heraklion in Crete, who lived in Milan in the middle of the 16th century, composed 76 motets, three Catholic Masses and numerous madrigals.

Subsequently, history records the following composers of choral music: Nikolaos Mantzaros (1795-1872) from Corfu, who composed music on a poem by Dionysios Solomos, Greek National Poet, entitled *Hymn to Freedom* for four part male choir with piano accompaniment. One section of this is the Greek National Anthem. He also composed two Catholic and one Orthodox Mass, as well as numerous choral pieces.

Spyros Samaras (1861-1917) from Corfu, studied and lived in Corfu, Paris, Milan and Athens, where many of his operas were performed. Among his numerous choral works (mainly patriotic songs), there is the *Olympic Hymn*, which was first performed during the Olympic Games in 1896. Three more composers came from Corfu, Eduardos Labelet (1820-1903), Napoleon Labelet (1864-1932), and Georgios Labelet (1875-1945); Pavlos Carrer (1829-1896) came from Zakynthos, Spyridon Spathis (1852-1941) from Nafplio, and Dionysios Lavrangas (1860-1941) from Cephalonia.

Alekos Aenian (1907-1983) also distinguished himself on the Greek choral scene. He showed a special talent as a choral composer and conductor, as well as a music teacher.

In the 20th century more composers of choral music appeared: Yiannis Konstantinidis (1903-1984), Nikos Astrinidis (1921-2010), Michalis Adamis (1929), Theodoros Antoniou (1935), Konstantinos Kydoniatis (1908-1996), Argyris Kounadis (1924-2011), Andreas Nezeritis (1897-1980), Iannis Xenakis (1921-2001), Alekos Xenos (1912-1995), Yiannis Christou (1926-1970), Manolis Kalomiris (1883-1962), Sotos Vasiliadis (1905-1990), Marios Varvoglis (1885-1967), Dionysios Visvardis (1910-1999), Stefanos Vasiliadis (1933-2004), Yiannis Ioannidis (1930), Yiannis A. Papaioannou (1910-1989), Giorgos Sisilianos (1920-2005), Mikis Theodorakis (1925), Giorgos Zervos (1947), Alkis Baltas (1948), Dimitris Kapsomenos (1937-1994), Konstantinos Th. Evangelatos (1948), Marielli Sfakianaki (1945), Michalis Travlos (1950), Nikos Fylaktos (1950), Stathis Oulkeroglou (1955), Dimitris Lionis (1955), Christos Samaras (1956), Nikos Christodoulou (1959), Iosif Papadatos (1960), Kostis Kritsotakis (1973), Nikos Platyrrahos (1965), and others.

Greek choirs prefer to sing choral arrangements of folk and popular songs rather than original choral pieces. And many composers work more as choral arrangers than as choral composers. However, it is also very common to see the conductors themselves arranging songs for their own choirs. These arrangements rarely go beyond the level of the simple placing of chords, and do not seek to establish higher artistic principles.

Edited by Nicole Ransom, UK

Lora Petropoulou, soprano and choral conductor, Member of the Board of the Pan-Hellenic Association of Conductors of Choral & Instrumental Ensembles

Olga Alexopoulou, conductor, Vice President of the Pan-Hellenic Association of Conductors of Choral & Instrumental Ensembles

Stathis Oulkeroglou, composer, choir conductor, Director of Agios Stefanos Music School, General Secretary of the Pan-Hellenic Association of Conductors of Choral & Instrumental Ensembles

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China International Chorus Festival & IFCM World Choral Summit

April 2012 Newsletter

Through the combined efforts of the China Arts and Entertainment Group (CAEG), the International Federation for Choral Music and the China Choral Association, great progress has been made in planning the 11th China International Chorus Festival & IFCM World Choral Summit.

A festival of ten thousand music lovers from all around the globe

By now, there are 162 choirs registered for the festival, among which 32 are overseas choirs from 23 different countries and districts (including Chinese Hong Kong, Macao and Taiwan), and 130 are choirs from mainland China, covering 25 provinces. The total number of music lovers participating in the Festival has reached 10,000.

High-profile venues

All the festival venues have been carefully chosen by the Organizing Committee and include:

Opening Ceremony: MasterCard Center (formerly the Wukesong Arena)
Closing Ceremony: New Tsinghua Music Hall, Tsinghua University
Competition: Meng Minwei Music Hall, Tsinghua University
Master Class & Workshop: Music Hall, Beihang University
Concert for participating choirs: Guoyin Tang, China Conservatory
Concert for participating choirs: Zhongshan Music Hall
Guest concert: Music Hall, Beihang University
Guest concert: Music Hall of the China National Orchestra

An authoritative and impartial board of judges

There will be three groups of adjudicators, each consisting of seven members (five IFCM Summit Delegates and two Chinese experts). The names of the international adjudicators are:

Group 1 (Children/Ensemble): Jennifer Tham (Singapore), Josep Vila I Casañas (Spain), Tim Sharp (America), Lynn Williams (Australia), Kaie Tanner (Estonia)
Group 2 (Adult): Guy Jansen (New Zealand), Leon Shiu-wai Tong (Hong Kong, China), Edusei Derkyi (West Africa), Alina Orraca (Cuba)
Group 3 (Senior): Theodora Pavlovitch (Bulgaria), Maria Guinand (Venezuela), Andre de Quadros (Indonesia/India/Middle East), Hakan Wickstrom (Finland), Michael J Anderson (America)

High-level workshop and master-class

World-famous choral experts will be invited as master-class speakers to talk about topics of great interest, such as conducting, teaching methods and selecting music. The six performing choirs will demonstrate the most advanced training techniques and will give the audience a great opportunity to learn the most advanced choral concepts.

Time for China, time for music!

Government officials, choral experts, choir members, conductors and directors: thousands of music lovers from all round the globe will come together in Beijing in the Summer of 2012 to sing, to share, and to communicate their love for Choral music and the joy it brings. It's a time for China. It's a time for music. Join us! Feel the passion, wisdom and love! Join us! Sing for the future, peace and friendship!

Information: www.ifcm.net

Edited by Gillian Forlivesi Heywood, Italy

Putting the Prizes Into Practice

Acclaimed Ensembles to Cooperate With IFCM Choral Composition Competition

The MADZ performing in Puerto Madryn, Argentina, during the 9th World Symposium of Choral Music, August 2011 ▲

Andrea Angelini
ICB Managing Editor
and choral conductor
Graham Lack
composer,
ICB Consultant Editor

At the Second IFCM International Composition for Choral Competition two internationally renowned vocal groups have demonstrated great generosity by agreeing to participate. This close cooperation demonstrates the pragmatic side to prize-giving: the chance for the outright winner to work with the Philippine Madrigal Singers, who will premiere the work that receives the competition's main prize, and an opportunity for a composer whose piece is deemed to have inherent 'harmonic originality' to hear the music in a workshop run by VOCES8 especially to this end. The following interviews explain exactly why and how this will be put into practice.

Interview with Mark Anthony A. Carpio

Andrea Angelini: Perhaps I can just tell you how happy we are that you agreed to collaborate with the IFCM. The Philippine Madrigal Singers are certainly one of the best choirs in your part of the world. It seems you are working really hard to increase your profile abroad, especially in Europe and in the continent of America. Could you tell our readers about your work with the choir? How did the story start?

Mark Anthony A. Carpio: The Philippine Madrigal Singers celebrates its 50th anniversary in 2013. The MADZ, as the choir is affectionately known, was founded in 1963 by Andrea Veneracion, a moving force in building the choral music tradition in the Philippines. I joined the ensemble in 1992, as a tenor. Although I am a pianist by training, I always loved to sing, and saw her and the MADZ as role models. Almost immediately, I became inspired to teach others to make music in a choral setting. In 1994 I founded the Kilyawan Boys Choir, which has now grown into a society of choirs that also includes Kilyawan Male Choir and the Voces Auroræ Girls Choir. In 2001, after several years of deliberation, Prof. Veneracion decided to retire from her position as choirmaster, and asked me to carry on as the new leader of the MADZ. I was both honoured and humbled by this enormous responsibility. We have a long tradition of choral excellence. It is through her guidance and encouragement that I carry on with our mission and responsibility.

AA It has been said that choral music belongs to the world but that tradition plays an important role correct performing style. Do you feel comfortable with any kind of music, starting with European Renaissance polyphony, through to Baroque and Romantic repertoire, and up to contemporary works? Or do you prefer to perform works by composers closer to home?

MAA.C The MADZ performs a wide range of music and has always held a special affinity for

Renaissance music, particularly for the madrigal. And when our former singers or alumni get together, they always end up singing the madrigals they used to sing. Nevertheless, the MADZ has always been interested in exploring all kinds of music. Early on, our founder Prof. Veneracion actively encouraged Filipino composers – especially those who were singing with us at that time – to write contemporary Filipino choral works. Today, we bear the fruit of this continuing passion. We also have a keen wish to engage with cultures and traditions other than our own. In our travels, we make new friends and connect with other cultures by learning and performing their music, often in their own language. We have also become friends with many composers from around the world, and performing their works has strengthened our bonds with them.

AA The next question is obvious, and I know many people have asked you this before... but I am always surprised when I see your singers singing sitting down in a semi-circle. And I want to ask you if there is a particular reason for doing this.
MAA.C We jokingly reply that we are not lazy singers even though we sit right through our performance. In the beginning, the very first members of the MADZ wanted to relive the experience of a banquet, where guests would gather around the table to sing madrigals. The table disappeared long ago, but we continue to sit in a semi-circle. In this set-up, with no conductor or risers, the singers see each other, feel each other's sound, and can listen to each other. The singers have to know what is happening inside and around the music. This has become the tradition of the MADZ – for almost 50 years now.

AA Recently, many Filipino choirs have taken part at important choral competitions, especially in Europe, where they continue to win many prizes. How was it possible to get such good results in such a short time? Do these conductors have a secret that they do not want to share with their colleagues here in 'Old Europe'?
MAA.C There are no secrets. Just a strong passion for singing together, a lot of hard work, and a liberal dose of fun too… and that is that. I can definitely add that the spirituality of the Filipino choirs, or of most Filipinos, for that matter, is present in their singing as well.

AA It will be a great honour for the winner of the IFCM International Competition for Choral Composition to have a premiere by the Madrigal Singers. You do not know exactly what you will be getting of course. And up to now you have always worked closely with composers. So do you see a need to cooperate with the composer of the winning work?
MAA.C Well, we are very excited about this project. As performers, we should perform the music the way the composer imagined it. And this means close collaboration. This is how I prepare any piece, and I look forward to doing exactly this with the winner of the competition.

AA Thanks to you once again Mark, for your generosity.

University of the Philippines Madrigal Singers

The University of the Philippines Madrigal Singers was founded in 1963 by National Artist Professor Andrea O. Veneracion. The choir comprises students, faculty and alumni from the various colleges of the University of the Philippines (UP) and has consistently won prizes at many prestigious competitions around the world: Arezzo and Gorizia in Italy, Marktoberdorf in Germany, Spittal in Austria, Neuchatel in Switzerland, Tours in France, Varna in Bulgaria, Debrecen in Hungary, Cantonigros, Tolosa and Torrevieja in Spain. The ensemble holds the distinction of being the first choir in the world to win the *European Grand Prix for Choral Singing* twice (1997 and 2007).

The choir's repertoire is extensive, including Renaissance music, classical works, Filipino and international folksongs, contemporary and avant-garde music, opera, and even popular music. Its specialization and focus on the madrigal idiom inspired their disposition, singing while seated in a semi-circle, without a conductor.

The influence of the UP Madrigal Singers on the Philippine and Asian choral scene has been far-reaching. Since 1963 over 200 singers have passed through its ranks, many of whom are now actively involved in organizing and conducting choirs. This eventually led to the organization of the 'Madz Et Al', a national network of choirs that gather regularly for festivals and workshops and whose membership includes around 60 choirs.

Under the direction of Mark Anthony Carpio, many composers and arrangers continue to produce for the UP Madrigal Singers new compositions and settings of Philippine, Asian and international songs, thus contributing to the growth of world choral literature.

The group was recently honoured by UNESCO nomination as Artists for Peace (July 2009), acknowledging the choir's influence and efforts to promote cultural diversity, intercultural dialogue and a culture of peace. Similarly, the group has been honoured with the Guidoneum Award (September 2010) by the 'Concorso Polifonico Guido d' Arezzo Foundation' for its 'artistic activies and promotion of choral activity', having won the European Grand Prix for Choral Singing in 2007.

The UP Madrigal Singers also maintains an active outreach and concert tour schedule, performing in far-flung areas of the Philippines seldom reached by choral artists. With an average of two overseas concert tours a year, the UP Madrigal Singers is the country's most active ambassadors of goodwill. In August

The MADZ in the Teatro Colon, Buenos Aires 2011 ▲

2011, the group was one of the featured choirs in the '9th World Symposium on Choral Music', held in Puerto Madryn, Argentina. They subsequently gave several goodwill concerts in other parts of the country as well as in Paraguay and Uruguay.

Mark Anthony A. Carpio

Mark Anthony Carpio graduated cum laude from the University of the Philippines College of Music with a Bachelor's Degree in Piano and immediately returned to the college as a faculty member of the Piano Department. In 2001 he was chosen by Prof. Andrea Veneracion to succeed her as the choirmaster of the Philippine Madrigal Singers. He has since led the ensemble on numerous international tours. In 2004 his choir won First Prizes in both the 'Habanera' and 'Polyphony' categories at the competition 'Certámen Internacional de Habaneras y Polifonia' held in Torrevieja, Spain and were victors too at the 35th 'Florilege Vocal de Tours', France (2006) as well as the 2007 'European Grand Prix for Choral Singing', Arrezo, Italy. A sought-after choral clinician, he frequently holds intensive courses and workshops throughout the Philippines, as well as in various Asian and European countries. He also directs the Consortium of Voices, a choral society consisting of the Kilyawan Boys Choir, Kilyawan Men's Choir and the Voces Aurorae Girls Choir. He is presently a faculty member of the Conducting Department of the UP College of Music and active too as countertenor and accompanist.

Revised and edited by Graham Lack, UK ●

Interview with Barney Smith, Artistic Director of VOCES8

Graham Lack: When did VOCES8 turn professional?
Barney Smith: What a nice easy question to start with. That was in 2007.
GL And what prompted you to make that decision?
BS That's pretty easy to answer too. We'd won some important competitions a couple of years earlier, a First Prize in Gorizia in 2005 and both First Prizes – for our sacred and profane programmes – in 2006 in Tolosa. So it seemed a kind of logical step.
GL But a big one…
BS Yes, of course, a huge one really, renouncing amateur status and taking the plunge into the world of professional music-making.
GL But you don't regret it now?
BS Not at all, not for one minute.
GL What did that mean for the group exactly?
BS What sticks in my mind is the word 'commitment'. Up to that point we had being working pretty much on an *ad hoc* basis, calling rehearsals as and when we saw fit, learning new pieces if we felt a need, and trying to plan ahead, well to some extent at least.
GL You were all students at the time…
BS That's right. At Westminster Cathedral. And we had so many ideas, real desires, and our own personal dreams. The hard reality of the music business seemed a long way off thank goodness. When we won those competitions we just knew we had something interesting to offer. And we felt it had given us a leg up the ladder. It was the old question of whether or not to give up the day job. But we were all young, and quite ambitious I suppose, looking back now, so we simply sat down and discussed the whole idea.
GL And the rest is history.
BS Kind of, we had few lucky breaks too, and loads of people who supported us from the start.
GL Where was the start exactly?
BS There were many starts, but one event stands out in my mind, a concert in Oklahoma in 2009, following an invitation by ACDA to perform at their convention. That's when we realised that we *were* being listened to and we *were* capable of exporting our music to other audiences.
GL So what is different about VOCES8? How does the ensemble stand out from others performing around the world?
BS We have eight singers, and that means we can be incredibly flexible. We're just as happy with Bach motets for double choir, done one to a part of course, as with Renaissance music or contemporary repertoire, or even film music.
GL It seems as if you 'cast' your singers in particular roles for certain works.
BS Exactly! That's the trick. We don't use female altos, but have countertenors, so, with two sopranos on top, and tenors and baritones in the middle, and a strong bass at the bottom, we can swap places in the line-up to suit the demands of the music.
GL Which all has to do with tessitura…
BS Quite. Each of us offers a huge vocal range, we're so lucky in that respect. The overlap of one singer with the next in line is enormous, and it gives us the chance to create interesting colours and blends. In 'Warum ist das Licht gegeben' – the Brahms motet, which is SSATBarB – we put Chris and Andrea on melody, the others take the chorale chords, and I end up on a top *g ' ' sharp*!
GL What! Above the stave in the treble clef?
BS That's the one.
GL So what happens when Dingle has a solo? He's then a kind of bass lead.
BS You'll never guess, unless you've heard us in concert of course, I sing bass!
GL But you're a countertenor…
BS Yes I know, but I can use my 'normal' voice, my other instrument as it were, and take over the bass line. It's fun, and I hope I make a nice enough sound.
GL A journalist once wrote that there was a ninth member of the group. Is that an in-joke or is there something to it?
BS The extra is not a singer, but an arranger. It's Jim Clements.
GL Who was on board at the beginning…
BS That's right. We'd teamed up at the start and, I'm happy to say, he's still with us today.
GL So what does he add to the heady mix?
BS Without Jim, we might not be where we are today. His are bespoke arrangements, made just for VOCES8. He really understands how the group works, knows just what is going on in the outer voices, and how the inner ones mix and blend.
GL I've heard quite a few of his arrangements now, they really are extraordinary…
BS They're kind of luxury goods. They fit us perfectly.
GL So what is the musical secret?
BS In a way it's quite simple. A single voice is a solo. Three voices in unison are a section. And two equal voices are usually just so hard to blend in this kind of singing that he keeps some other options open, like a soprano and a high tenor on one line for example.
GL He obviously has an incredible ear…
BS I think he is quite intuitive, and knows what kind of sound fits each number best. His harmonies are amazing, they really keep us on our toes. The other thing is where he puts the tune. It's not in the soprano as much as you might think, and he lets it roam.
GL So you all get a shot at it…
BS We just take it in turns, and pass it from one singer to the

next. Not as easy as you might think. It means really listening to what everyone else is doing. The other parts are just so different to what my line is up to that there's a real danger in drifting off and doing more listening than singing.

GL Jim's a dab hand at a descant, something 'very British' of course.

BS That's true, and probably why we also chose to record Michael Tippett's 'Go Down Moses' on our most recent CD, 'Choral Tapestry'. There are some soaring lines there. So we feel it's part of a tradition. In 'I Wonder as I Wander', which is one of Jim's, it's easy to hear how he is part of this.

GL There's an amazing moment too in the soprano line in 'Once in Royal David's City', an arrangement by another composer who has started to work with VOCES8, Thomas Hewitt Jones.

BS Another stroke of good fortune. It's early days in his career, and we value his input already. He has turned such a well-known carol into something very special. It's on our next release, a Christmas album, out later this year.

GL The James Bond arrangements are probably Jim Clements' signature works. They're pretty subtle too.

BS We like to think so. Sometimes he just hints at the Bond tune, a melody everyone knows, so there's sometimes no need to state it in its entirety or be too brazen about it. We err on the side of understatement, like the character should be played. And there's lots to listen to in the backing voices too, if you close your eyes, it's all going on in the film at the same time.

GL Finally, tell us about the London Olympics? How did that project come about?

BS That was another break for us. It was Thomas who had been working with the development team, and writing the music for a series of short animation films. One day he had the bright idea – well we thought it was a good one at least – of adding vocals to the score. And we found ourselves in the studio working with the British Film Orchestra. Another new experience for us…

GL …and quite a contrast to Palestrina…

BS We're in the 21st century, and we're doing a 21st-century job. It's just to do with the tools of the trade, and trying to do different things as well as possible. We're on tour in Japan next year, singing the 'Messiah', with a small orchestra and just eight voices for chorus and solos alike.

GL But you're not all things to all men?

BS No, we just believe in two kinds of music, good and…

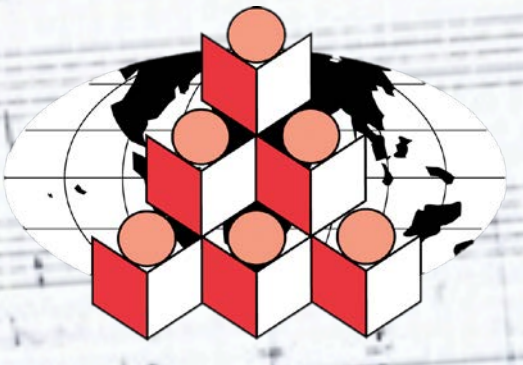
GL …not as good?

BS You got it in one. ●

The British Ensemble VOCES8 ▲

2nd IFCM International Competition for Choral Composition

- ✓ Open to any composer of any age or nationality
- ✓ For an original, unperformed and unpublished a cappella choral composition for SATB voices
- ✓ No entry fee
- ✓ Closing date - October 1, 2012
- ✓ The award winning work in 2012 will receive a **5,000 euro** prize and multiple performances by leading international choirs across four continents!



For detailed regulations and conditions see

http://icb.ifcm.net

Audiofeels, Poland, at the 13th A Cappella Festival Leipzig

Choral World News

The 13th A Cappella Festival Leipzig
Graham Lack

The Gondwana National Choral School of Australia
Lyn Williams

Ars Choralis 2012
Andrea Angelini

Korean Choral Music From Its Inception to the Present Day
Sang-Kil Lee

Choral Music Composers in Korea
Chun Koo

A Musical Window on the Religions of the World
The International Musica Sacra Festival 2012 in Marktoberdorf, Germany
Walter Vorwerk

Singing a New Song
Liturgical Music in the Australian Landscape
Graeme Morton

The 13th A Cappella Festival Leipzig

Amacord Hosts Ensembles From Around the World

Graham Lack
composer and
ICB Consultant Editor

The well-wooded hills of the River Saale impinge on its course, as this tributary of the Elbe meanders past Hof and the university town of Jena before being deflected towards Naumburg, from here on this historic watercourse navigable by barge to Halle. Barley and sugar beets would have been transported this way until the middle of the 20th century. Some smaller towns in the State of Thuringia may be glimpsed, their names more readily readable on the façades of dilapidated factory buildings set back some distance from the track than on the station signboards themselves: Probstzella, Oberloquitz – inevitably with Unterloquitz just down the line – and the indefatigably-named Crölpa-Löbschütz, evidence perhaps of toponyms whose early roots are both German and Czech. As we pass Saalfeld the former premises of a chocolate manufacturer come into view, the 'Schokoladenfabrik Stollwerck-Sprengel'. The train, in case you wondered, is an ICE, a technologically advanced model worthy of Germany's engineering heritage but, compared to the older corridor trains, somehow less *gemütlich*.

Our destination was Leipzig, where the 13th A Cappella Festival was being held from 20-29 April. The city has some famous venues: the Gewandhaus, whose most famous Kapellmeister was Felix Mendelssohn Bartholdy and which the Gewandhausorchester can still call its home, and the Thomaskirche for example, where Johann Sebastian Bach served as Kantor from 1723 until his death in 1750. The present incumbent, appointed in 1992, is Georg Christoph Biller, only the 16th Thomaskantor in fact. And although the early evening Friday concert was not part of the festival programme proper, it seemed a good way in to a week of vocal music. The church was packed

to the rafters, and I was one of the lucky few to be admitted just as the famous Thomanerchor, celebrating its 800th anniversary in 2012, processed towards the altar. As in many a sacred building with a long musical tradition, the acoustics are so good that even in the rear pews the complex polyphony of the double motet *Der Geist hilft unser Schwachheit auf*, which Bach wrote in October

The world-renowned Gewandhaus Leipzig

The Mendelssohn-Saal of the Gewandhaus – home to Amarcord

1729 for the funeral of the Rektor of the Thomasschule, Johann Heinrich Ernesti, was eminently clear.

Members of the Ensemble Amarcord glance around

Theatre director Andreas Rehschuh as Orlando di Lasso

The opening concert of A Cappella Leipzig has become another tradition, if not such a long one, and is given by the city's local matadors Amarcord, sometimes in the Peterskirche but usually in the Mendelssohn-Saal of the Gewandhaus. This ensemble won Second Prize in the category 'Profane' at the Tolosa Choral Contest, Spain, back in 1995 and, in 1999, at the Tampere Vocal Music Festival, was awarded a joint Third Prize along with the Finnish group Tsakku.

The programme was loosely based around works by Orlando di Lasso, the five singers from Amarcord having conducted, apparently, "a vigorous search in Lassus's music cabinet", raiding it for "rousing villanelles, elaborate madrigals and courtly chansons". The in-jokes of the Renaissance were not so different to quips musicians make today, and singers out of their depth, or snide references to noses of all shapes and sizes, seem just as risible now.

The next evening belonged to VOCES8, the best of British as it were. The venue, on an industrial estate on the outskirts of Leipzig, was the Theater-Fabrik-Sachsen. It is home to Saxony's fringe theatre really, the company having taken over the paint and varnish works of Lacufa GmbH, a firm founded in 1886 and which survived the GDR era by producing coatings for the ubiquitous Trabant motorcars. Avid 'Trabi' collectors today still hunt down old stocks of dolphin grey paint. This was the ensemble's first appearance at the festival and it was a pity that the technical team caused a slight kerfuffle, expecting them for some reason to sing 'on mike', not part of their performing ethos to date. I had bumped into Florian Städtler earlier in the day, the 'roving reporter' and 'chief listener' of Vocal Blog, which has gathered quite a fan base recently. He said just how excited he was to hear this "world-class classical vocal ensemble", pointing up the fact that their increasingly enhanced international profile has been based on the concept of "acoustic *a cappella* music". At the 2006 Tolosa Choral Contest, VOCES8 walked off with both First Prize 'Sacred' and First Prize 'Profane', having already taken First Prize and Audience Prize at the 44th International Competition of Choral Singing 'C.A. Seghizzi' held in Gorizia, Italy in 2005.

Exterior of the Theater-Fabrik-Sachsen

Theater-Fabrik-Sachsen foyer – reminiscent of another age

The plush interior of the Theater-Fabrik-Sachsen

Their 'Aces High' programme features James Bond soundtrack themes and classic Gershwin and Bernstein tunes, and relies on a suave blend that can only be achieved without any amplification.

A post-concert VOCES8 – as suave as ever

VOCES8 tenor Paul Smith

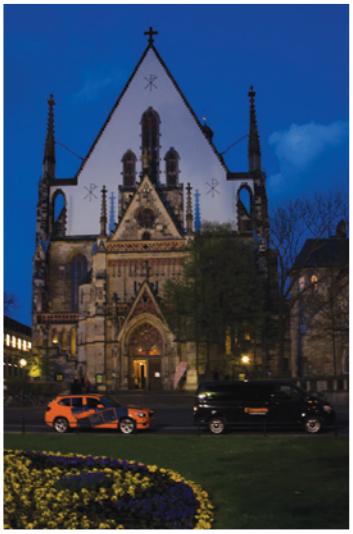
For the Theaterfabrik Sachsen and the festival organisation it was a rite of initiation, and such hiccups will occur it seems. And if the theatre's plush seating reminiscent of a 1950s cinema forced VOCES8 to make quite a number of last minute programmatic changes, then the singers still accomplished their mission with coolness and glamour – on her Majesty's secret service, of course.

The Monday papers were full of plaudits for the weekend's events: standing ovations and two encores at the end of the VOCES8 concert, praise for Amarcord and Andreas Rehschuh, the theatre director who had personified di Lasso and read aloud his letters. It was a pleasure to sift through the local press in that haven of peace, the Café Riquet. The premises currently host a Viennese coffee house, accommodated a porcelain shop before that, and were erected in 1908 by the Riquet trading company, which was founded in 1745 primarily for importing wares such as tea and cocoa from Africa, China, and the Far East. The building was one of the most modern in Leipzig at the time and remains a rare example of *Jugendstil* in the inner city.

The ensemble Heinavanker hails from Estonia: their name means 'haywain' in English and is derived from an altar painting by Hieronymus Bosch. The artist depicts a huge waggon-load of hay rolling through a world vexed by agony and greed on its way to destruction. But atop the bale of hay there sounds beautiful music. Does it reach the ghastly dream seething below? Their concerts incorporate elements of sacred iconic art and the musical liturgy, with early vocal polyphony lying at the heart of their performance. Heinavanker also draws on early Estonian folk tunes that depict the bright and the dark side of life. One of their trademark songs is among the oldest and most distinctive examples of Estonian culture: a pre-Christian runic song from the Kadrina region simply called *Loomiselaul* (The Creation). It is about a bird that makes a nesting place in a paddock, lays eggs and hatches offspring. One of the fledglings becomes the sun, the second the moon, the third a star, and the fourth a rainbow. The vocal tradition associated with such songs possibly dates back many thousands of years.

Since 1988, the ensemble has undertaken many concert tours: including Finland, France, Germany, Poland, Scandinavia and Switzerland, participated at the Moscow Early Music Festival and the Aarhus Festival, Denmark, were invited to perform at the EXPO 2000 in Hannover and have appeared at many major cultural and musical summer events in Germany including the MDR Musiksommer, Nordhessen Kultursommer, Schönberger Musiksommer, Internationale A Cappella Woche Hannover, Hohenloher Kultursommer, Uckermärkische Musikwochen, Heilbronner Kirchenmusiktage, Musiksommer Mecklenburg-Vorpommern, and Kloster Zinna Sommermusiken. After many performances in Europe, Heinavanker finally toured the United States in 2006. They have broadcast extensively for radio and television.

Heinavankar from Estonia, atop a bale of hay



The famous Thomaskirche in twilight mood

For their Leipzig appearance in the Thomaskirche, Heinavanker combined movements from mass settings by Johannes Ockeghem (1417-1497) with ancient runic singing. Their concerts explore the relationship between the solemn contrapuntal masterpieces of the Renaissance that reflect the courtly, religious and scientific spirit of the era, and the meditative, monophonic and monastic music of the Middle Ages. The Estonian population is very small, and it is astonishing to note how many sacred choral pieces emanated so early on, works exhibiting strong folk influences the vitality of which reflects perhaps an early religious awakening. The corner stone of the Leipzig programme

The 'Alte Handelsbörse', a stock exchange in Early Baroque style

LALÁ captivates even the youngest audience members

'From Cloisters and Hovels' remained Ockeghem, whose at times arcane music achieves an extraordinary balance between hidden mathematical constructions and apparently spontaneous melodic lines. His works make such unusual demands on the singers that their performance is considered a test of courage. Pitted against this were folksong settings such as *Haned kadunud* or *Loomine*, the latter choreographed to excellent effect.

Strolling around Leipzig next day I made a determined effort to avoid the many building sites and tourist hot spots like the 'Zillstunnel', where guests sit outside shoulder to shoulder in different establishments that have become just one long and rather indifferent restaurant. But as the Alte Handelsbörse came into view, I felt rewarded. Who needs Wall Street? The 'Old Stock Exchange' was completed in 1687 at the end of the Thirty Years War and is in the Early Baroque style; it was designed as a representative building where merchants from all over the world could meet. Today it hosts scientific lectures, company conferences and private receptions, but also many literary and musical events.

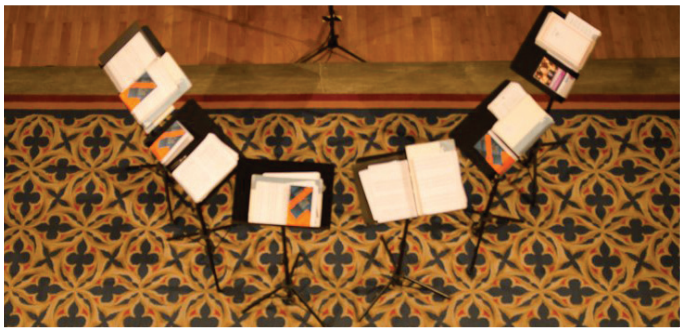
"Hurrah, they're here again" exclaimed the festival programme, for LALÁ, one of the winners of the 2011 A Cappella Competition Leipzig, was making a reappearance at the festival, this time at the Alte Handelsbörse. These four "charming Austrians are even capable of winning over the youngsters with their love of singing", the blurb continued. Family concerts have become *de rigueur* at many festivals, and what a good idea this is too. No sooner than they enter the stage, LALÁ leave on a whimsical flight of fancy, their moving tales transported on the wings of song and helping listeners young and old alike connect tangibly to the *a cappella* art.

The Evangelisch-reformierte Kirche hosted Nordic Voices

Nordic Voices in full flow

The hallmark of the Norwegian vocal group Nordic Voices must surely be a broad spectrum of musical forms of expression. Like many *a cappella* ensembles today, they seek to combine early and contemporary music in their programmes. The theme of their concert in Leipzig's Evangelisch-reformierte Kirche was, simply, 'Nature'. Several works chosen are heavily onomatopoeic, many a natural phenomenon captured in the purest beauty of vocal sound.

Johannes Ciconia (ca. 1370-1412) is a pivotal figure in early music history, and straddles the divide between Medieval and Renaissance music. He was born in Flanders before moving to Italy in the late 14th century, where he worked both in Rome and Padua. Characterized by lively rhythmic patterns in the *discantus* and a new, rich sonority that favours the use of thirds, his harmonic style is, in one sense, quite 'modern', and reflects the rise of Pythagorean intonation. Recent concerts by Nordic Voices feature a Ciconia motet about sunbeams, along with a new work on the same subject matter by Norwegian composer Lasse Thoresen. These are the musico-historical stepping stones within the programme itself.



Awaiting Nordic Singers from the gallery

Kraja, allocated the Mendelssohn-Saal, is one of the more remarkable discoveries on the Swedish vocal music scene. Four young singers become a single instrument that allows the unique sounds of Scandinavian folk music with its enchanting harmonic textures to resonate with intimacy. Kraja is Lisa Lestander, Linnea Nilsson, Frida Johansson and Eva Lestander, all from Umeå in the north of Sweden. They formed back in spring of 2002, for a single gig – or so they thought – at the Umeå Folkmusicfestival. Their repertoire comprises Swedish traditional songs, love-songs, dance tunes, hymns and their own material too, but all in bespoke arrangements. Kraja has toured Germany, Finland, Norway, Denmark, the Ukraine, Russia, Austria and Estonia. In June 2008 they released the album 'Under himmelens fäste' and later that year 'Skaren: Norrland III' along with Jonas

An attentive moment – Kraja in the Mendelssohn-Saal

And a relaxed stance – Kraja in the Mendeslssohn-Saal

New crooners – Cap Pela in action

Knutsson and Johan Norberg. This admixture of traditional and newly composed songs imbues their programmes with an astounding naturalness.

Back at the Theater-Fabrik-Sachsen, Cap Pela, from Majorca, were live in a concert that thrilled the audience. In addition to adaptations of popular songs from pop and film music they had brought along original Catalan settings too. Their vocal acrobatics are of the highest calibre and presented in a rousing stage show full of joy and abandon.

Leipzig's Neo-Gothic Peterskirche

Interior of the Peterskirche in a new light

John Potter goes multi-media…

…with a little help from the engineer

The Peterskirche in which sound artist Ambrose Field and former Hilliard Ensemble tenor John Potter took an electronic journey of discovery back to the Renaissance is not the one that was founded as an Augustinian chapel in 1213 in the former village of St Petri. The original building was reconstructed as a 'hall church' in 1507, taken over by the town in 1539 and used for secular purposes, before being renovated in 1712 and opened for Lutheran services. It was replaced by a new Peterskirche on the 'Schletterplatz' in 1886 and subsequently torn down. In the present neo-Gothic building Potter sang fragmentary vocal lines from works by Guillaume Dufay. Field multiplied and modified this digitally into new material. The outcome is a contemporary sound which somehow preserves the essence of 15th century Franco-Flemish vocal polyphony. A multimedia event, video sequences by Michael Lynch chosen to go with the collaboration lent the evening a meditative note.

One looks in vain for a big tour bus where Audiofeels are singing, but they always manage to have percussion, electric guitar, double bass, trumpet and an entire string orchestra on board. Well, instruments produced by their voices alone. Each singer has quite remarkable abilities, allowing the group to breathe new

The Werk-2 venue Leipzig – a former factory

life into successful rock and pop hits by Michael Jackson, the Bee Gees, Quincy Jones or the Red Hot Chili Peppers. These Polish newcomers stop at nothing and won over the jury and the audience at the A Cappella Competition last year in Leipzig. This year they rocked the Werk-2 venue. *Apropos* venue, Werk-2 was erected in 1848 to manufacture gasometers, was liquidated in 1952 and started producing mechanical materials testing machinery under the GDR regime, became an arts centre in 1992 after the reunification of Germany, before being acquired by the City of Leipzig in 1996 as a 'Socio-Cultural Centre'. The buildings were entirely renovated by Augustin & Imkamp in 2004. A year later saw the introduction of the 'Alternative Christmas Market', which has enjoyed great popularity since.

The Schaubühne Lindenfels, the final festival venue, dates from 1876 and was originally a dance hall. It closed for a few years and was reopened in 1900 as the 'Gesellschaftshalle zu Lindenau', was sold to the Steam Brewery Company Zwenkau Otto Besser in 1904, which renamed it 'Schloss Lindendfels'. Soon it was the age of cinema and in 1913 the first films were screened. The building saw many other changes, became the 'Lichtspieltheater Lindenfels' in 1949, suffered in 1987 a devastating accident with the heating plant, was taken over in 1993 by a new society of friends dedicated to its preservation, before reopening once again a year later under the name by which we know it today. Bankruptcy followed in 2002, and in 2005 another new society, the 'Verein für Internationale Theaterkundungen', raised money to save the day, supplemented with investment by the Cultural Affairs Office of the City of Leipzig.

Cadence, from Canada – jazz as we know it

The festival programme trumpeted: "Ladies and Gentlemen, this evening's going to be hot! Four men, four microphones, no instruments: that's Cadence's unmistakable formula." And indeed, some close harmonies, skilful imitation of instruments and rakish humour by these four charismatic Canadians were all designed to whisk us off from the Schaubühne Lindenfels into a 1940s American jazz club. Some refined interpretations of jazz classics turn out to be quite lively and they make them very much their own.

Over the years, the A Cappella Festival Leipzig has become something of a Mecca for fans of vocal music. The singers of Amarcord are kept busy, poor chaps, and are attentive to every need their guests might have, even if the feeling might arise that, rather like at a large dinner party, the otherwise excellent hosts rarely emerge from the kitchen and, when they do, hardly have time to look after themselves. One misses a central location too, where audience and performers alike can gather in the evenings, but this is a bigger city with many theatres, concert halls, churches and venues off the beaten track, and is just in the nature of things. A tendency, too, for increasing numbers of ensembles to work with microphones or actually 'on mike' more often than not is hardly a cause and more a symptom of a certain malaise in the genre. And a festival can hardly be

Cadence – fan club included

A Cappella Leipzig goes in for sleek transportation

Amarcord unveiling the latest….

….high-tech BMW, what else?

responsible for this. The venue and its sound qualities play very much a determining role of course, but there is at least one well-known group that, for several decades now, has taken pride in always performing acoustic *a cappella* music with only extremely rare exceptions where there simply might be no other choice.

There is another vocal ensemble based in Leipzig, an excellent group, Calmus, but it seems that they have not appeared at A Cappella for almost a decade now. Strange in a way, seeing they were awarded a Special Prize for Artistic Development by the festival in 2003 and took both First Prize 'Sacred' and First Prize 'Profane' at the prestigious Tolosa Choral Contest back in 2005.

But my train was waiting. With no need to change in Naumburg this time. The once grand but now derelict Hotel Astoria grew smaller. (Is it not about time the city found an investor to renovate it, before any more gruesome post-modern cubes of glass and steel are plonked down opposite the Hauptbahnhof?) But I soon grew more content, happy just to gaze at a landscape almost devoid of colour, apart from the occasional field of yellow rape in early bloom. As we passed through Saale-Unstrut, which has the most northerly vineyard in Europe – well beyond the 51st latitude – the early spring sun made a forlorn attempt to warm the soil. The main geographical features are weathered limestone and sandstone rock, shale loam, and copper earth. The locality gets much sunshine but little rain. With only about 500 millimetres of rainfall a year, Saale-Unstrut is one of the driest wine regions of Germany. It has a very cold 'polar winter', and temperatures that dip to 20 degrees below zero are not uncommon. For the vines that means frost. But I had been offered sound advice at a little 'Vinothek' in town, and taken back a few bottles of an excellent Riesling from the 'Weingut Schloß Proschwitz Prinz zur Lippe'. Zum Wohl! ●

Leipzig by night

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Graham Lack studied Composition and Musicology at Goldsmiths' College and King's College, University of London (BMus Hons, MMus), Music Paedagogy at the University of Chichester (State Certificate), moving to Germany in 1982 (Technische Universität Berlin, Doctoral Thesis). Lectureship in Music at the University of Maryland to 1992. Contributor to *Groves Dictionary* and *Tempo*. Commissions: *Sanctus* (Queens' College Cambridge), *Two Madrigals for High Summer*, *Hermes of the Ways* (Akademiska Damkören Lyran), *Estraines*, (The King's Singers, recorded on Signum), *Four Lullabies* (VOCES8, Signum), *Petersiliensommer* (Munich Philharmonic Chorus). *The Legend of Saint Wite* was a 2008 BBC competition prize-winner. REFUGIUM was premiered by Trinity Boys Choir London in 2009 and recorded for CD 2012. Recent works include *Wondrous Machine* for multi-percussionist Martin Grubinger, *Nine Moons Dark* for large orchestra. Premieres 2010/11: string trio *The Pencil of Nature* (musica viva, Munich), *A Sphere of Ether* (Young Voices of Colorado), *The Angel of the East*. Premieres 2011/12: *The Windhover* (solo violin and orchestra) for Benjamin Schmid. Corresponding Member of the Institute of Advanced Musical Studies King's College London, regular attendee ACDA conferences. Publishers: Musikverlag Hayo, Cantus Quercus Press, Schott, Josef Preissler, Tomi Berg. Email: **graham.lack@t-online.de**

The Gondwana National Choral School of Australia

Gondwana National Choral School ▲

Lyn Williams
Artistic Director &
founder of
Gondwana Choirs

Growing up as a young harpist, I experienced pivotal moments in my life, those that made me absolutely sure I would indeed become a musician, and ones which I shared with my young colleagues from across Australia, in the Australian Youth Orchestra and across the world in the World Youth Orchestra. So, having founded the Sydney Children's Choir in 1989, it seemed a logical step to offer a similar life-defining opportunity to young singers from across Australia. In 1997, Gondwana Voices – the National Children's Choir of Australia – came into being. From over 800 applicants, just 60 were selected to come to Sydney during the January summer holidays for a ten day rehearsal and performance season. That first choir had amongst its ranks children from right across Australia, from cities and farms, regional areas and very remote areas of our vast country. Many of these young singers have gone on to become professional musicians in opera companies, symphony and chamber orchestras, whilst others are thriving in other professions and still fondly remembering the significant part Gondwana played in their development.

In those early years of the Gondwana National Choirs, it would have been impossible to imagine what Gondwana Choirs was to become. In 2012, National Choral School was held at Macquarie University about half an hour's drive from the centre of Sydney. In this ideal setting, 300 young musicians, staff and volunteers lived for two weeks in college accommodation surrounded by tall gum trees complete with kookaburras and screeching cockatoos. There was

ample room for young people to run around and have fun, to sit together under the trees and help each other with their sight-singing or even to practice the bagpipes!

The choirs of Gondwana National Choral School form part of a family of choirs which together are called the Gondwana Choirs. These include the company's founding choir, The Sydney Children's Choir (now with approximately 400 participants) and more recently the Gondwana National Indigenous Children's Choir. Gondwana Choirs is also involved in numerous outreach choral projects.

The Gondwana National Choral School has become a strong choral community which links not only the young singers,

Sydney Children's Choir & Lyn Williams ▲

composers and conductors but also the conducting and artistic staff, the administration team and the army of volunteers whose dedicated involvement allow this unique event to take place each year. For the artistic staff, two weeks of sharing ideas about music, choirs and life rejuvenates and inspires and affords the chance to make choral plans for the country.

The singers at Gondwana National Choral School are aged between 10 and 25, and represent each state and territory of Australia. Many travel over 4000 km to participate in one of four choirs at National Choral School. There is of course Gondwana Voices, which has undertaken many international tours and performs with leading ensembles in Australia such as the Australian Chamber Orchestra. Gondwana Voices performed at the World Symposium on Choral Music in Rotterdam in 1999 and in 2012 will sing at the World Choral Summit in Beijing. When singers graduate from Gondwana Voices, they join the Gondwana Chorale, an SATB youth choir (ages 17-25), which is now developing a strong musical personality of its own. There is also a large high-school age SATB choir called the Gondwana Singers and then Junior Gondwana, a second children's choir for singers 10 to 12.

The atmosphere of Gondwana Choral School is one of great energy and joy. The young people and their eight conductors work extremely hard, each learning a challenging program from memory over the two weeks. The rehearsals, however, are extremely positive and inspiring, driven as much by the passion and enthusiasm of the choristers as by their conductors. The schedule is very flexible with conductors and choristers setting the rehearsal timetable together. A particular emphasis is placed on the developing musical independence of the singers. Members of the Gondwana Chorale, Gondwana Voices and Gondwana Singers are

Gondwana Choirs Sydney Opera House ▲

responsible for their own learning of parts. They teach each other. Leaders are not specifically assigned to the groups as a strong spirit of collaboration is encouraged. This independence is clearly reflected in the performance style of the choirs.

As National Choral School marks an important time in the Australian choral year, it is most important for the choristers to

experience a wide range of musical genres and styles. Yet as a national choral organization there is a sense of responsibility in driving a future for Australian choral music so although each of the choirs has a broad repertoire, there is a strong emphasis on new Australian music. There is no doubt that it is in this music that the choristers feel most at home. They will comfortably sight- read music which is constantly changing in time signature, most often in mixed meters, yet they can seem strangely puzzled by Vivaldi. The list of Australian composers whose works appeared on the program for National Choral School 2012 included Stephen Leek, Matthew Orlovich, Dan Walker, Michael Atherton, Katy Abbott, Sally Whitwell, Annie Kwok, Ben van Tienen, Sue Monk and Lachlan Hurst.

The young people and their eight conductors work extremely hard, each learning a challenging program from memory over the two weeks…

All the singers at Gondwana are encouraged to take musical risks and to explore all choral possibilities. Each of the singers is also involved in improvisation and composition workshops throughout the school as well as workshops in other art forms. A special project is undertaken each year. In 2012 this took the form of a collaboration with members of a well known Australian band called The Cat Empire. All choristers participated in workshops with Felix Riebl and Ollie McGill (guest artists), some of the choirs recorded tracks for an upcoming event and in the final concert, the massed choir performed choral arrangements of two of their works.

Gondwana National Choral School is also the home of the Gondwana National Composer's School. This year we had 16 young composers between the ages of 16 and 21 exploring the art of composition of choral music with renowned Australian Composer Stephen Leek. For the participants in the Gondwana National Choral Composer School the challenge is to create a new choral work each day. Each work is work-shopped and developed by the singers of the school and the composers receive feedback from their peers and conductors. In 2013 the Gondwana Composer School will be open to international participants in the Gondwana International Composer School. The life of a composer can be a lonely one, so the opportunity to not only hear their music come to life but to form life-long friendships with other young composers and the performers of the future, is one which is truly pivotal in a young composer's development.

Four young conducting interns were given the opportunity to work with the choirs and next year will see the beginning of the Gondwana International Choral Conducting Academy as part of National Choral School in conjunction with the University of Queensland.

The two, intense weeks of National Choral School go by extremely rapidly and many tears are shed at the end of the season. The vastness of the country and therefore the expense of bringing singers together usually allow for the choirs to each have only one additional season during the year. For Gondwana Voices or Gondwana Chorale, this would normally be a recording or touring season or participation in a festival either here in Australia or overseas. We only ever have three days of rehearsals prior to these performance seasons. This enforced brief rehearsal period in some ways contributes to the musical identity of Gondwana. There is always a great intensity in performance and a palpable joy of being given the opportunity to sing together once more. Although many comment on the high standard of the choirs and the clear musicianship of the singers, one always wonders what standards may be achieved if these singers worked together more often. But then surely something of the spontaneity and joy in performance would be sacrificed. ●

Lyn Williams is Australia's leading director of choirs for young people, having founded two internationally renowned choirs: Sydney Children's Choir in 1989 and the National Children's Choir Gondwana Voices in 1997. Her exceptional skill in working with young people is recognized internationally for its high artistic quality and ground-breaking innovation. Lyn has conducted many major professional choirs and orchestras in Australia, including the Sydney, Adelaide and Melbourne Symphony Orchestras, the Australian Chamber Orchestra, the Australian Youth Orchestra, and the Sydney Philharmonia Choirs. Lyn has toured extensively with her choirs including tours to Europe, Asia, North and Central America. In 2007 she led Gondwana Voices on a 10th Anniversary international tour to Canada, France and to the BBC Proms in London, where they were the first Australian children's choir to perform at this prestigious event. In January 2004 Lyn Williams was awarded the Medal of the Order of Australia (OAM) in recognition of her services to the Arts as Founder & Director of Gondwana Choirs.
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Ars Choralis 2012

▲ Final gala concert for 'Ars Choralis 2012'

Download the full booklet of 'Ars Choralis 2012'

Andrea Angelini
ICB Managing Editor
and choral conductor

The first question that comes to mind when you meet Branko Starc is, how in the world does he do it? How does this man, this eclectic musician, manage to invent and to organize so professionally a symposium of choral music? We all know that the difficult times in which we are living are certainly not supportive of artistic events, especially musical ones; so many events are planned and later cancelled for lack of economic resources. But Branko is a visionary! His passion and his willpower have created a winning strategy to defeat even the specter of crisis.

And so here I am in Zagreb as a member of the audience, but also as an active representative of the IFCM and to give a talk on 'Choral Music in Renaissance Venice' during these three days of full immersion in Ars Choralis, a fitting Latin definition of this art form so dear to us.

Zagreb is a city which captures your heart at first sight. Its population consists largely of young people; this is probably because of its famous university, and also because, as often happens in the new states of the ex-communist block, the difference between life in the capital and in the countryside is very great. The city has kept some interesting monuments, mainly located in the higher part, where a beautiful Gothic cathedral (later altered) austerely dominates the surrounding landscape. To the side of the cathedral stands a complex of buildings belonging to the metropolitan diocesan administration: these are newly built and serve as housing for students of theology, but on certain occasions these buildings become a comfortable hotel provided with all conference facilities, including a spacious conference room equipped with all the necessary technology. This room was the meeting place for the many musicians from all over the world who gathered in Zagreb to take part in the symposium. Well, by now you will all doubtless be thinking, "OK, now start telling us about this symposium!", so I'll delay no further and go straight to the heart of the matter, to the core of the event …

First I should say that the event was dedicated to two illustrious Croatian musicians who died in 2011, Dinko Fio[1] and Ljubo Stipišić Delmata[2]. Drawing inspiration from a musical nationalism of which the Croats are traditionally proud, the days were structured around a number of themes,

1 Dinko Fio (1924-2011), Croatian composer, see http://goo.gl/uLUYI

2 Ljubo Stipišić Delmata (1938-2011), Croatian composer, see http://goo.gl/k2rwy

all related to choral music: vocal pedagogy, choir directing, the art of singing, interpretation, composition, analysis, sacred music, technology applied to music, the musical ear, historical aspects. Every theme was dealt with by an expert, either in the form of a conference or a master-class. Among the many colleagues gathered here for the occasion I would like to mention Thomas Caplin (Sweden/Norway), Christian Herbst (Austria), Ursula Geisler (Sweden), John Hooper (Czech Republic), Johan Sundberg (Sweden), Jennifer Tham (Singapore), Jonathan Velasco (Philippines), and Suzana Turku (Albania). These are just a few of the many illustrious experts gathered in Zagreb, from Croatia and from other nations, but for reasons of space I am unable to list them all. For a detailed list of the events and of the specialists present, I suggest you visit the symposium's website, at www.huz.hr or www.choralcroatia.com. It is pleasing to see how Ars Choralis 2012 has learned to interface with the major official international representatives of choral music, such as the European Choral Association-Europa Cantat and the International Federation for Choral Music. It would have been interesting if other official Croatian choral organizations had been present also but, as we all know, *nemo propheta in patria*[3].

A particularly pleasant event during the symposium was the concert given for the participants and for the city by a number of local choirs and by the formidable vocal group Nordic Blue with the artistic coordination of Thomas Caplin. The concert ended with an acrobatic performance by Branko Starc who, seated at the piano, succeeded in carrying with him all the choirs and the audience in singing the anthem of the Symposium, *We move the world*.

3 Nemo propheta in patria (sua) is an expression in Latin meaning: "No one is a prophet in their [own] country". In other words, it is more difficult to have one's talents and abilities recognized in one's own environment, and easier to gain recognition of one's abilities and qualities in a foreign setting.

Branko's staff, including among others Bojan Pogrmilović, Ivana Jaklin, Tomislav Čekolj, and Snežana Ponoš, were called on to the stage at the end to receive much-deserved applause for all their hard work to ensure perfect organization. We owe them all heartfelt thanks for the enthusiasm they poured into sustaining an initiative indispensable to the continuation of Ars choralis in the widest sense of the phrase. Until we meet again at the next edition, April 2014.

Translated from the Italian by Aaron Kircher, USA
Edited by Gillian Forlivesi Heywood, Italy ●

Andrea Angelini graduated in Piano and Choral Conducting. He leads an intense artistic and professional life at the head of various choirs and chamber music groups. He has used his particular expertise in the field of Renaissance music to hold workshops and conferences the world over, and is often called upon to act as a juror in the most important choral competitions. Along with Peter Phillips he has taught for years on the International Course for Choristers and Choir Directors at Rimini. He is artistic director of Voci nei Chiostri choir festival and of the Rimini International Choral Competition. Since 2009 he has also been Editor of the ICB. As a composer he has had work published by Gelber-Hund, Eurarte, Canticanova and Ferrimontana.
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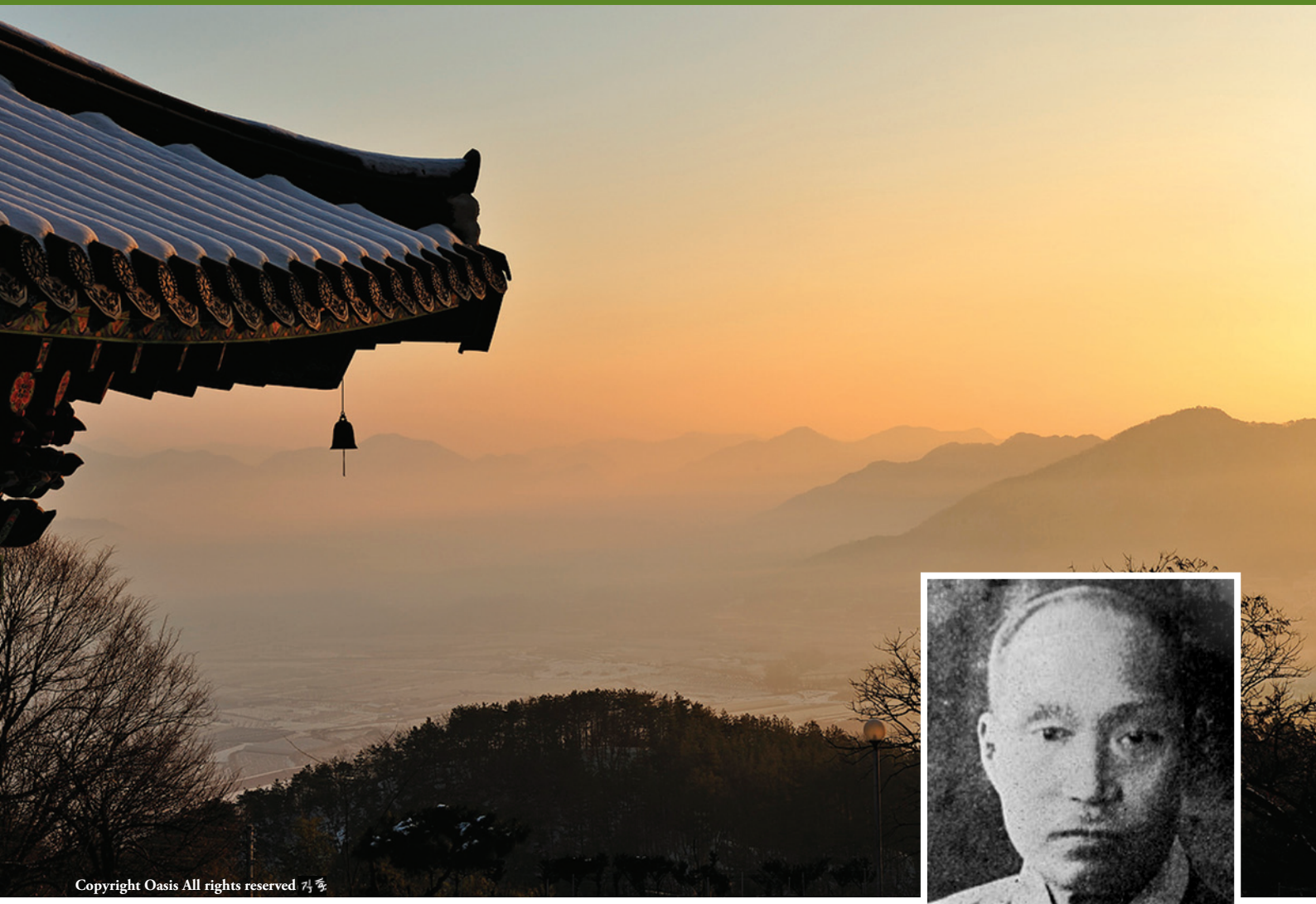
▲ A lecture by Jonathan (JoJo) Velasco

▲ Branko Starc and the staff of 'Ars Choralis 2012'

Registration desk in the beautiful 'nadbiskupijski pastoralni institut' in Zagreb ▲

Korean Choral Music From Its Inception to the Present Day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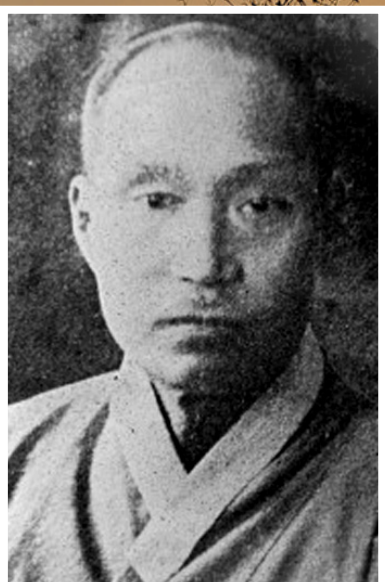
Sang-Kil Lee
President of the Korean Federation for Choral Music



In-Sik Kim, the Conductor of the Kyoung Seong Choir

The Korean choral tradition arguably began in the 1880s, when Western music was introduced by Christian missionaries who came to Korea and founded educational institutions and churches. Since then Korean choral music has grown remarkably in terms of its quantity and quality and is now a significant part of Korean culture.

For several decades, choral music has been performed only by church choirs. Then it started to develop through the formation of formal choirs such as the Ewha Women's School Choir (established in 1909) – probably the first choir in Korea. Founded in 1913 by In-Sik Kim and Nan-Pa Hong, the Kyoung Seong Choir is the first Korean private choir.

In the 1940s and '50s, a period marked by the Independence of Korea from Japan and the Korean War, many choirs were founded in the country, such as the Kyoungsung Central Radio Choir (1941), Oratorio Choir, Sung Jong Choir, Pilgrim Choir, Korean Men's Choir, and Agape Choir.[1] The 1960s saw the rapid development of choirs in middle and high schools and other children's choirs, among which the Korean Children's Choir, the World Vision Children's Choir and the Little Angels' Choir gained international popularity.

In the early 1970s, Korea began to broaden its awareness of traditional heritage and culture by means of campaigns, education, and mass media, and the organized governmental movement 'Sae-

1 Yuseon Lee, *The History of Korean Music for Past 100 Years*, Seoul: Music Choonchoo, 1985, 211-2.

Ma-Ul Un-Dong' (Building a New Country Movement) brought out significant national and patriotic cultural development all over the country.[2] At that time, the government held choral music competitions for amateur choirs in order to encourage people to sing and to promote the spirit of the community. Along with these initiatives, the National Chorus of Korea (NCK), the first professional choir in Korea, was founded when the National Theatre was opened in 1973. Following the founding of the NCK, many civic or professional choirs were formed in major cities. The DaeWoo Choir was founded in 1983 and was the first professional choir sponsored by a private company.

During the 1980s, Korean choral music was significantly influenced by the hosting of big international events such as the Asian Games in 1986 and the Olympics in 1988. These international events allowed the Koreans to experience diverse cultures and traditions from other countries, which further supported the importance of cultivating a culture of national identity.[3] As a result, choral music in Korea made a new leap forward to international level in its performance and repertoire.

The past thirty years represent the so-called choral boom period in Korea. Many large Korean churches, primarily from Presbyterian, Methodist, Baptist, Pentecostal and Catholic backgrounds, have extremely large choral programs and even orchestras. Beyond the regular worship services, these churches also hold concerts of classical and contemporary choral music or sponsored church music conferences for not only professional musicians but also for all choral music lovers.[4]

Numerous amateur choirs in Korea, including community, youth, and school choirs (elementary school to university) have obtained financial support from public organizations through regular and annual programs that have contributed to the development of diverse styles of choral repertoire and increased the public's interest in choral music. As a result, there are now over sixty civic professional choirs in major cities, which play significant roles in maintaining and improving the musical culture of Korea.[5]

The author believes that contemporary Korean choral music can be defined with the term 'glocalism' as it follows the global trend, but with added local contents. Through participating in various international choral events and conferences, the repertoire of local choral compositions becomes wider and richer, with the increasing desire to express vernacular sentiment and different interpretations. Thus, the golden age of choral music has now reached a crucial point of globalism.

The Organization of Korean Choral Music

The reason for the remarkable development of Korean choral music in spite of its short history is that some senior conductors and leaders have successfully pioneered the spirit of choral music. In this great development, two great contributors to Korean choral music may be mentioned: Young-Soo Nah and Hak-Won Yoon.

▲ Conductor Young-Soo Nah

Conductor Young-soo Nah has dedicated himself to the Korean choral culture as the first conductor of the National Chorus of Korea (NCK). All NCK's performances and activities directed by Mr. Nah encouraged composers to create numerous choral works, thus contributing to the development of native choral repertories. Moreover, this choral movement initiated by the NCK ultimately inspired the formation of professional choirs and strongly motivated the creation of several amateur choirs throughout the country.

▲ Conductor Hak-Won Yoon

These positive developments were actively continued by a leading conductor and composer, Hak-Won Yoon, with the Incheon City Choir since 1996. Dr. Yoon and his choirs – the Incheon City Choir, Seoul Ladies Singers, Daewoo Choir, World Vision Children's Choir – contributed to introduce contemporary Korean choral music all over the world through outstanding performances on the stages of various international conferences and competitions such as 'Marktoberdorf International Choral Competition' (Germany), 'Tolosa Choir Competition' (Spain), 'IFCM Symposium' (1999), and 'ACDA National Convention' (2009).

Two main choral organizations – the Korean Federation for Choral Music (KFCM) and the Korean Choral Directors Association (KCDA) – have also played leading roles in choral music in Korea.

2 Mi-Young Choi, *The History of Music Curriculum in South Korean Middle Schools*, diss., University of Minnesota, 2006, 43-44.

3 Kim, Eun-Sil, *A Study of Arirang and its Influence on Contemporary Korean Choral Works*, diss., University of Southern California, 2008, 14.

4 Kim, Yeon-Sul, *A Study of the Development of Korean Choral Music after the 1960s*, Taejeon: Choongnam National University Press, 2003, 10-11.

5 Hyun-Chung Ji, *A Performance Practice Guide to Missa Arirang by Cool Jae Huh*, diss., University of Minnesota, February 2012, 27-31.

Korean Federation for Choral Music (KFCM)

The Korean Federation for Choral Music (KFCM) was founded in 1973 and is a non-profit organization dedicated to the development and promotion of choral music in Korea. It provides exchange opportunities between choristers to boost communication and knowledge. The KFCM has hosted various events, activities, seminars, master classes, and performances for choral musicians.

The KFCM is organized through regional and functional divisions. There are fifteen regional divisions, and the functional divisions include nine groups – elementary, middle and high schools, children's, college, adults, a cappella, national and civic choirs and composers. The KFCM encourages its divisions to carry out their own activities such as seminars and performances.

The KFCM holds two major events annually. The 'Korean Choral Festival' introduces various performances from each functional division. It encourages the participating choirs to show their musical excellence and offers them an opportunity to meet and learn. The other key event of the KFCM is the 'Korean Choral Symposium.' This is the oldest, largest, and most authoritative choral symposium in Korea, arranging performances, presenting lectures and organizing seminars.

The current President of the KFCM, Sang-Kil Lee, has been conducting civic choirs since 1984, including the Suwon, Taegu, and recently Anyang civic choirs. In particular, he has conducted the Suwon Civic Chorale for 18 years, and brought his choir to the highest level – thanks to his wonderful musicianship and leadership. As a result of the great reputation gained under his direction, the choir was invited to the '4th IFCM symposium in Sydney', Australia, in 1997 and to the Oregon Bach Festival, in collaboration with Helmuth Rilling. Since the appointment of Mr. Lee as the music director of the Anyang Civic Chorale in 2006, the sound of the choir has noticeably improved, and the choir was invited to the '8th IFCM symposium in Copenhagen', Denmark in 2008.

Korean Choral Directors Association (KCDA)

The Korean Choral Directors Association (KCDA) was founded in 1999 and is a congregate of choral conductors, leaders in professional choral music in Korea. The splendid festival called the Korea Chorus Festival is held annually. During this festival, famous municipal choirs and exceptional university choirs greatly impress choral music lovers with their colorful, broad and diversified choral repertoire.

The KCDA actively contributes to the development of choral music in Korea, by scouting and training rising conductors, exploring and introducing choral music performances of Korean composers, facilitating international exchange of information for conductors, and holding choral seminars and the 'Korean Choral Festival' amongst others.

Chun Koo has been president of the KCDA since 2009. He has often been referred to as 'the conductor capturing the audience with excellent ability of musical interpretation' and has also been appointed as the Music Director & Conductor of Ulsan Metropolitan City. Having led major city choirs over 10 years as music director, Chun Koo has expressed his wide artistic field through various repertoires from classical music to modern music, and has revealed the essence of choral music with his refined techniques in rhythm and excellent interpretation skills.

10th World Symposium on Choral Music in Seoul, Korea in 2014

The KFCM and the Korean choral musicians are now eager to host the '10th World Symposium on Choral Music', to be held from 6th to 13th August 2014 in Seoul, Korea, in cooperation with IFCM. It is a privilege to hold such a prominent choral event in Korea and we look forward to welcoming wonderful choral groups and choral music lovers from all over the world. We do hope this extraordinary event will attract as many participants as possible.

The appointment of the Republic of Korea as the host country for the 2014 World Symposium on Choral Music is the result of the efforts of Ambassador Dho Young-shim, IFCM Board member and Chairperson of the UNWTO ST-EP Foundation with headquarters in Seoul, which aims to eliminate poverty through sustainable tourism projects.

Considering that choral music can be a powerful tool for education and development, the ST-EP Foundation has supported IFCM initiatives such as 'African Children Sing!' and 'Conductors Without Borders', addressed to poor communities in developing countries, particularly in Africa.

English translation and editing by Hyunjin Cho, Hyun-chung Ji, Catherine Germier-Hamel
Edited by Sue-Ann Struwe, South Africa ●

Sang-Kil Lee is the current President of the KFCM. He has been conducting civic choirs since 1984, including the Suwon, Taegu, and recently Anyang civic choirs. He has also conducted the Suwon Civic Chorale for 18 years, and performed at the '4th IFCM symposium in Sydney', Australia, in 1997 and at the Oregon Bach Festival. He was appointed as the music director of the Anyang Civic Chorale in 2006 and perfromed at the '8th IFCM symposium in Copenhagen', Denmark in 2008. E-mail: **sangkilc@gmail.com**

Choral Music Composers in Korea

Chun Koo
President of the Korean Choral Directors Association

Since 1990, professional choirs in Korea have been invited to participate in major international choral festivals, which has continuously motivated Korean composers' creation of choral music. A resident composer system has consequently been established for major choral groups, thus boosting enthusiasm for composition. Nah, Woon Yeong (1922-1993), a prominent composer in Korea, observed that any piece of music not based on ethnicity and the spirit of the times cannot be seen as genuine art, and that ethnic elements may be found in indigenous rhythms and melodies and that harmony should include modern influences.

Based on these concepts, this article will present significant Korean composers and their choral works, in which indigenous Korean rhythms and melodies are artistically combined with modern harmonies. A list of choral works by the new generation of Korean composers will be provided at the end of this article.

Kim, Hui Jo (1920-2001) led choral music with his arrangements based on Korean folk song melodies. His works *Baet No Rae*, *Gang Gang Sul Lae*, *Milyang Arirang* and *Gyeong Bok Gung Tareyong* have gained local popularity.[1]

The organist and composer Hwang, Cheol Ik (born in 1932) has focused on Korean traditional elements mixed with Western musical languages and has also tried combining Gregorian Chants with Korean traditional poems. Additionally, he has rearranged Korean traditional rhythms and melodies, as shown in his famous choral works such as *A Flower Girl*, *The Lost Chicken* and *New Mong Geum Po Ta Ryeong*.[2]

Lee, Young Jo (born in 1943), one of the leading composers and educators in Korea, has written not only choral music but many kinds of instrumental music. He always considers Korean traditional music to provide the main tools for these compositions: traditional themes, scales, rhythm, and instruments. He tries to mix these traditional materials with modern Western techniques, as shown by his representative choral works: *Full Moon* (1983), *Buddhist Dance* (1980), *Farmer's Dance* (1985) and *Soyoyu* (1983/1998).[3]

Nah, In Yong (born in 1936) has always sought out ways to combine the unique emotions of Korean culture with new musical techniques from Western countries. During his stay in Germany and the United States between 1980 and 1988, he delivered many presentations and lectures on Korean traditional music in an effort to globalize it. His best works *The Judgment Day* (1974) and *Gashiri* (1978) were commissioned for prominent music festivals, and the latter was awarded a

1 'Baet No Rae' - A boating song; 'Gang Gang Sul Lae' - A traditional piece involving dancing and singing, with women moving hand-in-hand under the full moon; 'Milyang Arirang' - The arirang that used to be sung in Milyang area; 'Gyeong Bok Gung Tareyong' - A song for GyeongBok Palace

2 'New Mong Geum Po Ta Ryeong' - A song for Mong Geum Harbor

3 'Soyoyu' - A life of enjoying and appreciating the arts and nature

grand prize at the World Choir Festival held by the BBC.[4]

Park, Jung Sun (born in 1945), is a prolific leading composer. His major works include *Three Choral Songs* (based on Korean folksongs), *Three Choral Songs* (based on Korean traditional children's songs), and *Incheon Mass*. His ideas on sound and melody are based on inherent Korean emotions such as 'Han' which means 'deep sorrow'. Mr. Park has tried to introduce these feelings into his music with his own harmonic languages, mixed with traditional Korean inspiration. His works have been performed at major international choral symposia and festivals such as the IFCM symposia (1996, 2002), Asia South Pacific Symposium (2001), and Alliance World Festival of Women's Singing (2004). Others have also acknowledged the importance of his works, as seen by Nick Strimple's presentation of him in *Choral Music in the Twentieth Century*.[5]

One of the leading female composers, Hurh, Bang Ja (born in 1944) is famous for her compositional techniques, combining Korean folk styles and Western harmonies. Her best works *Colored Flowers are in Full Bloom* and *Red Pigtail Ribbon Mt. Bird* were performed at the Seoul Music Festival (1976) and the Oregon Bach Festival (1995).

Lee, Dong Hoon (born in 1945) has shown an interest in the human voice and the symphonic poem as explorations of how to introduce Korean emotions into his music, as revealed in his choice of titles for these works, and in his choice of subjects, scales, and even harmonies. His major works include *Korean Sanctus* for Samulnori and Choir, *Eobu Sashisa*, and *Baek Lok* Dam.[6]

Lee, Geon Yong (born in 1947) considers his audience to be the subject of his musical activities and tries to expand this musical audience by using materials from daily life for the texts of his choral pieces. His major works include *Memilmuk saryeo*, *Missa for AILM*, and *Song of Lazarus*.[7]

Woo, Hyo Won (born in 1974) is one of the leading contemporary female composers and an internationally acclaimed choral composer. Her music shows a new trend in choral music through her mixture of Korean traditional musical elements with contemporary techniques. Her creative activities with the Incheon City Choir (conducted by Yoon Hak Won) over fifteen (IFCM). In particular, her Gloria was awarded the grand prize in 2003 at Marktoberdorf Choral Festival in Germany. Her other works, *Mena-ri* and *Pal-So-Seong* received tremendous praise at the ACDA National Convention (2009).

The choral works of Korean composers have gained popularity for their artful combination of Korean traditional elements with Western musical styles, and these works of theirs are now being years has contributed significantly to the development of choral music in Korea. Her experiments are paving a new way for Korean contemporary choral music. Her works have been performed at major international choral festivals such as the World Vision International Children's Choir Festival (2002), Niigata Asian Culture Festival, Asia Youth Choir, and 2009 World Youth Choir performed world-wide. The author hopes to see growing exposure for Korean Choral compositions among choral music lovers all over world.

▲ **Composer Hyowon Woo**

4 'Gashiri' - A farewell song

5 Nick Strimple, *Choral Music in the Twentieth Century*, Pompton Plains; Amadeus Press, 2002, 287.

6 'Samulnori' – A traditional percussion quartet; 'Eobu Sashisa' - Fisher's four seasons; 'Baek Lok Dam' - The lake on Mt. Halla

7 'Memilmuk saryeo' - A song for selling buckwheat jelly; 'AILM'- Asian Institute for Liturgy and Music

A List of Choral Music Composers in Korea[8]

Composer	Title	Scoring	Year
Ahn, Hyun Soon (b. 1972)	Mt. Sanbang, created by Okhwangsangje, the highest King of Heaven	SATB	2001
	Ayoung Goyoung (Seemed to know or not)	SATB	2008
	Potato	SATB	2010
Ahn, Hyo Young (b. 1981)	O Magnum Mysterium	SATB	2011
	Nilririya	SA	2011
	Wu Ya Huei	SATB	2012
Cheon, Kyung Suk (b. 1966)	Saranga	SATB	2010
	O Magnum Mysterium	SATB	2010
	Saeya Saeya	SATB	2011
Cho, Hye Young (b. 1969)	To the Butterfly	SATB	2009
	A Wind from the South	SA	2010
	Evocation	SATB	2011
Choi, Gee Wuk (b. 1968)	Easter Cantata on a hill far away	SATB	2009
	Christmas Cantata 'Joyful Christmas'	SATB	2010
	Guichun	SATB	2010
Huh, Cool Jae (b. 1965)	Missa Arirang	SATB	2002
	Spinning Wheel Song, Bird Song, Women Diver's Song	SATB	2006
	Missa IEODO	SATB	2008
Kim, Junbum (b. 1970)	Violet	SA	2001
	Dorazi	SATB	2007
	Arirang	SATB	2011
Kim, Young Sik (b. 1974)	From the Persian Fable	SATB	2002
	Cantata, 'I know that my Redeemer Liveth'	SATB	2009
	Day of dry shoes	SA	2012
Kook, Hyun (b. 1967)	Five choral cycles of 'Scenery sounds drawn from four seasons'	SATB	2008
	Nine choral cycles of 'A person whom I love'	SATB	2011
	Dona nobis pacem	SATB	2011
Lee, Hyun Chul (b. 1973)	Oh, the best friend to have is Jesus	SATB	1996
	Mountain Flower	SATB	2001
	The Children, Africa	SSA	2011
Lee, Min Jeong (b. 1977)	Spring Frost	SATB	2008
	To Nostalgia	SATB	2010
Lee, Sun Tak (b. 1973)	Gloria	SATB	2006
	Alleluia	SATB	2007
	Surround Arirang	SATB	2008
Lee, Ho Jun (b. 1972)	Arirang fantasy	SATB	2011
Oh, Byung Hee (b. 1975)	Horn Mass	SATB	2008
	Bat No Rae	SATB	2010
	Go Classic	SATB	2010
Park, Ji Hoon (b. 1973)	Firefly Missa Brevis	SATB	2002
	Musical Cantata 'Jesus'	SATB	2005
	Musical Cantata 'Two Disciples'	SATB	2008

8 This list has been made in collaboration with the Korean Composers Association, the members of which have been actively composing choral music over the past few years

English translation and edition by Bo-Kyoung Suh, Hyunjin Cho, and Catherine Germier-Hamel
Edited by Steve Lansford, U.S.A. ●

Chun Koo has been president of the KCDA since 2009. He has been appointed as the Music Director & Conductor of Ulsan Metropolitan City. Having led major city choirs over 10 years as music director, Chun Koo has expressed his wide artistic field through various repertoires from classical music.
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A Musical Window on the Religions of the World

The International Musica Sacra Festival 2012 in Marktoberdorf, Germany

Tsam Mask Dance Ceremony, Khuree Tsam, Mongolia ▲

Walter Vorwerk
Music Reporter

Let everything that hath breath praise the Lord." So ends Johann Sebastian Bach's motet, *Singet dem Herrn ein neues Lied* (Sing to the Lord a New Song; BWV 225), marvelously performed by the famous London vocal ensemble, VOCES8, during the 'International Musica Sacra Festival' in Bavaria's Marktoberdorf. One marvels at the motet's wonderful sounds, but one may also reflect on what they express musically, for the reference to God here is bound to no one particular religion: *Let everything that hath breath praise the Lord*.

The vision of Dolf Rabus, founder and director of Modfestivals international choral events (alternating every other year between 'Musica Sacra' and the 'International Chamber Choir Competition') here bears fruit: making the world more peaceful, above all in the drawing together of world religions through their musical modes of expression. It all began twenty years ago as a small shoot was tended in Roman Catholic Bavaria: representatives of the world religions were invited to a music festival. There were many hurdles to overcome; not just financial ones, but above all, barriers erected in people's heads in the form of calcified doctrines. One can still hear it said in Bavaria, and not only there: "Other religions have no business in our places of worship." As if one had gained possession of God. But, there are other people in the world, from other religions, who 'have breath' and, in their own ways, 'praise the Lord.' Recognizing that fact, accepting and proclaiming it, is a rocky road to travel, one at which the organizers of 'Musica Sacra International' do not balk. And so, from May 25th-30th, to the eleventh festival in the regional township at the

foot of the Alps came fourteen ensembles with musicians from fourteen countries: Argentina, Armenia, Egypt, Germany, France, Great Britain, India, Iraq, Iran, Israel, Democratic Republic of the Congo, Mongolia, Russia, and Sweden. That list alone makes it clear that here Christians, Muslims, Jews, Buddhists and Hindus met together. And this meeting took place in multiple ways, in churches, halls, mosques and synagogues. Every group – the Via Nova choir from Munich; the Indian musician, Shantala Subramanyam, with her group, Dakshin; the Mongolian Buddhist dance and instrumental group, Khuree Tsam (with, among others, their fascinating overtone performance); the Iranian musician, Maryam Akhondy, who lives in Germany, with her ensemble, Barbad; the eight women from the Armenian St. Geghard Cloister; the Israeli Moran Singers, accompanied by Iraqi Jewish musician, Yair Dalal; the spirited Choeur la Grace from the Congo; and the Grupo de Canto Coral from Buenos Aires – these, and all the musicians involved, inspired audiences with their spirituality, ultimately generating a feeling of fellowship. All the conversations to which I have been privy agree as to the inestimable worth of the 'International Musica Sacra Festival'. Take, for instance, Néstor Enrique Andrenacci, the Christian founder and leader of the Grupo de Canto Coral from Buenos Aires: "For me, Marktoberdorf is above all a place of encounter for groups of the highest musicianship, a place for exchange and mutual learning. My fellow choir members see it likewise. They are very moved by the way in which people of other cultures and religions meet and gain understanding of each other here. I am happy that 'Musica Sacra' will be coming this year from Marktoberdorf to San Juan, to lend support to our efforts on behalf of tolerance and mutual understanding."

▲ Ensemble VOCES8, Great Britain, at the internal opening concert

▲ Chœur La Grace, Kongo

Two years ago, a mosque – an Islamic Turkish cultural centre – was opened in Marktoberdorf. Its imam, Ismail Şenkul, immediately decided to host a 'Musica Sacra' concert of a special nature in his place of worship. In the prayer room, Muslims, Jews and Hindus made music together. It was an emotional high point the musicians and visitors will never forget. Before the concert, the imam said to me: "This is a wonderful opportunity for dialogue, which is so essential for us. We all come from the same Creator, who gives us the chance to learn to live together here on Earth. Our prophet Mohammed lived together with Jews and Christians during his time in Medina; even today, he gives us an example of how we should and can live together in mutual tolerance and respect, no matter what religion one ascribes to. So, our mosque is an open house, in which we respect other people's prayers, too."

During the concert, the Jewish choir director, Naomi Faran, led an ode to peace in Arabic. All the participants, including visitors, joined in singing it. Afterward, deeply moved, she made a gift of her Musica Sacra light as a sign of peace and mutual understanding to Aykan Inanç, the representative of the Islamic-Turkish Community of South Bavaria. Naomi Faran: "I regard it as a privilege to sing and play instruments in this place." The imam concluded his remarks to me by saying that the concert had made him very happy. We too, of course. "Here, at 'Musica Sacra', this is the place where one can live one's faith and contribute with music to mutual understanding and the peace process."

The Indian musician, Shantala Subramanyam, sits cross-legged on a rug, flute in hand and surrounded by percussionists, beside the singer, Parthasarathy Ganesh. During the singing of ragas, the motions of her hand underscore the notes' movements as she beats her foot along with the rhythm. The notes rise and fall through the room. Shantala is the name of the reincarnated Parvati, wife of the god, Shiva. It means, 'She who stands under the sign of peace.' "Music is spirituality for me," she says. "For me, it doesn't matter who is making music, whether they be Jewish, Christian or Muslim: spirituality unites us. The way to serve God with music remains the same among different traditions, arrangements or elaborations. Music is the best means to overcome barriers. Music is my prayer. This is my first time in Marktoberdorf, and I sense here that the basis for our mutual understanding is tolerance, attentiveness and mutual respect. This valuable, beautiful project inspires me. I find it very touching, as a Hindu, to find myself in an Islamic mosque. I am not nervous or anxious, because, you know, God is everywhere."

Her remarks found confirmation in an evening concert at the

All photos: © Musica Sacra International, Marktoberdorf

Augsburg synagogue given by Orthodox Christians from Russia, along with the Moran Singers from Israel and the Islamic group, Fawzy al Aiedy, from France.

By way of Constantinople, Christianity came long ago to the Caucasus region and to Armenia. There, the cultures of East and West met, including the culture of song, especially notable in the liturgical singing found in cloisters. In their homeland, in the Armenian cloister of St. Geghard, a women's octet sings under the direction of Anahit Papayan. 'Musica Sacra' inspires her. "It's wonderful, what is happening here: a festival of music and peace. Truly, this is a little model of universal peace. Music, which knows no borders, reaches hearts; it binds together, it doesn't divide. Here, one senses that. That is what makes this festival so beautiful."

This is a wonderful opportunity for dialogue, which is so essential for us. We all come from the same Creator…

This visionary experience also moves the exiled Iranian, Maryam Akhondy, who came to 'Musica Sacra' with her ensemble, Barbad, to demonstrate the music of Persian Islam. She could not do that in Iran: it is forbidden to women, which is one of the reasons she left her homeland in 1986. "Music is my God. Why should I hide Him from others?" she said proudly and with confidence. "God belongs to all, and I am happy that I can share this spirituality with others. Music takes hold of us all: We dance, we sing, we become one. Here, I live in peace with myself and with others. That is a wonderful feeling."

Which is exactly the experience of Florian Helgath, the young director of the Via Nova choir Munich: "I have heard music here that was entirely unknown to me. There are certain experiences, not just musical ones, that inspire. It's not just a joy to be able to sing here, but also to have the feeling that one is a part of this international spiritual community. One feels suddenly this common denominator – the yearning for inner and outer peace."

That common denominator depends upon every careful contribution, something still felt strongly by Dolf Rabus, festival founder and director (Vice-President of the Consortium of German Choral Associations, the producers of 'Musica Sacra'): "It is important to me that the ideas associated with 'Musica Sacra' be more widely diffused." So, 'Musica Sacra' is going on tour: to Belgium, France, in Rheinland-Pfalz, and as previously noted, to Argentina in November. This wider diffusion has another target, too: young people. One ongoing project of 'Musica Sacra' is 'Tolerance sets a precedent'. The festival values of mutual understanding and respectful tolerance are being taken into schools by means of films, guest presenters and organized discussions. "Young people are our future. The values of practicing tolerance, as we live them at 'Musica Sacra', must be cultivated and deepened in education both at home and in schools. We are taking an important step with this project." Here, one might describe many moving moments of encounter, marvellous concerts, impressive worship services and lectures. The patron of 'International Musica Sacra', retired bishop of Lübeck Bärbel Wartenberg-Potter, spoke from a full heart to the many participants gathered at Trinity Church in Kaufbeuren for the evening-long finale, during which she remarked, "Religions are the different dialects of the One God. God has sent us messengers at different times, but with similar messages: Moses, Jesus, the Buddha, Mohammed – all God-communicators. Today more than ever, the duty of religions in the globalized world is to secure peace: *shalom*, *salaam*, *Frieden*. Religions must not be misused for oppression, for marginalization, for division and hate. 'Musica Sacra' is a beautiful instrument of the Holy Spirit. So: Sing without fear, ye churches, synagogues and mosques! Sing to the glory of God of the yearning for peace and justice, sing in your dialects, in your religious tonalities! Sing the holy! Sing for life!"

Walter Vorwerk, walter.vorwerk@gmx.de

◀ **Top to bottom, left to right:**
Maryam Akhondy and her ensemble Barbad, Germany/Iran, at her lecture with demonstrations.
Lute player of Grupo de Canto Coral, Argentina.
Dolf Rabus (Director) and Sebastian Pflüger (Manager) at the internal Opening Concert.
Final concert at "La Collegiale" in Chimay, Belgium with the Female Choir of the St. Geghard Monastery, Armenia.
Ensemble VOCES8, Great Britain, at the opening concert.
Shantala Subramanyam and her Ensemble Dakshin during a demonstration in the local "Filmburg" for the school program "Tolerance sets a precedence".
Mongolian Overtone singer (Ensemble Khuree Tsam, Mongolia) at the final concert in the Trinity church in Kaufbeuren.
Chœur La Grace, Kongo, with Ambroise Kua-Nzambi Toko at an open air rehearsal.
Tsam Mask Dance Ceremony, Khuree Tsam, Mongolia.
Female Choir of St. Geghard Monastery, Armenia.
Female Choir of St. Geghard monastery, Armenia, at an acoustic rehearsal.
Part of Grupo de Canto Coral, Argentina, at a Whitsun church service.

Translated from the German by Marvin Vann, USA
Edited by Gillian Forlivesi Heywood, Italy ●

Singing a New Song

Liturgical Music in the Australian Landscape

St John's Cathedral, Brisbane, indicative of the transplanting of European traditions into the Australian environment ▲

Graeme Morton
choral conductor and teacher

Australia is a society of immigrants, a nation still learning how to acknowledge those of the ancient culture whose home was displaced by European settlement. It is a land of contradictions, whose people are still trying to balance well-loved traditions imported from old countries with new traditions that better reflect the vibrancy and independence of a young nation.

The contradictions in Australian society were there from the start and a brief look at religious considerations in the early British settlement demonstrates one such contradiction. The first fleet arrived in Australia on January 26th, 1789 and just eight days later Governor Phillip swore on the Bible before the Judge Advocate: "I, Arthur Phillip, do declare that I do believe that there is not any transubstantiation in the Sacrament of the Lord's Supper."[1] Thus a religious declaration as to the Protestant nature of this colony was formally declared in the context of the law. The contradiction remains that this cannot have been of any relevance to the 759 convicted thieves and villains who made up the populace at that time.

1 Clark, Manning (1962) *A History of Australia*, abridged version by Michael Cathcart. Melbourne: Melbourne University Press

What was relevant for the convicts was that the religious underpinning of the new colony extended to public morality. Governor Phillip was to cause the laws against blasphemy, profaneness, adultery, fornication, polygamy, incest, profanation of the Lord's Day, swearing and drunkenness to be executed rigorously. This is an interesting list, where the 'sacred sins' of blasphemy and profanation of the Lord's Day stand beside the 'social sins' of incest and polygamy, as actions to be condemned by the law.

But the contradictions are not only between the religious authority of the administration and its irrelevance to the population. This was a community established by the forces of rational, inquiring, scientific and secular Enlightenment minds.[2] In this society of the Enlightenment, populated by the un-churched, in an environment foreign to the settlers, we find a surprise and another contradiction – that a tradition of church music is established, albeit a tradition transplanted (largely) from the British Isles.

Australian cathedral choristers in action ▲

And so we come to the enigma of Australian liturgical music. That modern Australia, with its highly secular and non-church attending society[3] now produces more and better liturgical music than at any time in Australia's two hundred year history, and in this land of paradoxes, this music remains hidden from the vast majority of church attendees and unperformed in all but a few churches.

Broadly speaking there are two phases of liturgical composition in Australia. The first centers on the significant number of English musicians who accepted positions in Australia, many of whom composed church music. This phase is extended to include those native Australian composers whose musical style derives from that English tradition. Of the first of these sub-categories, Jeffrey Richards goes so far as to argue that it was music that reflected the high noon of British imperialism between 1876 and 1953, such was the significance of the export of musicians from Britain across the globe.[4] Most of these people did not see themselves primarily as composers. They were mainly organists, community choral conductors and academics. The list of such musicians is too long to list individually but certainly includes E. Harold Davies (brother of Walford, Organist at the Temple Church, London), A. E. Floyd, William Lovelock, Paul Paviour, George Sampson, all of whom published liturgical choral music.

It should be noted that Australia also has a tradition of exporting musicians to the northern hemisphere and in the world of church music Sir William McKie (who as Organist of Westminster Abbey at the time of the Coronation, gave us that wonderful anthem *We wait for thy loving kindness O Lord*) and Malcolm Williamson (who held the title, Master of the Queens's Music) are representative of this group. Other composers, although born in Australia, adopt the traditional styles inherited from overseas. Colin Brumby would be the most prolific of this group, one that also includes Rosalie Bonighton, Graeme Morton, John Nickson, June Nixon, and others.

The second category of Australian liturgical music is of more recent origin, and generally comprises musicians who would see themselves firstly as composers, who have usually studied composition, and who identify themselves as Australian. Such composers, at least in their liturgical music, acknowledge tradition yet deliberately incorporate aspects of a compositional language that in some ways can be seen to be uniquely Australian. This group largely stems from the work of Peter Sculthorpe and his contemporaries, who consciously developed an Australian musical language based on the themes of landscape, climate, the music of Indigenous Australians, and Australia's proximity to Asia.[5] A look at three such works will be illustrative of this category of Australian liturgical music.

When it comes to Christmas much of the recent northern hemisphere music still focuses on aspects of the Christmas narrative (e.g. Jonathan Dove *The Three Kings*), or returns to ancient sacred texts (e.g. James MacMillan *Seinte Mari Moder*

2 Gascoigne, John. *The Enlightenment and the Origins of European Australia*. Cambridge: Cambridge University Press, 2003

3 The 2001 regular church attendees comprised 8.8% of population (Australian National Census) compared with 43% in the USA (Bara Research Group figures for 2004)

4 Jeffrey Richards *Imperialism and Music* quoted in Banfield, S. (2007). Towards a History of Music in the British Empire: Three Export Studies. K. Darian-Smith, P. Grimshaw, & S. Macintyre (Eds), *Britishness Abroad: Transitional Movements and Imperial Cultures.* Melbourne, Australia: Melbourne University Press

5 Roger Covell quoted in Skinner, Graeme. *Peter Sculthorpe: The Making of an Australian Composer*. Sydney: UNSW Press, 2007

Milde). In contrast, some of the Australian Christmas music uses reflective and often ambiguous contemporary texts which focus on wonder and intimacy. One of the earliest of Australia's 'new' liturgical works is a short motet by Peter Sculthorpe titled *Morning Song of the Christ Child* (Faber). The text is by music lecturer and music critic Roger Covell.

The quilted sea is gone like rain, gone and never found again.
A thin three grows in starlit thirst, old and deep
and past all hurt.
Green morning sleeps, the sky is sown, kind and calm
and all alone.

The poem is wonderfully ambiguous but has subtle resonances for Australians, whose history informs us of sparsely populated deserts and their dry parched landscape, of an ancient inland sea long gone, and the experience of the wonderful transformation of such a landscape into a refreshed green verdant place. Peter Sculthorpe's simple music supports this sparse poem, with hints of aboriginality in the use of ostinato and drone and a melodic line that avoids driving forward to give direction to the phrase. Like a mirage in the Australian desert the music hovers in one place, reflecting stillness (as known in the Australian outback) and a sparseness and translucency that in some way convey an 'Australianness' understood by those who know our landscape and culture.

Matthew Orlovich, who studied with Peter Sculthorpe, has also given us a marvelous and 'Australian' Christmas piece in *Nativity.*

The thin distraction of a spider's web collects the clear cold drops of night.
Seeds falling on the water spread a rippling target for the light.
The rumour in the ear now murmurs less, the snail draws in its tender horn.
The heart becomes a bare attentiveness, and in that bareness Light is born.

Matthew Orlovich writes of this text

"*Nativity* is a world of dew drops and spider webs, tender snails' horns and a bare attentiveness of the heart, a world where everyday things become breathtaking and extraordinary. Guiding us in our observations of these everyday natural wonders, poet James McAuley leads us into a meditative, trance-like state wherein we witness the birth of light".[6]

6 Preface to the unpublished score

▲ **Peter Sculthorpe – Australia's senior and most distinguished composer © Oscar Colman**

WHAT STAR IS THIS?

(SATB carol with optional descant)

Words from Paris Breviary, 1736
Trans. John Chandler, 1837

Music by Colin Brumby
Published with the kind permission of the author

Details of Colin's music can be found at www.australianmusiccentre.com.au/artist/brumby-colin

The inner reflection of this gentle poem is the world that Matthew conveys in his musical setting. The lower voices provide a gentle, rhythmic, trance-like pulse which are overlaid with legato phrases in the upper voices, in close harmony, which are almost drone like in the way they extend across the score.

The nature of these two pieces reflect some quite conscious aspects of an Australian musical language, which Peter Sculthorpe has ascribed to the connection between music and place. For Peter (and once articulated, perhaps consciously adopted by other composers who follow) melodic lines in Australian music will often lack drive and direction, and will span a limited melodic range, reflective of the vast flatness and the open expansiveness of the Australian landscape. This may appear to be a somewhat naive and literal connection between music and its environment but for Sculthorpe it is quite deliberate. Peter believes (as quoted by David Matthews) "that Australia is pre-eminently a visual culture, dominated by its landscape. So that, most characteristically, Australian music will be a response to the landscape".[7] Harmony will also be somewhat static removing from the music the strong sense of propulsion and drive that a strong harmonic rhythm often provides.

It should be noted that Australia also has a tradition of exporting musicians to the northern hemisphere

A third example of the contrast between recent Australian liturgical music and that of other traditions can be found in Clare Maclean's *We Welcome Summer* (Morton Music), a setting of the text of the same name by another iconic Australian poet, Michael Leunig.

We welcome summer and the glorious blessing of light.
We are rich with light, we are loved by the sun.
Let us empty our hearts into the brilliance.
Let us pour our darkness into the glorious forgiving light.
For this loving abundance let us give thanks and offer our joy. Amen.

For a southern hemisphere inhabitant this text offers new theological images not found in traditional liturgical music. This is because the sacred seasons are aligned so closely with the seasons of nature. In Australia a text so full of images of light and brilliant sun replaces more traditional images of starlight in the seasons of Advent and Epiphany since Christmas is at the height of Summer 'down under'.

The Australian landscape is one characterized by a particular quality of light, and this is another image utilized by composers as well as a metaphor for much that is found in Christian doctrine. Clare Maclean's setting of this text creates a wonderful luminescence that links this music and its text to New Zealand born Clare Maclean's adopted home.

In these examples the texts provide a wonderful starting point for the musical language of the composition. But the masses of Ross Edwards and Clare Maclean show that Australian composers will often use a musical language that can be described as Australian even when using traditional sacred texts.

As mentioned above, Peter Sculthorpe has identified that the connection between music and landscape is particularly strong in Australia. If this visual and literal connection exists between and landscape and music in Australia, it also exists between landscape and theology in all traditions. The church has always adopted images from the landscape and the natural world to explore other-worldly ideas. In Australian liturgical music the use of both visual images and literal connections reinforce each other in a most wonderful and unique way.

Peter Sculthorpe, Matthew Orlovich and Clare Maclean are just a few of the composers writing interesting liturgical music in Australia. The reader is encouraged to explore the offerings of Brenton Broadstock, Nigel Butterly, Ross Edwards, Moya Henderson, Stephen Leek, Paul Stanhope, Joseph Twist, and many others whose music deserves much more exposure than it currently receives.

The musical examples from *Morning Song of the Christ Child*, *Nativity* and *We Welcome Summer* can be accessed on YouTube and iTunes. The Australian Music Center is an excellent way to access the music of Australian composers. ●

Graeme Morton is currently Choral Conducting Fellow at the University of Queensland, and also Director of Choral Music at St John's Anglican Cathedral in Brisbane, Australia. In addition he directs the Brisbane Chamber Choir. For three decades he conducted the St Peters Chorale, a choir that set new standards for high school choir performance in Australia. Graeme has long been an advocate of contemporary Australian choral music and along with friend and colleague Stephen Leek, was co-founder of the Australian Voices. He has commissioned many Australian composers and a number of the works that have been recent Australian choral classics.
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7 Matthews, D. (1989). Peter Sculthorpe at 60. *Tempo, 170*, 12. Retrieved from http://goo.gl/iUuhJ

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Choral Technique

Choral Singing in the Clouds: Internet Resources

Antoni Miralpeix Bosch

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

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Choral Singing in the Clouds: Internet Resources

Antoni Miralpeix Bosch
teacher, composer and conductor

Music in the Air

The reach and influence of the virtual world now affects the real world. The internet and digital technology have invaded daily life, and have a similar transformative role as the invention of the printing press in the 15th century, which brought with it a radical democratization of the transmission of knowledge. We are experiencing a revolution of incalculable dimensions, a paradigm shift that is just beginning, and the internet is at its epicenter. Since its beginnings the net has evolved, and we are now in Web 2.0, which, according to Adell (2010), includes an increase in bandwidth to permit the flow of information, and an explosion in the quantity of information uploaded by users via YouTube, Blogger, WorldPress etc. Using these tools, users engage systems to communicate and interact among themselves.

Application software and documents now reside 'in the clouds' (Cloud computing, iCloud etc.) which is to say on the net. This signals the end of the concept of software and applications as products, and the beginning of the concept of software as a service, available at any time and place through a variety of devices. Users can easily become creators of content, and collective intelligence blooms through the participation of system builders.

Music at Any Time and Place

Late generation mobile devices like tablets and smartphones facilitate access to information and communication in any time and place in an easy and attractive manner, revolutionizing the ways in which music is heard, created, written, learned, and taught. The most recent creations of Steve Jobs, such as "the IPhone, IPod, and IPad will be remembered for their capacity to radically transform the way we work and enjoy leisure time." (Beahm 2011) Touch screen tablets enable us to surf the web, listen to music, read magazines and newspapers, edit sound,

record video, see pictures and scores, communicate via email, play games, watch television, and participate in videoconferences, all on a single device. The compact size and light weight, expanded battery power that makes cables unnecessary, and ability to enlarge or reduce the size of text or scores make these devices a phenomenal tool for a choir director or teacher of music.

Verbs and Nouns

According to Marc Prensky (2011:64), verbs are the "skills that students must learn, refine and control." Teaching has to do with verbs, which do not change over time: thinking critically, communicating, decision-making, comprehending content, etc… Nouns are "the tools which students use to practice the verbs," including traditional resources such as books, song collections etc.. and digital tools that are unique to the 21st century such as Google, Wikipedia, IPad etc … The nouns are a means to an end, and unlike verbs are constantly changing at a faster and faster pace. In our training we can then focus on the verbs, and put them to use with varying nouns, which change with time. With this idea in mind, below I list twenty verbs that can be useful for choir directors and that I consider fundamental, with their corresponding nouns representing digital technology. It is an open-ended list, open to change and improvements. All the nouns have a common denominator: they are free (or very inexpensive), easy to find and use, and above all, useful.

PLACES and SERVICES			
	VERB	NOUN	NOTES
1.	Search	Google	Search engine par excellence. Communal intelligence provides answers to any question.
2.	Create websites or blogs	Google Sites, Blogger	Free services from Google that allow the easy creation of public websites. Ideal for creating a choir website for posting of text, images, videos, practice areas, agendas, and commentary.
3.	Learn and share audio-visual content	YouTube	YouTube has become a vital tool for learning. For example, it offers tutorial videos for a variety of subjects. Users can post concert and rehearsal videos, master-classes etc.…
4.	Download programs	a: Softonic b: Hitsquad Music Software	a: Offers more than 80,000 programs. 1,000,000 daily downloads, leader in Europe. Indispensible when searching for programs. b: Useful to find music programs on any platform and licencing option.
5.	Keep documents in the cloud	a: Dropbox b: iCloud	a: Multiplatform cloud storage service (2Gb) b: Storage in the Apple Cloud (5Gb)
6.	Share music education resources	Calaix de músic	Center of virtual resources for music education. Contains a tool to search for scores as well as tutorials for general music, terminology etc… http://grups.blanquerna.url.edu/musical/ • Spanish: Cajón de músico http://bit.ly/KiCNRL • English: Drawer musician http://bit.ly/KiCdnc
7.	Learn from colleagues and experts	Twitter Facebook Google groups, Google+	Social networks par excellence. They allow communication between people all over the world, exchange of ideas, questions and answers, sharing information etc. …
8.	Search for scores	a: IMSLP b: CPDL c: Partitions-gratuites.com	a: Project of the international library for musical scores. Free scores in the public domain with 153,173 scores of 6,938 composers (as of Jan, 2012) b: Public domain site with an emphasis on choral music with 13,572 free scores of approximately 1,910 composers (as of Jan, 2012) c: Directory for free score search
9.	Learn music theory	a: Aprendremusica.com b: Teoria.com	a: For the little ones b: Interesting site to learn and practice music theory

12.PROGRAMS and APPLICATIONS13.				
	VERB	NOUN WINDOWS	NOUN iPad , iPhone (Mac)	NOTES
10.	Download archives	a: Ares	b: Download All Pro	a: Peer to Peer (P2P) program to search and download all kinds of archives among users. b: Downloads music, video, pictures PDF documents etc.…
11.	Download music	a: Songr	b: iTunes, c: Free Music Download	a: Allows easy downloading of MP3 files, and also extracting sound from YouTube videos, and search for songs on the basis of text. b: Allows purchase of songs at .99-1.29 Euros per track c: Free music download directly to IPhone or IPad
12.	Search, listen, share music	a: Goear, Chirbit, Beep b: Spotify c:Grooveshark	a: Goear b: Spotify	a: Allows listening to and sharing music, and inserting music into websites or blogs b: Huge music catalogue, with restrictions in the free version c: Online music search engine
13.	Edit sound, recording studio	a: Audacity	a: Audacity (Mac) b: GarageBand c: Multi Track d: Wave Pad	a: Free multi-platform music editing program b: Multi-track recording studio, virtual instrument resource c: Multi-track editor d: Simple but efficient music editor
14.	Change format	Format Factory		Excellent converter for audio, video and images
15.	Edit scores	a: Noteflight b: Musescore	c: Symphony Pro d: Notion	a: Online score editor. Allows sharing and publishing of scores. Creates and reproduces scores in WAV files sampled from real instruments. b: Free software published under the GNU license. Allows reading and creating of scores with standard MIDI or MusicXML. c: Allows importing of MusicXML, MIDI, ABC files and some scanned scores. Can export music as MusicXML, MIDI, PDF, MP3, AAC, ITunes Symphony, or email d: Music editor with samples from the London Symphony Orchestra
16.	Listen and review scores	a: PDFtoMusic	b: Musicnotes (iPad)	a: Reproduces scores in PDF format. Ideal for listening to a score, and rehearsing individual parts, which can be isolated. Uses VirtualSinger which, amazingly, sings with synthesized text. Allows export in the following formats: MIDI, WAV, AIFF. The pro version also allows export in MusicXML. b: Score display program. (Scores bought separately)
17.	Create accompaniment	a: Band-in-a-box (trial version)	b: iRealb	These programs create chord changes in varying musical styles. Ideal for contemporary music, and for improvisation above a harmony.
18.	Tune	Chromatic-tuner	Cleartune	Free chromatic tuners
19.	Set tempo	metronomeonline.com	iBeat – The metronome	Free metronomes
20.	Train the ear	a/ Teoria.com	b/ Ear Trainer c/ ReadRhytm d/ Absolute Pitch	a: Tutorial and exercises b: Ear training: identification of intervals chords, and scales c: Rhythm practice d: Games to refine absolute and relative pitch

CODA

Thanks to the internet and current technology, choirs have at their service a variety of learning and communication tools that support their work. I believe we must have a presence on the web to facilitate communication between singers and directors, a meeting place, either a website or a blog, where we can share experiences, texts, images, videos, schedules, and have forums for conversation and rehearsal aids. We can keep our archives in the clouds in order to use them where and when we want. This is ultimately a window to the real world.

Translated from Spanish by Joshua Habermann, U.S.A.
Edited by Gillian Forlivesi Heywood, Italy ●

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Sofia Vocalensemble, Sweden, conducted by Bengt Ollén, winner of the European Grand Prix Award for Choral Singing 2012 in Maribor ▲

COMPOSERS' CORNER

The Colombian Cánticas of Luis Antonio Escobar

Joaquin Zapata

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

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The Colombian Cánticas of Luis Antonio Escobar

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This article recognizes the prolific composer Luis Antonio Escobar and focuses on the analysis of one of his Colombian Cánticas, and on the correlation that exists between the composer and the work. It also discusses in concrete terms the ways in which, in the contemporary world, local cultural traditions seep into the creation of universal music and specifically, of Colombian music.

When Luís Antonio Escobar died in 1993 in Miami, where he held the position of cultural attaché, he was already clearly recognized as the composer of a significant number of works, especially in the relationship between so-called 'high culture' and the popular culture. Ellie Anne Duke wrote concerning this relationship: "The composer knew how to capture the agogic accents of rural music and mix them with vivid harmonies and on-target polyphony."[1]

It is for such reasons that Colombian and Latin American choirs are drawn to his works and want to sing them in concert, since, when listening to them, we find reminiscences of the past and of rural customs.

Why is it important to study Luis Antonio Escobar? He is undoubtedly one of the most well-known composers in our country, as noted by Amparo Ángel: "His music, which is recognized as world-class, is performed in many countries of Latin America and Europe; it is a music that synthesizes the feelings of the Columbian and Latin American peoples and, in an exquisite way, lets you come to understand their sense of life and way of being."[2]

As Ramón de Zubiría says in the prefatory notes to his *La música en Cartagena de indias* (Music in Cartagena, Colombia), we find implicit the patriotic emotion that resonates through all his works. As a composer and equally prolific writer, he strives to bring Colombian music out of the shadows: In addition to creating musical scores, editing books and writing essays – among them: *La música precolombiana*, (Precolumbian Music), *La música en Santa Fé de Bogotá* (Music in Bogotá, Colombia), *La música en Cartagena de indias* (Music in Cartagena, Colombia) and *La herencia del Quetzal* (Heritage of the Quetzal) – he also undertook specific investigations into Afro-American and indigenous cultures, examining their customs, music, rhythms, and liturgies. In 'Los Indígenas' (The Natives), an article written in 1956 for the magazine *La música en Colombia* (Music in Colombia), a publication of the University of Antioquia, Luis Antonio Escobar states:

"Some musicians and historians generally refer to things called 'pentatonic scales' such as are typical of our indigenous cultures. This would be equivalent to thinking that the natives somehow unified a system and balanced the sounds. This thesis is incredible since music had to wait thousands of centuries for its melodic classification in the Western world until the emergence of such a brilliant mathematician as Pythagoreas[3]."

In an interview with Amparo Ángel in the article 'Ecos, contextos y des-conciertos' (Echoes, Contexts and Dis-concerts),[4] he speaks about the third part of his artistic life, when he had returned to Colombia to undertake important pedagogical work for the Radiodifusora Nacional television network, giving conferences in universities and institutions, and serving as music commentator for the newspapers *El Tiempo* and *El Espectador*.

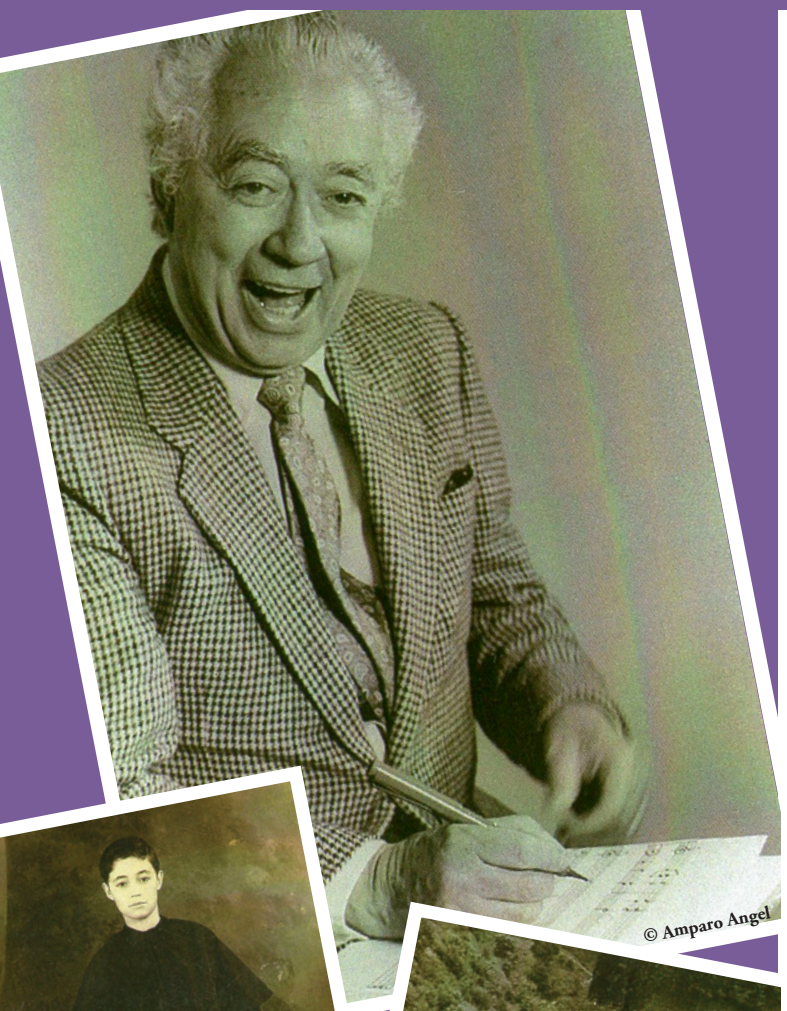
Luis Antonio Escobar highly valued the choral music of Colombia, which is why he organized the university choirs, as founder and president of the student singing clubs. In the same way, to promote that activity, he brought in specialists in singing methodology to teach choral directors from different universities and government entities. With the purpose of bringing favorable attention to the repertoire of the student singers clubs, Luis Antonio also published *El libro de Música Polifónica Colombiana* (The book of Polyphonic Colombian

1 Article published in the newspaper El Tiempo, August 5. Taken from the magazine Credencial Historia, No. 120, December, 1999.

2 http://www.banrepcultural.org/blaavirtual/musica/blaaaudio/compo/escobar/indice.htm

3 ESCOBAR, L. La música en Colombia, "Los Indígenas" Emisora cultural Universidad de Antioquia, Agosto 1956, publicación mensual, numero 81, Pg. 1—6.

4 Research project at Universidad EAFIT-2003 Gil Araque, Fernando, Ecos Contextos y Desconciertos.



Music), with works from colonial times through the 20th century, as well as a book on the first Colombian composer of colonial times, José Cascante.

Luis Antonio Escobar's work as a researcher, particularly on the origins of music in Colombia, made however the greatest impact. When he wrote about music in Cartagena, narrating the events surrounding the arrival of music there, the first musician from the colony, the popular and the folkloric, he makes us take note of the instrumental richness and rhythmic differences, in addition to the anthropological and social connotations of these blends. Luis Antonio Escobar was passionately committed to the investigation and development of all these projects. On this subject, Ramón de Zubiría says in the preface of the book, *la Música en Cartagena de indias* (Music in Cartagena, Colombia):

"I have written these pages with almost juvenile joy, by surprise, as if it fulfilled an internal demand, with which to seek after my own oxygen or to open wide the window that surveys all the seas and cultures from Cartagena, the Cartagena that has turned four hundred and fifty years old, the one that gave over its virgin beaches to begin producing fruit that in turn will continue fructifying and shaping our own life[5]."

In a 1990 article in the newspaper *El Tiempo* titled 'La clave de mi' (The Key to Me), Luis Antonio Escobar summarized his life in simple terms, speaking of his essence, his roots, describing folklore and customs. The composer of *Las Cánticas* recounts his beginnings in musical life, making evident the importance of his environment for his growth as a person and a musician, his family, friends, and neighbors (even the town priest) all ready to support him in his initial efforts. This whole story, plus original declarations – "moderate by force, halfway between the scent of a tallow candle when it is snuffed out and a recently burnt corn muffin" – founded in Luis Antonio Escobar great hopes and the staunch decision of continuing his training until he made himself into a composer, one of the most important from Colombia.

But who was the human being Luis Antonio Escobar? As those in his immediate circle say, he was a man who freely shared his knowledge. He was characterized by his affability and by giving happiness to those who surrounded him. Perhaps this is the sense of his first Cántica: "Cántica if I don't sing I will die from the pain, but with the Cánticas that I sing, my heart is at rest." With this sentence he sets off twenty musical moments where the composer demonstrates his profound knowledge

5 http://www.banrepcultural.org/blaavirtual/musica/muscar/indice.htm

- One of the last pictures of Luis Antonio
- The composer at the Franciscan San Buenaventura school (13 years)
- With his friends of the Colombian Symphony Orchestra (1964)
- Luis Escobar and his wife Amparo Angel

of music, but through the filter of popular culture, also taking advantage of the opportunity to include in them a dedication to his loved ones.

What is the music's starting point: Rhythm? Melody? Harmony? His music was the result of being formed and enfolded by the medieval spirit, uplifted with principles and in an era in which, as he himself said, the word was sacred, time was slow, and silence palpable. It was also molded by his first-hand contact with Western music, the teachings of great composers, and the practice of composing in different styles, and by his close-up assessment of different eras. In the Cánticas, melodies and harmonies are impregnated with different historical moments: Renaissance, Baroque, Classic, Romantic and Neoclassical, and at the same time, with the rhythms and prosody of folksong. For that reason the Cánticas utilize diverse rhythms, amalgamated bars, asymmetric bars, always with the intention that that the metric should give an agogic effect without losing its natural form.

While recognizing and respecting the opinion of one of Columbia's greatest musicians, Luis Antonio Escobar affirmed his hatred of "rock and roll", in a clearly radical posture, because it seemed to him backward, commercial and violent; but if we analyze the implicit social value of this musical genre, it was not only the music that attracted multitudes from the 1950s on, it was in effect a lifestyle that found in youthful rebellion the way to respond to the weariness caused by repression and coercion in a romantic search for freedom. Luis Antonio Escobar's own words explain his position:

"We prefer all kinds of information, information that may be important, but not so much so as to leave aside the study of what we really are. All study and information should have as a reference the examination of ourselves. We still live with the yoke of servitude on the neck of our spirit, and we only use our rebelliousness and arrogance to defend, with greater or lesser capacity, theories and interests that are more in tune with other peoples or nations."[6]

Nevertheless, we should understand that all artists take sides. His concern was in finding the relationships between what is called high culture and popular culture. His musical works move in diverse genres, formats and styles – operatic, vocal and instrumental; for orchestra, piano, and chorus. But the texts of the Cánticas are taken from popular culture, folklore of the purest kind. Thus in one to them, a warning is given, "Forgive me if these songs seem bad, because I sing them the way they emerge." (Cántica no. 4). This overlapping is unacceptable for those purists who, even now in the 21st century, continue seeing high culture as a pedestal to which anyone who aspires to be called a musician must ascend.

But Luis Antonio Escobar's nostalgia went further: Although his academic training was complete, he continued growing and he admired the fineness and charm of the peasant farmers sporting espadrilles and dirty fingernails, who recited when finishing their tasks, "The night comes lowering by the hills of the balcony and, fills with sadness the mountain, ranch and heart."[7] For example, he puts his feelings in high relief and declares his love, emphasizing that other time which is now his longed-for natural surroundings. In folksong form he says, "If the bramble doesn't entangle me, if the liana doesn't enwrap me, I will marry you if death doesn't take me." (Cántica number 6).

But this is a man who also created ballets for the greatest dancers in the world (Ballet Theatre of New York with choreography by George Ballanchine) and who shared the stage with musicians of the caliber of Andrés Segovia, Aaron Copland and Carlos Chávez, among others. Yet he deeply missed his friends, hence the dedications of his songs. In one he inquires of his great friend Gustavo Yepes, "When I wait you don't come, when you come there is no place, this is how we pass the time and this is how it will pass us by." (Cántica 11). The query finishes in a recrimination: "Don't tell me some other day, because this life lasts only a second and after I die what does it matter to me if the world exists?" (Cántica 11).

This same sensitivity at a very young age also allowed him to be moved listening to Mozart's Piano Concerto no. 20 and Palestrina's Missa Papae Marcelli, one of the most famous polyphonic works of the Renaissance. His familiarity with other cultures, the ability to understand other musicians, and the influence of other great composers, never moved Luis Antonio Escobar away from his proposed goal, to compose drawing from folklore. On the contrary, to know so well what the National Schools did in Romanticism, including knowing that from 1742, as Hamel and Hirliman say in their *Encyclopedia* (Vol. I, p. 275), summaries of popular Scottish, Welsh and Irish melodies had already appeared in England and that in 1793, George Thompson incorporated these melodies into cultured music, when ordering the harmonization of the great composers of the time – a dynamic linked to the thought of that historical moment:

"The discovery of the traditional values of the historical past and, with it, as much as in politics, in the spiritual as in the artistic, the formation of a new national conscience with the premise, a new eruption of the national essence."[8]

The popular melodic spirit in cultured music had already borne fruit from the 18th century: Beethoven used popular Russian melodies in his Quartets op. 59 (variations on a theme); Schubert made use of melodies and rhythms from Hungarian folklore for an entire series of compositions; and the Hungarian nationalists, among them Béla Bartók, and the Russians, Balakirev,

6 Prelude to *La música en Cartagena de indias* by Luis Antonio Escobar (1985).

7 ESCOBAR L.A.: La Clave De Mí - Archivo - Archivo Digital de Noticias de Colombia y el Mundo desde 1_990 - eltiempo_com.mh)

8 *Enciclopedia de la musica*, Hamel y Hurliman, tomo I, pg.275—276.

Cui, Borodin, Rimsky-Korsakov and Mussorgsky, as well as the Mexican composers Chávez, Revueltas and Ponce must all be mentioned here.

These were palpable things which helped Luis Antonio Escobar to reassert his principles. For this reason, the Cánticas, the 'bambuquerias', the madrigals, the rural cantatas for chorus and orchestra, and the cantatas of Colombian singers all share a common theme and particular rhythmic pulse. His own words reflect those roots with more clarity:

"When we speak of true folklore, we contemplate the first drawings of men, the ambrosial melodies resonate, rondels and music of medieval poets, those praised by our blacks of the Pacific or the out-of-tune scream of the *guabina* that tints the soul and the cheeks of our ingenuous peasants red, are songs that, in one way or another, lock essences of Olmecan sculpture, gestures of severe figures like the ones on Easter Island, songs that retain the vibrant wave of Mayan architecture or the subtle symmetry and fine color of the cloth of Paracas. Everything that makes the man is from his interior, it is their own sculpture, and nothing better than his own song."[9]

Luis Antonio Escobar's work as a researcher, particularly on the origins of music in Colombia, made however the greatest impact

Luis Antonio Escobar was definitely a man in love – in love with life, with people, with the theater of pantomime and of Quevedo, Cervantes and Shakespeare. As he said in the article in *El Tiempo*, 'la clave de mi' (The key to me): "Men of synthesis, of feelings, towns and eras". And speaking of feelings, Cántica no. 5 is a sketch of the man of feelings, the romantic man. It is poetry of a high level, it is Quevedo, it is Cervantes, Machado, Silva, Haine. "You are a gold nugget and a drawn pearl and you are the star that lights the dawn, you are as the blond wheat selected grain by grain, you are you, the most beautiful that my eyes have ever seen, you are as the blond wheat selected grain by grain, you are you the most beautiful that will ever be born in the world" (Cántica no. 5). In contrast, Cántica no. 6 is a folksong with a more picaresque style, making reference to the texts used in the *bambuco*, *pasillo* and *guabina*, to those texts of the mountain folk, ingenuous and sincere but shy, of double meaning. "Come here and get a little bit closer to he who wants to give you a kiss and a tight hug; last night I had a dream and in the dream it seemed that your mouth kissed me and I slept in your arms." (Cántica no. 6). In Cántica no. 7 the double meaning is more evident, especially in the use of words like 'aigre' that are so characteristic of the highland regions of Cundinamarca and Boyacá: "I fell in love with the air of the air of a woman, as the woman is air, in the air I stay." (Cántica no. 7). There remains only a slight suspicion regarding the meaning of the text. But it is possible to make conjectures, as a single word 'aigre' proffers many interpretations, as poetry, or value judgments, and so on. Amid such picaresque texts it is possible for that type of uncertainty to exist.

The Cánticas were certainly created by a man moved by emotion and sensitivity, not only in the beginning but throughout the course of his life. Such is the case in Cántica no. 17, where the text states: "Life passes soon like the waters of the river and it takes in its current her thoughts and mine." The same work reconfirms these words: "Thought, stay quiet; at least stop tormenting me for a moment so I can speak calmly."

As for musical analysis of the Cánticas, we paraphrase here a text by James Manheim, one of the members of the US chorus America's Vocal Ensemble. They recorded the Cánticas in 1982, undertaken as an exchange project between North America and Latin America, a matter of much interest for the new century. These Cánticas and madrigals were transformed into a singular work premiered at a performance in 1983. For Manheim, the Cánticas were not thought of by the composer as a homogeneous whole; number one of the sequence could just as well be followed by number five, and so on. And although they are of several sizes and degrees of harmonic colors, they are as simple as the madrigals and with many parallel harmonies. Manheim states:

"Luis Antonio Escobar does not have the hypersimplicity of Ariel Ramírez, nor the nationalism of Carlos Chávez and neither the 'Bartokianos' experiments of Alberto Ginastera. Luis Antonio keeps the squared forms of the texts from his roots and develops a flexible harmony, language that expresses the content in detail."[10]

This seems to be a unique recording and the chorus is well qualified to examine globally the real sense of the rural folksongs, so closely connected as they are to folklore and the daily life of that region. These are: "concise and absorbing pieces: anyone who likes the choral music of America, or is looking for something attainable, will be able to obtain it from these, and will end up knowing them."[11]

Musical analysis of the Cánticas

One general feature of the Cánticas is that most are of a homophonic texture. Cánticas nos. 6 and 2 have particular features: Cántica 6 has piano accompaniment; Cántica 2 begins with a slight indication of polyphony before becoming transformed into homophonic texture; it also shares the beginning of the text with Cánticas 16 and 22. "When I saw her coming, I told my heart what a beautiful pebble she was to trip over." The character of the three Cánticas is different; no. 2 is marked *Presto marcato*, number 16 is quarter note = 104, is more lyrical and lighter, and number 22 is marked *Allegro*; nos. 2 and 22 begin in 3/4 time, and no. 16 in 6/8 time with an anacrusis.

9 Prelude to *La música en Cartagena de indias* by Luis Antonio Escobar (1985).

10 http://www.answers.com/topic/luis-antonio-escobar-Cánticas-y-madrigales

11 http://www.answers.com/topic/luis-antonio-escobar-Cánticas-y-madrigales

The following chart provides a general overview of the Cánticas:

Cánticas	C.1 'Cánticas si no cantara'	C.2 'Cuando la vide w'	C.4 'Me perdonan estas coplas'	C.5 'Eres un granito de oro'	C.6 'Hacete de para acá'	C.7 'Yo me enamoré del Aigre'
Texture	Homophony	Polyphony and Homophony	Homophony	Homophony	Homophony	Homophony
Register	Eighth	Eighth	Twelfth	Seventh	Seventh	Ninth
Tonality	G	Opening Gm and closing A flat	Opening in F and closing in C	Initial in Am closing E7	Opening in Gm7 and closing Gm	Opening in Am closing in C
Dedication	Joaquín Piñeros C.	Alfred y E.Greenfield	Elenita Biemann	Helena Grau	Amalia Samper	Clorinda Zea
Type of ensemble	Male Chorus	Male Chorus	Mixed Chorus	Mixed Chorus	Mixed Chorus	Mixed Chorus
Style	Romantic	Renaissance	Baroque	Romantic	Neoclassical	Neoclassical
Type of text	Poetic	Folkloric	Poetic	Poetic	Folkloric	Folkloric
Form	A—A1	Introduction A—A1--A2	A--A1--A2	Introduction A--A1—B	Interlude chorus A-A1-A2	A--B
Ranges	25	42	31	35	68	5
Duration	2:53	2:55	0:31	1:31	2:40	1:04

C.8 'El de sombrerito e jipa'	C.9 'Dende aquí te toy mirando'	C.10 'Si nos hemos de morir'	C.11 'Cuando espero no venís'	C.12 'Me topé con una niña'	C.14 'La rosa nació en la arena'	C.15 'Me perdonan estas coplas' (II)
Homophony	Homophony	Homophony	Homophony	Homophony	Homophony	Homophony
Tenth	Eighth	Eighth	Eighth	Seventh	Ninth	Seventh
Opens in G and closes in E flat	Opens in Dm and closes in C	Opens in Bm and closes in F	Opens in F and closes in C	Opens in Am and closes in Dm	Opens in Dm and closes in G	F
Maria Cristina Sánchez	Ellie Anne Duque	Eduardo Mendoza	Gustavo Yepes	Rodolfo Pérez	Titina y Jaime	Rito Antonio Mantilla
Womens Chorus	Mixed Chorus	Mixed Chorus	Mixed Chorus	Mixed Chorus	Mixed Chorus	Mixed Chorus
Neoclassical	Romantic	Neoclassical	Romantic	Renaissance	Romantic	Renaissance
Folkloric	Folkloric	Folkloric	Folkloric	Folkloric	Folkloric	Folkloric
Intro A--Intro B--C	A--B-- c--B1	A--B	Introduction A --B	A--B	A--B	Intro and A intro B and coda
33	17	20	25	33	20	55
0:55	2:21	1:08	1:41	0:41	1:45	2:40

C.16 'Cuando la vide venir' (II)	C.17 'La vida se pasa pronto'	C.18 'Lucero de la mañana' I	C.19 'Lucero de la mañana' (II)	C.20 'Te arrullo en la cuna'	C.21 'De tres amores que tengo'	C.22 'Cuando la vide venir' (III)
Homophony	Homophony	Homophony	Homophony	Homophony	Homophony	Homophony
Ninth	Eighth	Eighth	Ninth	Ninth	Seventh	Ninth
Opens in D and closes in A	Opens in Dm and closes in C	Opens in Dm and closes in F	Opens in D and closes in A	Opens in C and closes in F	Opens in Dm and closes in D	Initial in D and closes in E flat
Crucelena Orozco	Maria Cristina Lanao	Amparo Ángel	Amparo Ángel	Diana Vesga Sánchez	Nelly Vuksic	Nelly
Mixed Chorus	Mixed Chorus	Mixed Chorus	Mixed Chorus	Mixed Chorus	Mixed Chorus	Feminine Chorus
Neoclassical	Neoclassical	Renaissance	Neoclassical	Renaissance	Neoclassical	Neoclassical
Folkloric	Folkloric	Poetic	Poetic	Poetic	Folkloric	Folkloric
A--A1	A--B	Introdu y A--A1	A--A1	Intro y A--A1--A2	A--B	Intro y A--B—C
16	13	10	16	17	27	31
0:41	1:41	0:46	0:41	3:21	2:05	2:08

Epilogue

Luis Antonio Escobar was a Colombian composer of great transcendence at both the national and international levels. The history of his achievements in his own country and the outside world demonstrates how his music has shared the stage with that of world-class composers such as Aaron Copland, Andrés Segovia and Carlos Chávez. His investigations into indigenous Colombian culture, his thesis of pentatonic scales as typical of our indigenous cultures, prove that is was one of the country's most renowned figures.

Of his choral works, *Cánticas Colombianas*, published in 2011 by the Fondo Editorial Universidad EAFIT, stands out. From a total of 22 Cánticas, 20 remain extant. (Cánticas nos. 3 and 13 are lost.) These twenty moments of music and poetry, or popular sayings, find their roots in folklore. Studying the Cánticas, the composer's incentive for writing them is palpable, namely the healthy relationship he enjoyed with the people to whom they are dedicated. From that perspective, the Cánticas were conceived on a very human scale. The attractiveness of the texts, their rhythmic variety and articulation, the composer's respect for the prose, content of conflicting feelings, and the composer's treatment of *tessiture*, – all these transform the Cánticas into a most interesting collection of music.

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Giovanni Battista Pergolesi's Stabat Mater: A Logogenetic Analysis

Oscar Escalada

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Giovanni Battista Pergolesi's Stabat Mater: A Logogenetic Analysis

Oscar Escalada
composer, arranger, musical director and musicologist

▲ Listen to Pergolesi, 'Stabat Mater'

The term *logogenesis* describes the way composers use their knowledge of music to illustrate a written text. The word originates from the Greek *logos*, meaning 'word' and *génesis*, meaning 'origin'.

In linguistic terms *logogenesis* is one of three strands of *semogenesis*; the other two being *ontogenesis* and *filogenesis*. However, we should not be confused by this because the significance that we give to this term in relation to musical analysis has nothing to do with systemic functional linguistics. As far as music is concerned, the word *logogenesis* is used to describe a procedure used from time immemorial to relate music to the written word. In the 16th century, Gioseffo Zarlino described this process as "mettere le parole in musica" (setting words to music).

The Stabat Mater is a medieval liturgical sequence attributed to various authors, the most likely of whom are Innocent III (c.1216) and Jacopone da Todi (1230-1306). Jacopone was adjudged to be the author of the Stabat by Georgius Stella, Chancellor of Genoa, in his *Annales Genuenses,* about a 14th century manuscript containing Jacopone's poems.

Jacopone is known for his 'laude'. These were songs in praise of the Lord originating from Saint Francis of Assisi at the beginning of the 13th century. He sang the 'laude' in his native language so that the Gospels could be understood by ordinary people who could not speak Latin. In the same way, Jacopone composed his poems in the Umbrian dialect and this is why there is some doubt about his authorship of the Stabat Mater, because it is in Latin.

This sequence was incorporated into the Christian liturgy in 1727 as the last of the five official sequences of the Catholic Church. The earlier ones, established by the Council of Trent between 1545 and 1563, are *Lauda sion* by Wipo, *Victimae paschali laudes*, attributed to Innocent III, *Dies Irae* by St. Thomas Aquinas and *Veni Sancte Spiritu* by Tomás Celano.

The Stabat Mater has two texts that are somewhat different from each other. They are known as *Dolorosa* and *Speciosa*. The one that is used nowadays is the *Dolorosa*. The differences between the two can be seen right from the beginning:

Dolorosa	*Speciosa*
Stabat Mater dolorosa	*Stabat Mater speciosa*
Juxta crucem lacrimosa	*Juxta foenum gaudiosa*
Dum pendebat filius	*Dum jacebat filius*

One edition of Jacopone's Italian poems, published in Brescia in 1495, includes both versions of the Stabat Mater but the *Speciosa* fell into disuse until 1852 when A.F. Ozanam discovered it in the National Library in Paris and re-transcribed it. He attributed both manuscripts to Jacopone and confessed that he had given up trying to translate *Speciosa* in verse form in favour of presenting both hymns in prose, because of the untranslatable charm of the original language, its musicality and its old-fashioned beauty.

Nevertheless, there are different views about the authorship of the Stabat Mater. While the Anglican hymnologist, Dr. J.M. Neale, attributed the authorship of *Speciosa* to Jacopone when he translated it into English in 1866, Phillipe Schaff, in his book *Literature and Poetry*, disagrees, arguing that it is unlikely that a poet would have written a parody of his own poem.

There is a great deal of literature about both hymns. However, both Protestants and Roman Catholics share a deep admiration for its pathos, its vivid descriptions and its devotional gentleness and piety.

Various versions of Stabat Mater Dolorosa have been compiled by Hvander Velden.

There are differences in the texts in some of the numbered sections as we can see below:

1. *Stabat Mater dolorosa iuxta crucem lacrimosa dum pendebat Filius*
2. *Cuius animam gementem contristatem et dolentem pertransivit gladius*
3. *O quam tristis et afflicta fuit illa benedicta Mater Unigeniti*
4. *a) Quae moerebat el dolebat et tremebat cum videbat nati poenas incliti*
   b) Quae moerebat et dolebat Pia Mater dum videbat nati poenas incliti
5. *Quis est homo qui non fleret Matri Christi si videret in tanto supplicio?*
6. *Quis non posset contristari Matrem Christi contemplari dolentum cum filio?*
7. *Pro peccatis suae gentis vidit Iesum in tormentis et flagellis subditum*
8. *Vidit suum dulcem natum moriendo desolatum dum emisit spiritum*
9. *Eia Mater, fons amoris, me sentire vim doloris fac ut tecum lugeaù*
10. *Fac ut ardeat cor meum in amando Christum Deum ut sibi complaceam*
11. *Sancta Mater, istud agas crucifixi fige plagas cordi meo valide*
12. *Tui nati vulnerati tam dignati pro me pati poenas mecum divide*
13. *a) Fac me vere tecum flere crucifixo condolere donec ego vixero*
    b) Fac me tecum pie flere crucifixo condolere donec ego vixero
14. *a) Iuxta crucem tecum stare te libenter sociare in planctu desidero*
    b) Iuxta crucem tecum stare et me tibi sociare in planctu desidero
15. *Virgo virginum praeclara mihi iam non sis amara fac me tecum plangere*
16. *a) Fac ut portem Christi mortem passionis eius sortem et plagas recolere*
    b) Fac ut portem Christi mortem passionis fac consortem et plagas recolere
17. *a) Fac me plagis vulnerari cruce hac inebriari ob amorem filii*
    b) Fac me plagis vulnerari fac me cruce inebriari et cruore filii
18. *a) Inflammatus et accensus, per te, Virgo, sim defensus in die iudicii*
    b) Flammis ne urar succensus, per te, Virgo, sim defensus in die iudicii
    c) Flammis orci ne succendar, per te, Virgo, fac, defendar in die iudicii
19. *Fac me cruce custodiri morte Christi praemuniri confoveri gratia*
20. *Quando corpus morietur fac ut animae donetur paradisi gloria. Amen*

The Dolorosa and Giovanni

The Stabat Mater cannot be fully understood just by examining it as a sublime work of art in the history of music. The composition by the most highly regarded composer in the city was usually performed at the annual feast day of Our Lady of Sorrows (el Dolor de la Virgen), which took place on the Friday before Palm Sunday. The procession slowly wound its way through the streets of Naples and it is there, in the open air, and with all the background noises of the city, that we can imagine the performance that, nowadays, would normally be performed as a concert work in the enclosed environment of the concert hall. As was usual in popular celebrations in Naples, the singing and playing of the professionals was mixed with other singers, instrumentalists and ritualistic dances such as the tarantella (typically associated with the rites of exorcism), forming simple improvised harmonies around the melodies of the Stabat Mater.

Pergolesi was born in 1710 and died very early of tuberculosis in 1736, in the Capuchin monastery at Pozzuoli. He was only 26 years old. He was originally from Jesi, but at a very early age he went to Naples to study violin and composition in the Conservatory "dei Poveri di Gesù Cristo". He became Deputy Choir Master in Naples in 1734 and Supernumerary Organist of the royal chapel in 1735.

His popularity and the high regard in which he was held in Naples stem precisely from the fact that he was interested in composing works in the language understood by the common people: the Neapolitan dialect. During his short life, he composed various operas which have now been largely forgotten specifically because they were written in this dialect. The first of these was *Salustio*. In 1731 he composed *La Conversione di Guglielmo d'Aquitania* and the following year *Lo Frate'nnamorato.* Later, in 1734, he composed *Adriano in Siria* and in 1735, *Il Fluminio,* another comedy written in dialect.

Pergolesi is considered together with Baldassare Galuppi, Giovanni Paisello and Domenico Cimarosa, as one of the great 18th century composers of *opera buffa* (comic opera). His best-known opera is without doubt *La serva padrona*, composed in Italian and premiered in 1733.

The Stabat Mater was his last work, composed in 1736 shortly before his death. When this sequence was incorporated into the Christian liturgy, Pergolesi was 17 years old. It had a great impact during that time and also on Pergolesi himself because the four accepted sequences in the Christian liturgy had not been changed for more than 160 years. He was commissioned to compose his Stabat Mater by the same Order of Naples for whom Alessandro Scarlatti had composed his version of the work twenty years earlier.

Pergolesi's Stabat Mater had a huge effect on other composers of that time such as Johann Adam Hüler (1728-1804) and Giovanni Paisiello (1740-1860). Even Johann Sebastian Bach

▲ **Giotto, The Pieta, fresco painting from the Arena Chapel, Padua, Italy**

showed his admiration in his cantata 'Tilge, Höchster, meine Sünden' (Psalm 51).

The text and the music

There is no doubt that as Pergolesi was fundamentally a composer of opera, and in particular of *opera buffa*, a close relationship between text and music was inevitable. Thus it is by no means unusual to discover certain musical features in his Stabat Mater which allow us to identify the importance he gave to the text, making subtle use of logogenesis.

Throughout the work so many musical phrases correspond so completely to the text, and at times to individual words, that this could not possibly be a coincidence.

In the first place, it is important to bear in mind that the *Teatro Sacro Italiano* had its origins in Jacopone's 'laude' and that Pergolesi was fundamentally a composer of opera. There would be a similarity between the two authors based on the tendency of both to develop the dramatic and theatrical aspects of their work.

A brief analysis of the Dolorosa shows that its general structure is in two sections. The first describes the pain of the Mother of Christ on seeing her son crucified and suffering for the sins of the people, while the second is a prayer to the Mother of Jesus, to share her suffering and thus please her son.

It is clear that this structure did not go unnoticed by Pergolesi because his Stabat Mater is also divided into two sections corresponding to the text. Both sections have six parts; the first goes from Number 1 (Stabat Mater dolorosa) to Number 6 (Vidit suum) and the second from Number 7 (Eia Mater) to Number 12 (Quando corpus morietur).

To make this structure possible, Pergolesi had to use more than one verse in some numbered sections because there are twenty verses in all. Thus, he put two verses into Number 5, and five verses into Number 9. He used two verses each in Numbers 10 and 11. In the rest he put one verse in each numbered section. Let us look at the text translated into English prose:

First section: descriptive	
1. *Stabat Mater Dolorosa* Juxta Crucem lacrimosa Dum pendebat Filius	The grieving Mother stood weeping by the cross where her son hung crucified.
2. *Cujus animam gementem* Contristatam et dolentem, Pertransivit gladius	Her grieving soul, compassionate and suffering, was pierced by a sword.
3. *O quam tristis et afflicta* Fuit illa benedicta Mater Unigeniti!	Oh how sad and afflicted was the Blessed Mother of her only-begotten son.
4. *Quam maerebat, et dolebat* Pia Mater, dum videbat Nati penas incliti	The pious Mother mourned and grieved to see her son's terrible suffering.
5. *Quis est homo qui non fleret* Matrem Christi si videret In tanto supplico? Pro peccatis suae gentis Vidit Jesum in tormentis, Et flagellis subditum.	Where is he who would not weep on seeing the Mother of Christ in such great torment? She saw Jesus in torment, scourged for the sins of his people.
6. *Vidit suum dulcem natum* Moriendo desolatum, Dum emisit spiritum.	She saw her sweet son dying, forsaken, giving up his spirit.

Second section: prayer	
7. *Eia Mate, fons amoris*, Me sentire vim doloris Fac, ut tecum lugeam.	Oh Mother, source of love, let me feel your pain so that I may grieve with you.
8. *Fac ut ardeat cor meum* In amando Christum Deum Ut sibi complaceam.	Grant that my heart may burn in the love of Christ Jesus, that I may please Him.
9. *Sancta Mater, istud agas*, Crucifixi fige plagas Cordi meo valide Tui nati vulnerati Tam dignati pro me pati, Poenas mecum divide. Fac me tecum pie fiere, Crucifixo condolere, Donec ego vixero. Juxta crucem tecum stare, Et me tibi sociare In planctu desidero. Virgo virginum praeclara Mihi jam non sis amara Fac me tecum plangere.	Holy Mother, grant my prayer: imprint the wounds of the crucified one deeply on my heart. Let me share the pain that your wounded Son deigned to suffer for me. Let me weep with you and share the suffering of the crucified one, all the days of my life. Let me stand beside the cross with you and join you in your weeping. Virgin, the most exalted of all virgins, do not be bitter with me: let me weep with you.
10. *Fac ut portem Christi* mortem, Passionis fac consortem, Et plagas recolere. Fac me plagis vulnerari, Fac me cruce inebriari, Et cruore filii.	Grant that I may bear the death of Christ, share his Passion and remember his wounds. Let me be wounded with his wounds, let me be enraptured by the cross and the blood of your Son.
11. *Inflammatus et accensus*, Per te, Virgo, sim defensus, In die judicii. Christe, cum sit hinc exire, Da per Matrem me venire Ad palmam victoriae.	Oh virgin, save me from the flames and defend me on the Day of Judgement. Christ when I must leave this life, grant that through your mother I may gain the palm of victory.
12. *Quando corpus morietur* Fac ut animae donetur Paradisi Gloria. Amen.	And when my earthly body dies, may my soul be granted the glory of Paradise. Amen

The numbered sections above match the way Pergolesi divided up the text. Notice that there are 12 numbers and there were 12 disciples. The text in italics corresponds with the numbering of each sequence.

A discussion about the way that Pergolesi put his own stamp on the interpretation of the poem is unavoidable at this level of analysis. It was not a capricious decision to allocate certain verses to the numbered sections. Thus, for example, those used in Number 9 cover the same theme and the whole section covers the same literary content.

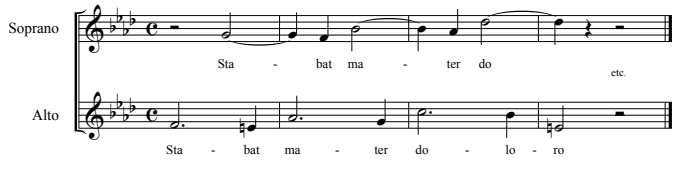
He uses similar criteria for the selection of the two verses of Number 12.

This first step is of tremendous importance for understanding what is being said. The fact that the shape of the music matches that of the text enables the content to be expressed with greater clarity and without distortion.

Some logogenetic considerations

Without wishing to make a very detailed study of the logogenesis techniques used by Pergolesi, I would like, in this chapter, to illustrate this theme by giving some examples taken from the first section of the piece.

From the beginning of the work, Pergolesi effectively sets the musical mood for the Stabat Mater as one of profound sadness by using successive dissonances, as can be seen in Fig. 1.



1. This technique had been used before, more than a century earlier, by Carlo Gesualdo da Venosa with the words 'aspri martiri' (bitter torments) in his madrigal *Itene o miei sospiri* (Fig 2).

Pergolesi also emphasised this notion of grief with the insertion in bar 8, violins I and II, of rests to separate the quavers giving the effect of sighing. This technique had also been used before by Gesualdo in the madrigal mentioned above (Figs 3 and 3.1).

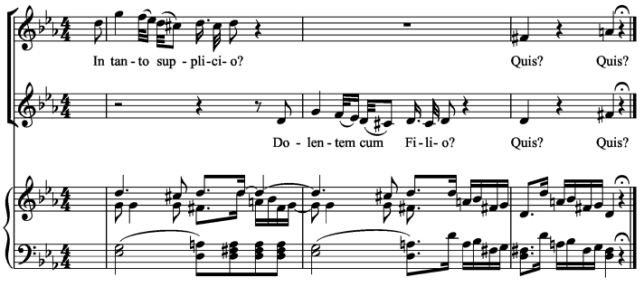
In Number 2, the chords anticipate the text referring to the sword which pierced her suffering soul, in bars 15-18 (Fig.4).

Much later, following on from bars 77 and 99, he makes use of the same effects for the text *pertransivit gladius* (a sword pierced), with the high notes in the soprano line mirroring the pain of the sword's thrust (Fig. 5).

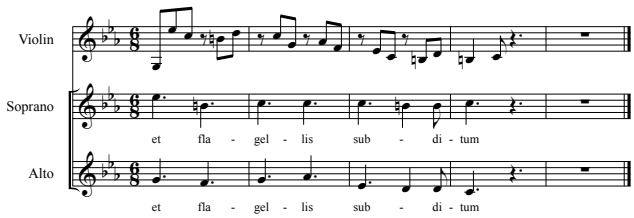
In Number 3, the only word that is given minims is the word *Mater*, which in terms of interpretation allows emphasis to be placed on the feeling of pity towards this grief-stricken and afflicted woman faced with her only son dying on the cross (Fig. 6).

In Number 4, he uses the octave interval in the melody, *de nati poenas,* following on from bars 43 and 53, to illustrate her cry of pain at her son's 'terrible suffering'(Fig. 7).

In Number 5, the words *in tanto* and *dolente* are interpreted by long notes and the phrase culminates with the descending melody of *tanto suplicio* which ends in the dominant major key. The following phrase, *Quis non posset contristari*, is developed in the same dominant form but this time in the minor key. The section concludes with the question *quis?* (who?), on repeated crotchets on the first and third beats, separated by rests. This repeats a formula which Pergolesi had already used in Number 1, but this time he uses it to create great tension around the question (Fig. 8).

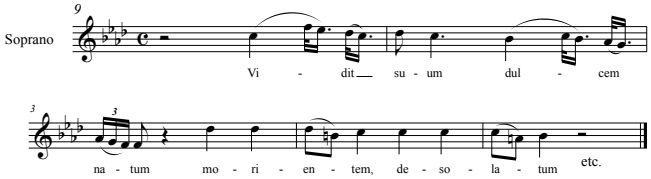


In the second part of this numbered section he stresses the word *flagellis* (whips) (Fig. 9). Notice in the violin part the pattern of quavers in an acephalous rhythm over this word, to mirror the action of the whips.



In Number 6, (*Vidit suum*), the last of this descriptive first section, Pergolesi stresses the phrase *dum emisit spiritum* (giving up his spirit). Here he goes back to the technique of using notes interspersed with rests to create the effect of the soul leaving the body (Fig. 10).

However, the most interesting relationship between music and text in this section is demonstrated by the contrast between the two phrases *Vidit suum dulcem natum* and *morientem, desolatum.* There is a marked difference between the melody that begins with an interval of a fourth followed by a strictly dotted rhythm over the first phrase (she saw her sweet son) and the following, more static section, where Pergolesi uses a pattern of crotchets and quavers in a descending melody to illustrate the words 'dying, forsaken' (Fig. 11).



This is a technique that was also used by Bach.

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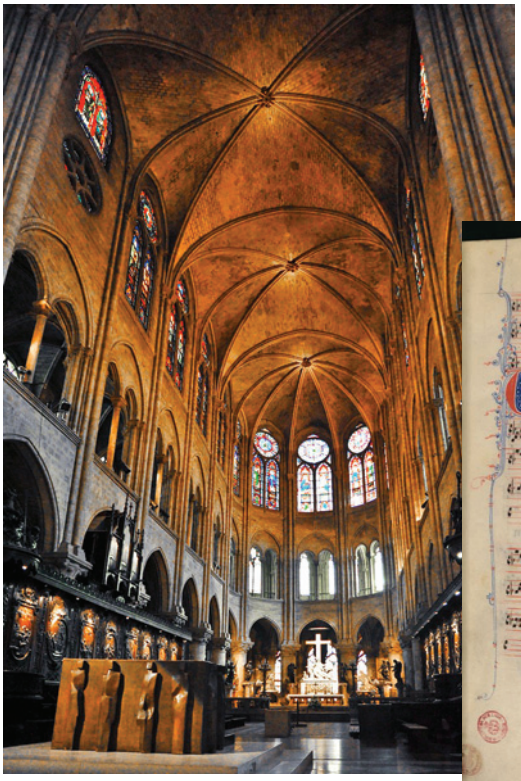
LALÁ, Austria, at the 13th A Cappella Festival Leipzig

Stories

Viderunt Omnes
A New Era Has Begun
Enrico Correggia

Viderunt Omnes

A New Era Has Begun



▲ Interior of Notre-Dame de Paris

▲ A page from the 'Magnus Liber Organi de Gradali et Antiphonario', Firenze, Biblioteca Medicea Laurenziana, Pluteus 29.1

▲ Listen to Pérotin, 'Viderunt Omnes'

Florence is wonderful. Especially first thing in the morning, with the scent of cappuccino and pastries filling the air while all around me appear incomparable works of art. In front of me stands the Palazzo Vecchio, to the right the Uffizi Gallery: any art history enthusiast would pay the earth to be in my shoes!

Taking a walk of impressive intellectual delight, I pass the house of the Poet Supreme, Dante Alighieri, and the magnificent cathedral, finally arriving at Borgo San Lorenzo and the famous Laurentian Library[1]. Here I am surrounded by a priceless collection of writings, dating from the 5th century until today: manuscript works by Petrarch and Boccaccio, Justinian's *Digest*[2], the *Codex Amiatinus*[3] and many other wonders.

However, there is only one text that I am interested in at present; and there it is, as I expected. *Pluteus 29.1*, known to most as *Magnus Liber Organi*[4]. The manuscript is open, on a table, placed there by the experts. My heart in my mouth, my knees shaking. I finally manage to touch it ... and

Enrico Correggia
musician and writer

1 The Laurentian Library, based on a personal collection belonging to the de' Medici family, was created at the behest of Pope Clement VII, who commissioned Michelangelo to design it. It is one of the most important libraries in the world.

2 A legal work in fifty books commissioned by Emperor Justinian.

3 The oldest surviving version (late seventh century) of St Jerome's Latin translation of the Bible (known as the Vulgate).

4 The *Magnus Liber Organi de Gradali et Antiphonario pro servitio divino* is a collection of medieval choral music (called organum) from the School of Notre Dame in Paris. The only two known authors, made famous by the so- called "Anonymous IV" [the writer of an important treatise on medieval music theory, probably English, who was attached to Notre Dame Cathedral around 1270/1280 – translator] are Leoninus and Perotinus. The Pluteus dates back to about the middle of the 13th century and was copied and illuminated in the workshop of Jean Grusch in Paris.

as Dante wrote, *caddi, come corpo morto cade:* I fall to the ground as if dead.

I pick myself up, hoping that no one saw me faint. Luckily I fell on to something soft. How strange: I did not expect to find snow inside the library ... snow?!? Not only am I no longer in Florence, but to judge from what I see around me, from the clothes and the expressions of the people, I am actually in another age!

Paris, 1198 A.D., the 18th year of the reign of Philip II[5], the first of Pope Innocent III[6].

Just as I pick myself up and find my feet, I am knocked down again by a horde of children playing and chasing one another. A gentleman helps me to my feet and takes me into the warmth of a tavern, giving me some money to buy something hot. He explains that soon he will have to leave me because he has to go to Mass: it is Christmas. A spark lights up my mind: perhaps I know why we are here. "Absolutely not!" I say. "I'm coming too".

My new friend and I take our places just as the bells begin to ring. The Mass has begun. I see the "new" Bishop of Paris....

And so we begin to walk towards Notre Dame Cathedral. Just in time to see the start of a fight in our inn; a customer has just lost everything at dice and is trying to avoid paying his debts. The church is very different from the one we know today. It is a huge building site. The sanctuary is complete, as is the ambulatory; it is not even twenty years since the altar was consecrated[7]. The choir and the eastern part of the transept are accessible and a temporary wall has been erected in the western part, so that liturgical services can take place undisturbed by the building work. The aisle is not yet complete.

My new friend and I take our places just as the bells begin to ring. The Mass has begun. I see the "new" Bishop of Paris, Eudes de Sully[8], make his processional entry, dressed in pontifical robes, while the choir sings *Puer Natus*[9]. Pinnacles of incense rise up towards the arched roofs until they reach the keystone of the magnificent cross-vaulting. And so, between *torculus* and *salicus,* between *scandicus* and *porrectus*[10], the choir comes to the end of the Introitus and continues with Kyrie *Cunctipotens*[11], and Gloria soon after, while the Bishop softly recites Psalm 42 and the Confiteor, with the deacon and the sub-deacon, as they proceed to cense the altar[12].

As the singing comes to an end, the sub-deacon reads the Epistle of St. Paul to the Hebrews in a clear, ringing voice.

I tremble. I know what is about to happen. I look anxiously towards the choir. A cantor in his forties, presumably the *succentor*[13], gives me a big smile. It is him, the great *Magister Perotinus*[14], one of the most prominent figures of the school of Notre Dame. One of the figureheads of medieval music. He is there, right in front of my eyes, just one step away from my ears. What happens in the next few moments is history.

A pause which seems to last a lifetime follows the epistle. Then comes a great explosion of joy. The gradual *Viderunt Omnes*. In a setting – for the first time – for four voices. I see a hint of a smile on the Bishop's face: his instructions have been observed[15].

After a small pause on the fifth, the other voices float and sway on the long bourdon of the tenor. The "Vi" is dreamily lulled, like a small boat on a slightly choppy sea, in a small but definite crescendo towards the "de". The heavens open in glory to allow the voices, now darker, to reach up to the "runt". The great mystery of the incarnation is now revealed in an almost troubled manner. On the "Om", mankind once more finds certainty and is carried away in a whirling vortex, in a great *jubilus*[16] which grows and grows, reaching its peak in the final "nes". How wonderful! The rest of the gradual is now sung in Gregorian monody, up to the verse.

But it is not over yet.

5 Philip II, known as Augustus, of the Capetian dynasty. He reigned from 1180 to his death in 1223.

6 Born Lothar of Segni, Pope from 1198 until his death in 1216.

7 Consecrated in 1182 by Henri de Château-Marçay, Papal Legate, attended by Bishop Maurice de Sully. The choir was completed a little earlier, in 1177.

8 Brother of Henry de Sully, Archbishop of Bourges. He was Bishop of Paris from 1198 to 1208. It became an archbishop's see only in 1622.

9 Gregorian Introitus for the third Mass of Christmas day

10 Names of neums, signs that made up the medieval notation system.

11 The fourth order of the Gregorian Kyriale. The name, Cunctipotens, is given by the trope, a text that was added in medieval time changing the piece from melismatic to syllabic.

12 In the ancient Catholic rite, the celebrant and the choir proceed independently of each other.

13 "He who sings second". This is usually a minor canon, hierarchically inferior to the Precentor. He had an important role in the choir and sang psalms, prayers and responses.

14 Born circa 1160 and died about 1230. He was referred to by Anonymous IV as "Perotinus Magnus", but it is still not certain who he really was. The most popular theory is that he was a "Petrus" who was Succentor at Notre Dame from (at least) 1207 to 1238.

15 […] Hoc addito, quod responsorium et Benedicamus, in triplo vel quadruplo, vel organo poterunt decantari; […] [Furthermore, the Responsory and Benedicamus may be sung by three or four voices or "in organo".] (Ex Chartulario illustrissimi domini Joannis Baptistae de Contes, decani Ecclesiae Parisiensis. Charta 156, 1198)

16 A long melisma indicates a sense of joy.

Notum fecit Dóminus salutáre suum: ante conspéctum géntium revelávit iustítiam suam.[17]

The four voices are once again embracing and intertwining. The astonished expression on the faces of the people sitting next to me clearly expresses the uniqueness of the piece. The music flows towards the buttresses, filling the rafters with harmonies. Nothing like this has ever been heard before. As the neums follow one another the music becomes more and more aggressive, underlining the key concept: "*Revelavit".* And, from there, the fire dies down in a monodic finale which, being so unexpected, emphasises still more the essence of divine " *iustitiam".* And now I understand what John of Salisbury, Bishop of Chartres, meant when he wrote[18]:

> "When you listen to the sweet harmonies of the different singers, those who sing the high notes and those who sing the low notes, some anticipating the music and some following behind, still others with rests and interludes, you might think you were listening to a chorus of sirens rather than humans, and marvel at the power of voices... not even the singing of the most tuneful birds can match it. Such is the ease with which the voices fly up and down the scales, so wonderful the shortening or multiplication of notes, the repetition of phrases or their emphatic expression: the shrill high notes are so well blended with tenors and basses, that your ears have lost their power of discernment. When this is done to excess, it is more likely to arouse lust rather than devotion, but if it is kept within the limits of moderation, it relieves the soul from the cares and anxieties of life, gives joy and peace and rejoicing in the Lord, and carries the soul into the company of the angels."

Just as the Alleluia (*Dies Sanctificatus*[19]) is about to be sung and the Deacon prepares to pick up the Gospel, I see everything disappear in a swirl around me. The pleased smile of Perotinus, the walls of Notre Dame, the members of the congregation ... everything dissolves into a ..."splash"!

There he stands, in front of me: Perotinus, in a jacket and tie. The badge pinned to his lapel reads: "*Pietro – Laurentian Library"*.

A puddle of water surrounds my head.

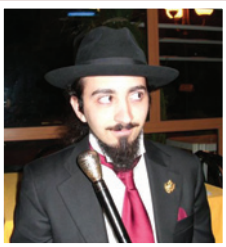
"I'm sorry, I poured water on you: I couldn't wake you up," he says.

I apologise for my embarrassing behaviour and promise to return later, when I hope to be more emotionally stable, then I decide to return to my hotel. Did I dream it all?

On the way back, I think about everything that has happened and slip my hand into my pocket. Inside I find a coin from the time of Philip II of France ...

Translated from the Italian by Louise Wiseman, UK
Edited by Gillian Forlivesi Heywood, Italy ●

Enrico Correggia is currently studying composition at the Conservatory of Music in Cagliari, Sardinia, in the class of Emilio Capalbo. He studied the trumpet with Carmine Santona, Antonio Greco, Giorgio Baggiani and Massimo Spiga, and specialised in the same instrument with Adomas Kontautas, Marco Braito and Marco Pierobon and in the natural trumpet with Gabriele Cassone. In 2004 he entered the world of vocal music, in the class of Giuseppe Erdas. He attends vocal and Gregorian chant classes with Professors Guido Milanese and Nino Albarosa, choral music with Ghislaine Morgan and Dario Tabbia, and Hungarian vocalism with Katalin Havasi. He has sung in many different choirs and is a founding member and trumpet player in the "4Quartet", an eclectic and eccentric group of brass instruments. In 2008 he was nominated organist and cantor at the Basilica Magistrale di Santa Croce in Cagliari, and became Maestro di Cappella in 2010 with the founding of the Exsurge Domine vocal ensemble devoted to recovering the immense heritage of medieval music. He has attended organ courses with Luigi Ferdinando Tagliavini and Roman Perucki. Email: **enricus_ix@yahoo.it**



17 The Lord hath made known his salvation: He hath revealed his justice before the sight of the Gentiles.

18 *Policraticus, sive de nugis curialium et de vestigiis philosophorum*, 1159

19 Alleluia of the third Mass of Christmas Day.

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Choral Music Recordings

Critic's Pick…1
Clare Maclean: Osanna (Tall Poppies)
Debra Shearer-Dirié

Critic's Pick…2
España: A Choral Postcard from Spain (Signum)
Debra Shearer-Dirié

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

Please contact Jonathan Slawson
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Critic's Pick . . . 1

Clare Maclean: Osanna (Tall Poppies)

The *Osanna* Mass is the featured composition on the Sydney Chamber Choir's latest CD of choral music by New Zealand born composer, Clare Maclean. The shorter works that complete this recording are beautiful miniatures: *In the Year that King Uzziah Died*, *os anthos chorton* (As the Flower of the Grace), *Vive in Deo* and *We Welcome Summer* (a setting of a poem by Michael Leunig). This recording of *a cappella* music boasts the many wonderful qualities of the Sydney Chamber Choir and their director, Paul Stanhope.

The mass movements of the *Osanna* Mass are based on plainchants for the Ordinary of the mass. As in the masses from the Classical and Romantic periods, the sections of the text dictate the nature and character of each of the movements. The movements are beautifully crafted by both Maclean's writing and the execution of Stanhope's interpretation, to create a diverse colourful palette.

The opening plainchant in the Kyrie takes the listener into the realm of the Renaissance mass, but this is rather short lived. The polyphonic lines give the illusion of the genre, but it is Maclean's compositional language that clearly sets this as a contemporary work. The lines move from independent entities, captured nicely by the singers with much attention to the contour of the line and to the sensitivity of the text, into shimmering clusters.

Maclean uses a wide range of compositional techniques, which add to the captivating nature of this work as a whole. The Gloria sets us a series of repetitive ostinato sections, which emerge into minimalistic pools of sound. The ambiguity between major and minor tonality as a tool to build up the texture of a section is combined with bell-like precision and, although rather seldom in occurence, homophonic sections show off the richness in the blend of the ensemble.

Part of the unique nature of this *Osanna* Mass is its inclusion of elements of the Jewish liturgy. The Kyrie uses a traditional setting of the text for *Kol Nidrei*, a prayer of renunciation of vows made and not kept. The Gloria uses a setting of the *Aleinu* from the Jewish morning prayers. The

Debra Shearer-Dirié
Editor of Sing Out and
Music Director

melody of the Sanctus, although from the Kyriale IX, resembles the *Aleinu* melody. The Sanctus is particularly stunning in its opening section and once again we witness the crystal-clear intonation of the Sydney Chamber Choir. There is a fluidity in this movement as the voices ebb and flow in the mirage of sound.

The intonation is impeccable throughout this recording. The opening section between the upper two voices of the ensemble perfectly illustrates this. The clear colour of the upper voices mixes with the richness of the lower voices to display all the different timbral qualities of this work.

The *Osanna* Mass recently won the 2012 Art Music Awards in the Vocal/Choral section. The Art Music Awards are presented by the Australasian Performing Right Association (APRA) and the Australian Music Centre each year. The other four works on this recording are a sample of Maclean's earlier music. *In the year that King Uzziah died* (2003) is a setting of Isaiah's vision of God, and stretches the polarity of the outer voices of the ensemble, with sopranos delivering exquisite tone. *Os anthos chortour* (2004) employs a mixture of minor and octatonic modes and stands out on this recording due to its rhythmic vigour. *We Welcome Summer* (1996) sets a poem from Micheal Leunig's *The Prayer Tree*. The unique poetry and music celebrate qualities of the strong light of the Australian Summer.

A significant voice in Australian choral music, the Sydney Chamber Choir, of which Maclean was a member, has produced a recording that needs to be listened to. It provides the international singing community with a sample of the diverse and superbly striking Australian choral music scene. ●

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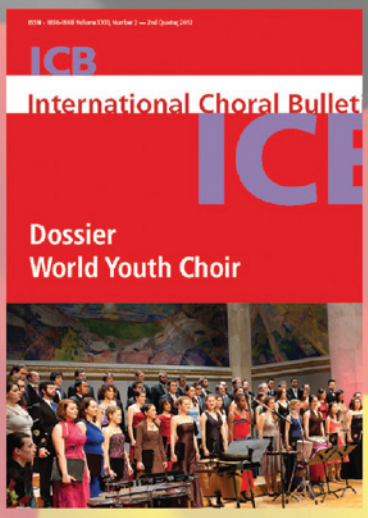
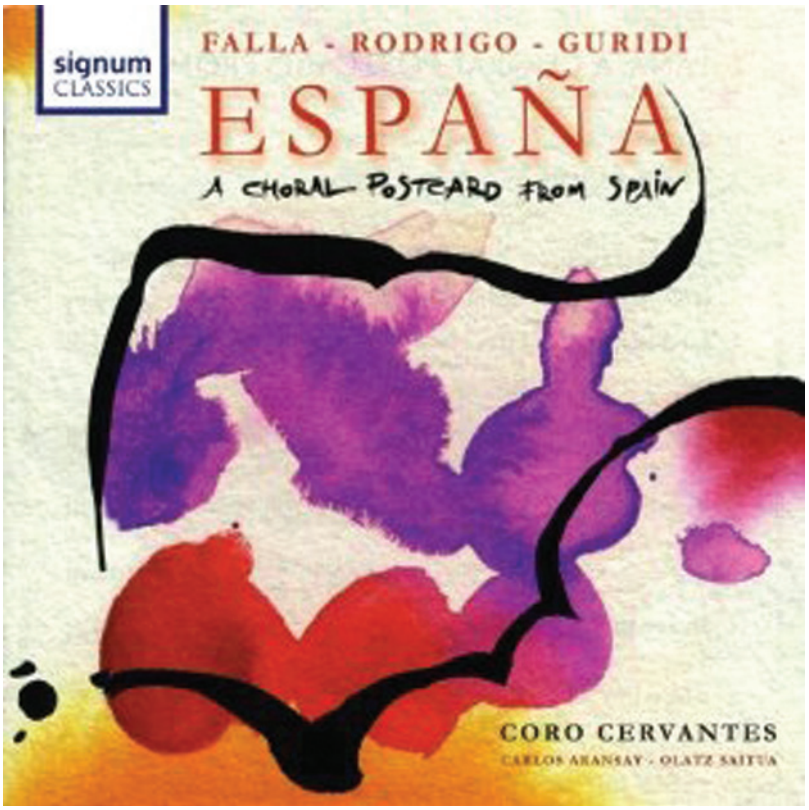


The ICB urgently requires **volunteer translators** who can translate from *English* (but also from *French, Spanish* and *Italian*) into ***German***. Knowledge of music and, specifically, of choral music would be advantage. We offer possibility to practice the languages, a letter of recommendation for your career after fifteen articles translated and a free complimentary ICB copy for each article translated. We are also looking for a **coordinator** of the German team of translators. The coordinator will be in touch directly with the ICB Managing Editor and will organize the work of the team. Same benefits as for the translators plus a free IFCM annual membership. Write to aangelini@ifcm.net

Critic's Pick ...2

España: A Choral Postcard from Spain (Signum)



This extensive selection of choral music from Spain is an essential for all choral enthusiasts. Its twenty-five tracks take a narrative journey through the towns of Aranjuez, La Mancha, Extremadura, Valladolid, Salamanca, Galicia, Asturias, Cantabria, before finally arriving in Valencia and Alicante. The CD notes accompanying this recording read like a storybook, dipping into historical facts, and presenting sociological and geographical influences that have shaped the musical history of Spain. With such breadth of information, Carlos Aransay, Director of Coro Cervantes, and Rupert Damerell, have provided the context for the listener to hear this music of the 'folk' with informed ears.

Well known for its dedication to the classical music of the Iberian Peninsula and Latin America, Coro Cervantes captures the character and nature of these pieces with much flair. Since the ensemble was founded in 1995 by Aransay, its repertoire has spanned the Middle Ages to the 21st Century. Their list of performances boast the finest cathedrals and concert halls across England, Europe, and Central and South America.

The CD notes state that Spain "has always been a melting pot of different cultures, languages, religions, and traditions." *Aurtxoa Sehaskan* (track 3) from the Basque region, is a lullaby sensitively set by Gabriel de Olaizola and arranged by his brother José. Olatz Saitua, the soprano soloist for this piece, carries the listener through this lullaby with ease and beauty. *Arrorró* (track 19), a lullaby from Las Palmas, the capital of the Canary Islands, is the region's official anthem, beautifully arranged by Juan José Falcon Sanabria.

The flexibility and agility of the voices in *El Vito* (track 4) perfectly denotes the strong rhythmic pulse of the accompaniment, originally for guitar. This fiery dance would have been performed in the taverns of Andalucía by the women imitating the movements of the bullfighter. The persisting rhythmic nature of *Xivarri* (track 2) evokes the 'mascletás', the deafening displays of firecrackers and rockets typical of the Valencia region. *Volar* (track 6) comes from the region of Cantabria, the contrast of its landscape, set between its seafaring heritage and its mountainous areas. The calling 'Volar' echoes through the mountains as it is passed from voice to voice. *Ton pare no té nas* (track

Debra Shearer-Dirié

10) is a perfect midpoint for this recording, with its light nature, a nursery-rhyme all about noses!

The 'villancico' is a prominent form; it was developed in the 15th century in the Iberian Peninsula and used in popular religious music with vernacular texts. The texts vary and it is perhaps those for Christmas that are better known. Some elements of the 'villancico' are evident in *El gavilán* (The sparrow hawk, track 18). In *Adiós* Granada (track 21), sung by Tordiyo in the zarzuela Los Emigrantes, Saitua once again captures the flamenco style in the lavishly decorative melodic line, whilst accompanied by the percussive rasgueo, perhaps reminiscent of the flameno dancer's feet and the castanets.

The compilation concludes with Manuel de Falla's *Balada de Mallorca* with its soothing, lilting waves of sound. The singers of Coro Cervantes capture every nuance in this music from Spain. The narratives of these pieces need to be told in a way that captures every twist in the storyline, celebrates every joy, paints the picture of the most beautiful landscape, or gently lulls the young child to sleep. Aransay leads his singers through every one of these emotions with careful attention and devotion in a collection of music that is close to his heart.

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**

AAMCANT
Asociación Argentina para la Música Coral "América Cantat"

7th Choral Singing Contest of South American Folk and Popular Music

Dedicated to the memory of María Elena Walsh and Eladia Blázquez, two Argentine composers

CITY OF LA PLATA, ARGENTINA / Capital of Choral Singing
Located 60 km South of Buenos Aires City

August 16 – 19, 2013

Dear Friends of Choral Singing,
*We would like to invite you to participate in this **Seventh Choral Singing Contest of South American Music**, which is open to amateur choirs from all over the world. We will have a prestigious international Adjudicating Panel, and choirs will participate in competing concerts in well-known venues of the city of La Plata, as well as other activities in the region. Non monetary prizes will be awarded to participating choirs and their conductors. Monetary prizes will be announced. We will also organize social activities to promote a spirit of fraternity and exchange among the participants. We will join our hearts in a song for friendship.*
Registration deadline: December 1st, 2012

To see the Call for Contest and Rules and Regulations visit: www.aamcant.org.ar

AAMCANT is member of: International Federation for Choral Music · ofadac Organización Federada Argentina de Actividades Corales · OAC Organización America Cantat

Fondo Nacional de las Artes

la plata ciudad para todos secretaría de cultura y educación MUNICIPALIDAD DE LA PLATA

BRATISLAVA CANTAT

International Festival of Choirs and Orchestras

10 - 13 October 2013

Bratislava, Slovakia

Festival programme includes:

- Sacred, secular, classic and popular music concerts
- Bratislava sightseeing
- Festival competition
- Optional cultural trips
- Final gala programme and reception

Competition categories:

- Children, youth and adult choirs
- Children, youth and adult orchestras
- Folk music groups
- Dance groups
- Non competing groups

Bratislava cantat 2013

NEW FESTIVAL

Application by 1st July 2012

Find out more about festivals and music tours in Slovakia: **www.choral-music.sk**

Bratislava Music Agency, Záhumenská 3, 84106 Bratislava, Slovakia;
00421 908 693 395, info@choral-music.sk

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

Sarteano Chamber Choral Conducting Workshop, Sarteano, Italy, 29 July-5 Aug 2012. Three levels: full conductor, conducting auditor and singer. Conducting master classes with Simon Carrington. Vocal pedagogy ensemble work with Bronislawa Falinska (Rohmert method of functional voicetraining). Clinics on developing a vital chamber choir with Brian O'Connell. Contact: Sarteano Chamber Choral Conducting Workshop, Gail Leicher, Tel: +1-781-6520158, Email: sarteanochoral@rcn.com - Website: www.sarteanochoralworkshop.com

World Youth Choir Summer Session 2012, Cyprus, 3 Aug-1 Sep 2012. Two repertoires, two conductors, one Symphony orchestra! Concerts in Cyprus, Greece, Turkey and surrounding countries thanks to the collaboration between the Foundation World Youth Choir and the Cyprus Symphony Orchestra Foundation /Cyprus Youth Symphony orchestra with the support of the Cyprus presidency of the European Union 2012 (Ministry of education and culture - cultural events in 2012) and the three patron organizations of the World Youth Choir. Contact: Vladimir Opacic, Project Manager, Email: manager@worldyouthchoir.org - Website: www.worldyouthchoir.net

First International Choral Festival of Abidjan - FESTICCA, Côte d'Ivoire, 8-12 Aug 2012. The first edition of FESTICCA will include a variety of choral initiatives and the performances of 16 choirs from Africa, Europe and America, Joined by their counterpart, 10 choirs from Côte d'Ivoire! Contact: A Coeur Joie Côte D'Ivoire, Tel: +225-7-165706, Email: admin.acj-ci@acoeurjoie-ci.com - Website: www.acoeurjoie-ci.com

9th International Summer Choir Academy on Oratorio, Pomáz, Hungary, 9-19 Aug 2012. Cross-cultural collaboration of various Central and Eastern European countries. Theme: integration of music, movement, dance as a process of intercultural understanding. Contact: Hungarian Choral Castle Pomázi Zenekastély Nonprofit Ltd., Tel: +36-26-525 610, Fax: +36-26-525 611, Email: info@choralcastle.hu - Website: www.koruskastely.hu/index.php/home/207-9th-international-choir-academy-2012-

Choral conducting Workshop Chamber Choir and..., Norfolk, CO, USA, 12-19 Aug 2012. For advanced singers and choral directors. Repertoire will range from the Renaissance to the 20th century. Workshop sessions and final concert will be recorded on DVD. Conductors will have the opportunity to conduct instrumental as well as choral ensembles. Contact: Norfolk Chamber Music Festival, Tel: +1 860 5423000, Fax: +1 860 5423004, Email: norfolk@yale.edu - Website: norfolkmusic.org

Music in Ávila, Spain, 22-27 Aug 2012. Program centred on larger-scale works of Tomás Luis de Victoria (1548-1611). For experienced and confident choral singers of all ages. Director: Carlos Aransay. Contact: Lacock Courses, Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

Circlesongs, Workshop with Bobby McFerrin, Rhinebeck, NY, USA, 24-31 Aug 2012. Join 10-time Grammy Award winner Bobby McFerrin for a series of workshops in Circlesongs, a technique he invented to harness the energy, individuality, diversity, and community spirit of group vocal improvisation. 2-day, 3-day, and 7-day sessions are available to singers of all levels, from beginners to professionals. Contact: Omega Institute, Tel: +1-800-944-1001, Email: registration@eomega.org - Website: www.eomega.org/bobby/ifcm

Music in León, Spain, 26-31 Aug 2012. A course for choral singers and players of early instruments led by Carlos Aransay with the sackbut quartet Il Nuovo Chiaroscuro. Contact: Lacock Courses, Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

Rimini International Choral Workshop with Peter Phillips, Andrea Angelini and Ghilslaine Morgan, Rimini, Italy, 26 Aug-2 Sep 2012. For advanced choristers and conductors. Repertory focused on Renaissance Sacred Music. Final concert, Sung Mass and diploma. Individual vocal tuition. Contact: Musica Ficta, Tel: +39-347-2573878, Email: info@musicaficta.org - Website: www.choralworkshop.org or www.musicaficta.org

International Masterclass for Choir Conductors, Vaison-la-Romaine, France, 26-30 Aug 2012. Conducting and rehearsing techniques. Interpretaion classes. With Peter Erdei (Hungary). Repertoire based on 20th and 21st century pieces. In collaboration with the Chœurs Lauréats Festival. Contact: Association A Coeur Joie France, les Choralies, Tel: +33-4-72198340, Fax: +33-4-78434398, Email: activites@choralies.org - Website: www.choralies.org

European Academy for Choral Conductors, Graz, Austria, 9-16 Sep 2012. Young conductors (under 35) can apply for active or observing participation. Artistic direction: Johannes Prinz. Contact: Chorverband Österreich, Tel: +43-1-5869494, Fax: +43-1-58694944, Email: info@chorverband.at - Website: www.chorverband.at

Trogir Music Week, Croatia, 16-22 Sep 2012. A course for choral singers led by JanJoost van Elburg. Contact: Lacock Courses, Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

Singing in Venice, Italy, 8-14 Oct 2012. A course for choral singers led by Eamonn Dougan. Contact: Lacock Courses, Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

5th Atelier for Young Festival Managers, Ljubljana, Slovenia, 14-21 Oct 2012. Atelier bringing together 45 festival managers from all over the world including distinguished festival directors, artistic directors, festival pioneers. Lectures, one-to-one talks, group discussions, intense workshops on case studies, issues such as artistic vision, potilical and social responsibility, internationalization, networking, renewal and sustainability. Apply before 31 May. Contact: European Festivals Association, Tel: +32-9-2418080, Fax: +32-9-2418089, Email: info@efa-aef.eu - Website: http://www.efa-aef.eu/en/activities/atelier/ljubljana/

Management in International Choral Events, Saint-Lô, France, 29 Oct-5 Nov 2012. Study Tour for young choral managers and every person interested in choral management at an international level. In collaboration with Europa Cantat. Apply before 31 March. Contact: Polyfollia, Tel: +33-2-31736919, Email: helene.leroy@polyfollia.org - Website: www.polyfollia.org

Corsham Winter School, United Kingdom, 27 Dec-1 Jan 2012. Week of choral singing between Christmas and New Year in the small Wiltshire town of Corsham, near Lacock, directed by Paul Spicer. Contact: Lacock Courses, Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

Festival Attacca, Maribor, Slovenia, 3-6 June 2013. The aim of this festival is to include the basic elements of the concept called "Choregie studio – vocal theatre or theatre of voices" into the general idea of all activities held under the project Attacca. With innovative interventions in vocal music the Choregie concept is opening up wider spaces for complex multi-form artistic events. Contact: Carmina Slovenica, Tel: +386-2-2512215, Fax: +386-2-2525224, Email: carmina.slovenica@guest.arnes.si - Website: www.zbor-carmina-slovenica.si

10th World Symposium on Choral Music, Seoul, Rep. Korea, 7-14 Aug 2014. Contact: , Tel: +54-2965-439232, Email: secretariat@ifcm.net - Website: www.wscm10.com

Bali International Choir Festival, Indonesia, 3-9 Aug 2012. Symposium and competition, workshops, Balinese Culture, intercultural collaboration, Temple tours for choirs, and individual conductors and singers. Contact: Bandung Choral Society, Tomohon International Choir Competition, Tel: +66-22-5209724, Fax: +66-22-5209724, Email: mail_bcsevents@yahoo.com - Website: www.ticc.co.id

10th International Choral Festival The Singing World, St. Petersburg, Russia, 3-8 Aug 2012. For choirs and vocal ensembles of various styles, levels and origins from all over the world. Event promoting long-term contacts among choirs. Apply before: 1 Apr 2012. Contact: International Choral Festival and Competition, Tel: +7-812-3283921, Fax: +7-812-3283921, Email: Singingworld@mail.ru or fest-lig@yandex.ru - Website: www.singingworld.spb.ru

International Choral Festival of Abidjan FESTICCA, Côte d'Ivoire, 8-12 Aug 2012. Concert featuring 3 themes: Brotherhood, Love & Joy. Competition for up to 25 singers choirs including 4 categories: 1 classical & 1 traditional piece, 1 choir's own composition & 1 piece of their choice). Workshops on collective choral technique, choir set up & skills and career management. Contact: A Coeur Joie Côte d'Ivoire, Tel: +225-01-191628, Email: admin.acj-ci@acoeurjoie-ci.com - Website: www.acoeurjoie-ci.com

International Children & Youth Choir Festival Sing The Music You Love Most, Freiburg, Germany, 8-15 Aug 2012. Repertoire: Beatles, Sprituals, Salsa and Latin America, with Oscar Escalda (Argentina) and Michael Hartenberg (Germany). Contact: Internationale Chorakademie Freiburg, Tel: +49-761-2169673, Email: info@chorakademie-freiburg.de - Website: www.chorakademie-freiburg.de

9th International Youth Chamber Choir Meeting, Usedom Island (Baltic Sea), Germany, 10-19 Aug 2012. Girls' and youth choirs, max 35 persons (incl. staff). Age: 16-26. 3 Ateliers with Naomi Faran (Israel), Michael Gohl (Switzerland) and Jan Schumacher (Germany), concerts in churches and open air. Time to get to know each other on the beautiful island of Usedom. Contact: Arbeitskreis Musik in der Jugend AMJ, Tel: +49-5331-9009598, Fax: +49 5331-9009599, Email: nfo@amj-musik.de - Website: www.amj-musik.de

9th Cantemus International Choir Festival, Nyíregyháza, Hungary, 16-21 Aug 2012. Freidnship festival and optional competition. Contact: Cantemus Choral Institute, Tel: +36-30-8153975, Fax: +36-42-508708, Email: mail@cantemus.hu - Website: www.cantemus.hu

7th International Choral Festival Mario Baeza, Valparaíso, V Región, Chile, 21-25 Aug 2012. Non competitive Festival for choirs in all categories. Apply before 31 March. Contact: Waldo Aránguiz-Thompson, Tel: +56-2-6627689, Fax: +56-9-4917519, Email: waldoaranguiz@gmail.com or alacc.chile@gmail.com

International Festival of choirs and orchestras in Paris, France, 23-27 Aug 2012. For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Tel: +49-7221-967765, Fax: +49-7221-967764, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

Liviu Borlan International Choral Festival, Baia Mare City, Romania, 6-9 Sep 2012. For mixed choirs in the beautiful Maramures region. Artistic Director: Andrea Angelini. Money prizes and diplomas. Contact: Prietenii Armoniei, Tel: +40-722-652 821, Fax: +40-262-227 723, Email: mail@festivalborlan.ro - Website: www.festivalborlan.ro

1st Cantapueblo for Youth, San Rafael, Mendoza, Argentina, 12-15 Sep 2012. For youth choirs from around the world. Exchange of cultural traditions through choral singing as a means to strengthen ties of brotherhood. Contact: CantaPueblo - La Fiesta Coral de América, Tel: +54-261-4295000, Fax: +54-261-4295000, Email: ninos@cantapueblo.com.ar - Website: www.cantapueblo.com.ar

4th International Harald Andersén Chamber Choir Competition, Helsinki, Finland, 21-22 Sep 2012. International choir competition for mixed chamber choirs (16-40 singers). Participating choirs may include professional singers. Apply before 31 January 2012. Contact: Sibelius Academy, Tel: +358-20-753 9389, Fax: +358-20-7539600, Email: choircompetition@siba.fi - Website: www.siba.fi/choircompetition

6th Cantapueblo for Children Singing for Earth, Mendoza, Argentina, 25-29 Sep 2012. For children choirs from around the world. Exchange of cultural traditions through choral singing as a means to strengthen ties of brotherhood. Contact: CantaPueblo - La Fiesta Coral de América, Tel: +54-261-4295000, Fax: +54-261-4295000, Email: ninos@cantapueblo.com.ar - Website: www.cantapueblo.com.ar

Tonen2000 International Choir Festival, Westland, Netherlands, 28-30 Sep 2012. Contest for non-professional mixed choirs (up to 36 members) and male and female ensembles (up to 24 members). Categories: sacred and secular music (compositions from Middle Age/Renaissance, Romantic period and modern); folk music optional. Contact: Tonen2000, Jos Vranken, Tel: +31-174-245520, Fax: +31-174-245520, Email: info@tonen2000.nl - Website: www.tonen2000.nl

International Choir Festival Amsterdam 2012, Netherlands, 29-30 Sep 2012. For all kind of choirs around the world. Contact: EvenTTours, Tel: +31-46-4106565, Email: info@eventtours.nl - Website: www.eventtours.nl/choirfestivals.html

2nd International Competition of Zarzuela Ana Maria Iriarte, Madrid, Spain, 1-10 Oct 2012. Contact: Fundación Ana María Iriarte, Tel: +34-915-941441, Fax: +34-914-484309, Email: info@fundacionanamariairiarte.org - Website: www.fundacionanamariairiarte.org

Cracovia Music Festival, Poland, 3-7 Oct 2012. International festival of choirs and orchestras in Cracow. Contact: MusikReisenFaszination Music Festivals, Tel: +49-7221-967765, Fax: +49-7221-967764, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

Rimini International Choral Competition, Rimini, Italy, 4-7 Oct 2012. Competition for equal voices, mixed, chamber, children, young, folk and spiritual choirs in the beautiful old town of Rimini. Possibility of a sung mass in the Renaissance Cathedral. Contact: Rimini International Choral Competition, Tel: +39-347-2573878, Email: competition@riminichoral.it - Website: www.riminichoral.it

6th International Choir Festival Corearte Barcelona 2012, Spain, 8-14 Oct 2012. Non-competitive event open to choirs of various backgrounds from all over the world. Performances and workshops with Josep Prats, Catalonia, Spain (Catalan Choral Music), Basilio Astulez, Basque Country, Spain (World Music for children's choirs), Voicu Popescu, Romania (Orthodox Choir Music). Contact: Festival Internacional de Coros Corearte Barcelona, Tel: +34-93-6350166, Email: Info@corearte.es - Website: www.corearte.es

6th International Choir Competition, Dubrovnik, Croatia, 11-14 Oct 2012. Non-competitive choir festival for amateur choirs. Apply before: 1 June 2012. Contact: Dubrovnik Chamber Choir, Tanja Grzilo, Tel: +385-20-324642, Fax: +385-20-324640, Email: dukz@dukz.hr - Website: www.dukz.org

5th Meeting of Choral Specialists from the Mediterranean Area, Barcelona, Spain, 12-14 Oct 2012. Conference with representatives from the choral world in the Mediterranean region. Topics discussed: ""Young people and Choral singing in the Mediterranean Area" and "Choral Singing and Comunication". Contact: Mediterranean Office for Choral Singing and Moviment Coral Catalá, Tel: +34-93-3196728, Fax: +34-93-2680668, Email: martiferrer@mcc.cat - Website: www.mcc.cat

International Choral Festival Canta al Mar 2012, Calella, Barcelona, Spain, 17-21 Oct 2012. Competition for mixed, male, female, children's and youth choirs in different categories and levels of difficulty with a pecial attention to Folklore and Pop. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Lago di Garda Music Festival, Italy, 18-22 Oct 2012. International festival of music for choirs and orchestras on Lake Garda. Contact: MusikReisenFaszination Music Festivals, Tel: +49-7221-967765, Fax: +49-7221-967764, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

ANNOUNCEMENT:
NEW CHORAL EVENT

For many years South Africa has been dominating the international choral scene reaping top rewards and producing choirs sought after worldwide. Presently they have three Choirs amongst the top 10 in the world.

Now, for the first time ever, one of South Africa's most prominent cultural organizations, the ATKV (Afrikaanse Taal en Kultuur Vereniging), decided to open its doors to the world to participate in one of its events, the ATKV-Animato Choir Festival. The ATKV was founded in 1930 by culture-starved railway workers to promote Music, Poetry and Art. Since then it has grown from strength to strength, so much so, that in South Africa, the most prominent place where schools, universities and communities can find a high level of choral singing is at one of the ATKV's annual country-wide choral events.

Participating in the ATKV-Animato Choir Festival will become one of the highlights on the choral calendar. Imagine the diversity – not only will choirs compete against other choirs from around the world, but in South Africa alone, they will experience eleven cultures, eleven languages, putting eleven choral experiences into practice!

The primary aim of the Animato Choir Festivsl is to promote choral singing. Choirs can take part under the following categories:

1.Children's choirs 2.Youth choirs: Mixed/Girls/Boys
3.University choirs 4.Adult Chamber choirs: Mixed/Male/Female (12 - 24 singers)
5.Adult choirs: Mixed/Male/Female (Minimum 25 singers)

The ATKV-Animato International Choral Festivaal will be held from 26 to 29 September 2013, and will be repeated annually thereafter. ATKV-Animato carefully selected and appointed Cultour Africa to arrange and co-ordinate all travel arrangements.

Mpumalanga Youth Choir • 2011 Winners

Contact details:

Web: www.cultourafrica.co.za
Email: animato@cultourafrica.co.za
Tel: 0027 12 803 2213
Skype: johan.pieterse1
Fax: 0027 12 803 5389

ANIMATO
international choir festival
internasionale koorfees

ATKV

Cultour Africa
Choir & Orchestra Concert Tours

Cantate Barcelona, Spain, 19-22 Oct 2012. Performances, friendship concerts and workshops. Contact: Music Contact International, Tel: +34-972-358871, Email: info@musiccontact.com - Website: www.musiccontact.com

International Gregorian Chant Festival, Bratislava, Slovak Republic, 25-28 Oct 2012. Concerts in churches, workshop, ceremonial Latin Holy Mass with Gregorian Chant. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

International Sacred Music Festival and Choir Competition Cantate Domino Kaunas, Kaunas, Lithuania, 25-28 Oct 2012. Open to all amateur choirs. Contact: Kaunas club "Cantate Domino", Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

8th International Warsaw Choir Festival Varsovia Cantat, Warsaw, Poland, 26-28 Oct 2012. 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: Choral Society LIRA & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: info@varsoviacantat.pl - Website: www.varsoviacantat.pl

Let the Peoples Sing EuroRAdio Choral Competition, Luxemburg, 30 Oct 2012. Open to amateur choirs in three categories: youth choirs (age 19-31), adult choirs and choirs who perform exclusively music of particular cultural traditions or styles (e.g. folksong, gospel, barbershop, jazz, early music, traditional music, etc.). Contact: Radiodiffusion Socioculturelle du Grand-Duché de Luxembourg, Tel: +352-440044-801, Fax: +352-440044-980, Email: fweides@100komma7.lu - Website: www.ebu.ch/en/radio/competitions/ltps_index.php

5th International Showcase and Marketplace for Choral Singing Polyfollia 2012, La Manche, Normandy, France, 30 Oct-4 Nov 2012. A reference meeting point between the best amateur choirs and promoters and organizers of festivals, music seasons, etc.... Plus a "choral festive party" open to all choirs. Contact: Polyfollia, Jacques Vanherle, Tel: +33-2-31736919, Fax: +33-2-31051590, Email: contact@polyfollia.org - Website: www.polyfollia.org

4th International Choral Festival Gustavo Gómez Ardila, Bucaramanga, Zapatoca, Colombia, 1-5 Nov 2012. Festival and competition for all kind of choirs around the world. Contact: Corporación Artística Gustavo Gómez Ardila, Tel: +57-3133500334, Email: info@corporaciongga.org - Website: www.corporaciongga.org/sitio/component/content/article/111.html

Miramar Canta 2012, Miramar, Buenos Aires province, Argentina, 3-4 Nov 2012. Non-competitive choral meeting for all kind of choirs. Contact: Miramar Canta, Fabio Valente, Artistic Director, Tel: +54-11-47323983, Email: Miramarcanta2006@yahoo.com.ar - Website: www.miramarcanta.com.ar

24th Cantapueblo - La Fiesta Coral de América, Mendoza, Argentina, 6-11 Nov 2012. Great Latin American festival open to mixed choirs, equal voices, mixed youth choirs, chamber ensembles and other vocal groups. Contact: Cantapueblo Artistic Director: Alejandro Scarpetta, Tel: +54-261-4295000, Fax: +54-261-4295000, Email: cantapueblo@cantapueblo.com.ar - Website: www.cantapueblo.com.ar or www.mendoza.gov.ar

1st Xinghai Prize International Choir Championships, Guangzhou, China, 8-14 Nov 2012. Open to any kind of amateur choirs regardless of their present artistic level of achievement. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

5th International Festival Interfolk in Russia, St. Petersburg, Russia, 9-14 Nov 2012. For folk groups, vocal and instrumental ensembles, choirs and dance groups of various styles, levels and origins from all over the world. Contact: International Choral Festival, Tel: +7-812-3283921, Fax: +7-812-3283921, Email: interfolk@mail.ru - Website: www.interfestplus.ru

5th International Istanbul Choir Days, Istanbul, Turquey, 14-19 Nov 2012. Concert venues in Istanbul historical locations and natural resorts for all kind of choirs from around the world. Contact: Fortuna Organization, Tel: +90-212-343 5223, Fax: +90-212-343 5228, Email: info@istanbulchoirdays.com or info@fortunafest.com - Website: www.istanbulchoirdays.com

Cantio Lodziensis, Lodz, Poland, 16-18 Nov 2012. For all kind of choirs. Apply before 30 June 2011. Contact: Cantio Lodziensis, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: info@poloniacantat.pl - Website: www.poloniacantat.pl

International Choir Festival Barcelona 2012, Spain, 17 Nov 2012. For all kind of choirs around the world. Contact: EvenTTours, Tel: +31-46-4106565, Email: info@eventtours.nl - Website: www.eventtours.nl/choirfestivals.html

Vienna Advent Sing, Austria, 22 Nov-17 Dec 2012. Concerts and friendships. Contact: Music Contact International,, Fax: +1-802-8622251, Email: vienna@music-contact.com - Website: www.music-contact.com

Jubilé des Vétérans du Mouvement Choral au Congo - Festival des Compositeurs Congolais, Kinshasa, RD Congo, 1-8 Dec 2012. Spectacles, Concerts, Conférences, Ateliers, Séminaires, Sessions chorales, Projections, Parc musical, Expositions, Forum des compositeurs, Mémorial, Marché de chant choral. Thème: "Chant choral et Diversité". Contact: Choeur La Grâce, Tel: +243-999958469, Email: kuanzambi@yahoo.fr

Tlaxcala Canta! 1st. International Festival of Chamber Choirs, Tlaxcala, Mexico, 1-8 Dec 2012. 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, Tel: +52-246-4622724, Email: culturatlaxcala@prodigy.net.mx - Website: www.culturatlaxcala.com.mx

World Choral Festival of Adults and Seniors, Vienna, Austria, 3-5 Dec 2012. Intercultural exchange between choir members of advanced age. Contact: World Peace Choral Festival, Tel: +43-1-2698 699-0, Fax: +43-1-2698 699-21, Email: senior-festival@hotmail.com - Website: www.allchoir.com

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 6-9 Dec 2012. 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 01/10/12. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

3nd Krakow Advent & Christmas Choir Festival, Krakow, Poland, 7-9 Dec 2012. For all kinds of choirs. Choirs can compete for statuettes of Golden Angeles. Non-competitive participation possible. Contact: Polonia Cantat & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: krakow@christmasfestival.pl - Website: www.christmasfestival.pl

World Choral Day, 9 Dec 2012. Celebrate it all around the world. Contact: Francesco Leonardi, project.manager@worldchoralday.org - Website: wwwifcm.net

2nd Vietnam International Choir Festival & Competition, Hu, Vietnam, 12 Dec 2012. For all kinds of choirs from all around the world. Competition taking place at the beautiful "Diamond Hall" of Hu . Contact: Interkultur Foundation e.V., Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Kaunas Advent and Christmas International Choral Festival, Kaunas, Lithuania, 13-16 Dec 2012. Open to all amateur choirs. Contact: Kaunas club "Cantate Domino", Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

Choir Festival Paris, France, 24-27 Jan 2013. For local and foreign choirs. Final concert at the UNESCO. Choirs with a good perfomance standard will also have the possibility of singing in Notre-Dame de Paris or the chuch of La Madeleine upon agreement. Contact: Music&Friends, Tel: +33-1-49277009, Fax: +352-241616, Email: musicandfriends@tri.lu - Website: www.choirfestivalparis.com

3rd Krakow Advent & Christmas Choir Festival

7-9 December 2012 in Krakow

For all kinds of choirs. Competition in 5 categories for the statuettes of "Golden Angels" or non-competitive participation. The biggest Advent Festival in Poland.
Deadline for applications 15.09.2012
www.christmasfestival.pl krakow@christmasfestival.pl-

2nd International Gdansk Choir Festival

8-10 February 2013 in Gdansk

For all kinds of choirs. Competition part, additional concerts, non-competitive participation possible, meeting of choirs in the famous city of Solidarity.
Deadline for applications 15.10.2012
www.gdanskfestival.pl mail@gdanskfestival.pl

INTERNATIONAL KRAKOW CHOIR FESTIVAL
Cracovia Cantans

4th CRACOVIA CANTANS
International Krakow Choir Festival

13-16 June 2013 in Krakow

The biggest international choir festival in Poland. For all kinds of choirs, 8 categories, Gala Concert in Krakow Philharmonic. Festival is a member of International Federation for Choral Music.
Deadline for applications 15.11.2012
www.krakowchoirfestival.pl mail@krakowchoirfestival.pl

3rd VRATISLAVIA SACRA
International Wroclaw Choir Festival

5-7 April 2013 in Wroclaw

Festival focusing on sacred music of different styles and different Christian churches. Choirs can compete in one of the 6 categories for St Cecilia statuettes.
Deadline for applications 15.12.2012
www.vratislaviasacra.pl info@vratislaviasacra.pl

KRAKOW SINGING WEEK

3rd KRAKOW SINGING WEEK, 29 June-7 July 2013 in Krakow

Non-competitive festival. Concerts in Krakow, choir meetings, sightseeing program.
Deadline for applications 15.02.2013
www.krakowsingingweek.pl info@poloniacantat.pl

9th VARSOVIA CANTAT
International Warsaw Choir Festival

25-27 October 2013 in Warsaw

Festival 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 in churches in Warsaw.
Deadline for applications 15.04.2013
www.varsoviacantat.pl info@varsoviacantat.pl

2nd International Gdansk Choir Festival, Poland, 8-10 Feb 2013. Competition part, additional concerts, Non-competitive participation possible, meeting of choirs in the city of Solidarity. Contact: Polonia Cantat & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: mail@gdanskfestival.pl - Website: www.gdanskfestival.pl

Happy Birthday Händel, Halle (Saale), Germany, 21-25 Feb 2013. International choir festival in honour of Georg Friedrich Händel in his home town Halle. Central to the choir programme is a joint performance of Messiah with up to 500 singers. Contact: Happy Birthday Händel,, Email: hbh@t-online.de - Website: www.happy-birthday-handel.de

International Choral Music Festival & Competition Kaunas Musica Religioza, Kaunas, Lithuania, 21-24 Feb 2013. Open to all amateur choirs. Contact: Kaunas club "Cantate Domino", Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

Festival of Peace and Brotherhood, Rome, Italy, 7-11 Mar 2013. Concerts and friendships. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

African Choral Festival, Accra, Ghana, 14-19 Mar 2013. Perform in villages and local churches before vibrant audiences. Experience Ghanaian hospitality first-hand and have the opportunity to meet and perform with choirs and performing arts ensembles from around the world. Contact: Music Contact International,, Fax: +1-800-6240166, Email: travel@music-contact.com - Website: www.music-contact.com

Cantus Salisburgensis Spring Festival, Salzburg, Austria, 14-18 Mar 2013. Concerts and friendships. Massed sing with János Czifra, the Salzburg Cathedral's Music Director. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

Discover Puerto Rico and its Choral Music, Ponce, Puerto Rico, 15-18 Mar 2013. Performances, Friendship Concert and Workshops. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

9th Palm Sunday International Choir Cycle Concerts, Cascais, Portugal, 16-24 Mar 2013. Guest Conductor: Christopher Borela, Philippines. Join this International sacred choir for a week and perform 5 concerts. Contact: Vox Laci, Myguel Santos e Castro, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.com

Young Prague Festival, Prague, Czech Republic, 20-24 Mar 2013. Concerts and friendships. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

7th America Cantat Festival "America Cantat a la Vida", Bogotá, Colombia, 22-30 Mar 2013. Renowned choirs of local and international prestige engaged in artistic and academic activities. Contact: Corporación Coral y Orquestral de Colombia,, Email: info@america-cantat.org - Website: www.america-cantat.org or www.corosyorquestas.org

International Festival CHOREGIE, Maribor, Slovenia, 22-31 Mar 2013. As part of European capital of culture 2012, festival of innovative programming which explores work of different genres in the field of new and early music. Festival of experimental productions, multi genre art events, theatre of voices, voice exploratorium – music and theatre hand in hand. Contact: Carmina Slovenica, Tel: +386-31-652662, Email: info@choregie.si - Website: www.choregie.si

14th International Choir Competition and Festival Budapest, Hungary, 24-28 Mar 2013. For all kinds of choirs from all around the world. Contact: Interkultur e.V., Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

14th International Choir Competition, Budapest, Hungary, 24-28 Mar 2013. Competition for all types of choirs in different categories and difficulties with a focus on chamber choirs. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Children Festival Vox Pueri 7, Cascais, Portugal, 25-28 Mar 2013. Non-competitive festival for all kinds of children´s choirs with many concerts and common singing. Guest conductors: Kjetil Nobu (Norway) and Myguel Santos e Castro (Portugal). Contact: Vox Laci, Myguel Santos e Castro, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.com

Days of International Choir Music, Verona, Italy, 3-7 Apr 2013. Concerts and friendships. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

3rd Vratislavia Sacra - International Wroclaw Choir Festival, Poland, 5-7 Apr 2013. Festival focusing on sacred music of different styles and churches. Contact: Cantilena & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: info@vratislaviasacra.pl - Website: www.vratislaviasacra.pl

30th International Youth Choir Festival, Celje, Slovenia, 10-14 Apr 2013. For up to 16 selected children, girls and youth choirs. Competition, concerts, Open Singing, workshops. Compulsory pieces, international jury. Apply before 31 January 2013. Contact: Nenad Fir t, 30. mednarodni mladinski pevski festival, Tel: +3863-4287930 or +3863-4287936, Fax: +3863-4287931, Email: Nenad.First@celje.si or tic@celje.si - Website: www.celeia.info/mmpf2013

Charleston International Choral Festival, South Carolina, USA, 11-14 April 2013. Contact: Music Contact International,, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

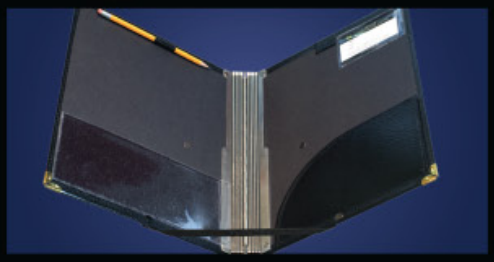
3rd World Choir Festival on Musical, Thessaloniki, Greece, 12-14 Apr 2013. For all kind of choirs from around the world. Contact: Choir Korais, Tel: +30-6942-487804, Fax: +30-2310-309900, Email: choir_korais@hotmail.com - Website: http://xorodiakoraiseng.weebly.com/announcements.html

12th International Choral Competition Maribor 2013, Slovenia, 19-21 Apr 2013. For up to 12 selected choirs: female, male and mixed, with 16-48 singers. Non-competitive and three competing programs (compulsory, free and Grand Prix). Free accommodation and meals. The winner of the Grand Prize will be invited to the finale for European Grand Prix Award for Choral Singing 2013 – together with the winners of the 2012 Concorso Polifonico Guido d'Arezzo/Italy, Certamen Coral de Tolosa/Basque Coutry, Spain, Florilège Vocal de Tours/France and International May Choir Competition Varna/Bulgaria (members of The European Grand Prix for Choral Singing Association). Apply before 19 Nov 2012. Contact: Mihela Jagodic, JSKD, Tel: +386-1-2410525, Fax: +386-1-2410536, Email: choral.competition@jskd.si - Website: www.jskd.si

Slovakia Cantat 2013, Bratislava, Slovak Republic, 25-28 Apr 2013. 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 15/12/12. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

11th Venezia in Musica, Choir Competition and Festival, Venice, Italy, 28 Apr-2 May 2013. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

59th Cork International Choral Festival, Ireland, 1-5 May 2013. 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, Tel: +353-21-4215125, Fax: +353-21-4215192, Email: info@corkchoral.ie - Website: www.corkchoral.ie



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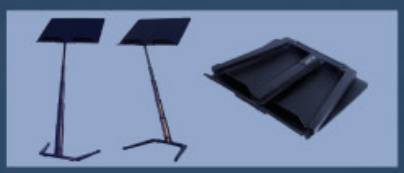

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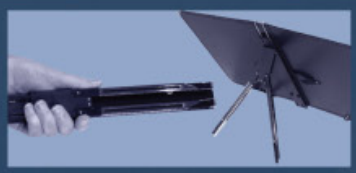

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The Ascending Voice III, Malibu, CA, USA, 9-11 May 2013. International symposium of sacred cappella music intended to university and church choir directors, musicologists, ethnomusicologists, theologians, church historians, singers, and anyone who cherishes sacred a cappella music. Submissions for new psalmody, workshops, choral performances, and papers are welcome. Contact: Pepperdine University - Malibu Campus, Tel: +1-310-5067644, Fax: +1-310-5064077 - Website: http://www.pepperdine.edu/ascendingvoice/

Kaunas Cantat International Choir Festival and Competition, Kaunas, Lithuania, 16-19 May 2013. Open to all amateur choirs. Contact: Kaunas club «Cantate Domino», Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

13th International Chamber Choir Competition, Marktoberdorf, Germany, 17-22 May 2013. Two categories: mixed choir and mixed youth choirs (singers aged 14 to 21). Compulsory work for each category. Apply before October 13, 2012. Contact: Modfestivals, International Chamber Choir Competition, Tel: +49-8342-8964033, Fax: +49-8342-40370, Email: office@modfestivals.org - Website: www.modfestivals.org

Festival Filadelfia 2013: The Musical City of Europe Featuring the Paolo Serrao Special Award Competitions, Filadelfia, Italy, 23-27 May 2013. For equal voices, mixed, children and youth, folk, Gospel/Spiritual choirs. Contact: Associazione Musicale Melody, Tel: +39-968-725804, Fax: +39-968-725804, Email: associazionemelody@libero.it - Website: www.associazione-melody.com

Šiauliai Cantat International Choir Festival and Competition, Kaunas, Lithuania, 23-26 May 2013. Open to all amateur choirs. Contact: Kaunas club «Cantate Domino», Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

42nd International Competition «Florilège Vocal de Tours», France, 24-26 May 2013. New rules: three categories: mixed choirs, mixed vocal ensembles, equal voices (male or female). Two rounds and Grand Prix. Special Competition in Homage to Francis Poulenc (optional). National competition: three categories and two rounds. Contact: Florilège Vocal de Tours, Tel: +33-2-47058276, Fax: +33-2-47216771, Email: contact@florilegevocal.com - Website: www.florilegevocal.com

Competition Festa Choralis, Bratislava, Slovak Republic, 29 May-2 June 2013. Competition in all categories for choirs from all around the world. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

4th International Anton Bruckner Choir Competition and Festival, Linz, Austria, 29 May-2 June 2013. For all kinds of choirs from all around the world. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Cantate Adriatica, Republic of San Marino, 30 May-3 June 2013. Concerts and friendships. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

36th International Choir Festival of Songs, Olomouc, Czech Republic, 5-9 June 2013. 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, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

Treble Choirs Festival ¡Canta! Costa Rica, San José, Costa Rica, 12-16 June 2013. Contact: Witte Travel & Tours, Tel: +1-800-4694883, Fax: +1-616-9579716, Email: groups@wittetravel.com - Website: cantacostarica.com

4th International Krakow Choir Festival Cracovia Cantans, Poland, 13-16 June 2013. Competition part in many categories, concerts, gala concert in Philharmonic Hall in one of the most beautiful town of the world, the biggest international choral festival in Poland Contact: Polonia Cantat & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl/

Musica Sacra Bratislava, Slovak Republic, 20-23 June 2013. International Sacred Music Festival. Competition, workshop, concerts in churches, sightseeing. Bratislava is widely recognized as a city of music, which increases its fame as a city of rich cultural and artistic heritage. Apply before 31/01/13. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

Tuscany International Choral Festival, Montecatini Terme, Italy, 20-24 June 2013. Concerts and friendships. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

Universitas Cantat 2013, Poznań, Poland, 26-29 June 2013. Meetings of university choirs from all around the world in order to stimulate co-operation and cultural exchange. Non-competitive festival. Contact: International Festival of University Choirs, Tel: +48-608-307030, Fax: +48-61-8294412, Email: festiwal@amu.edu.pl - Website: www.cantat.amu.edu.pl

Serenade! Washington, DC Choral Festival, USA, 27 June-1 July 2013. Individual shared choir concerts in cathedrals, churches, schools, halls and National Monuments, workshops, choral evensong services in prestigious cathedrals, churches and basilicas, sightseeing in Washington, DC, Alexandria, Baltimore and surrounding areas. Contact: Yarina, Classical Movements, Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Yarina@ClassicalMovements.com - Website: http://classicalmovements.org/dc.htm

Sing A Mile High Children's Choral Festival, Denver, CO, USA, 27 June-1 July 2013. Non-competitive festival for Treble-voiced choirs. Each choir will participate in massed choir rehearsals and performance and individually in the finale concert at the Newman Center for the Performing Arts at the University of Denver. Contact: Young Voices of Colorado, Tel: +1-303-7977464, Fax: +1-303-7940784, Email: chrys@youngvoices.org - Website: www.singamilehigh.org

3rd Krakow Singing Week, Poland, 29 June-7 July 2013. Non-competitive concerts in Krakow, sightseeing program. Contact: Polonia Cantat & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: info@poloniacantat.pl - Website: www.krakowsingingweek.pl

5th Musica Sacra a Roma, Italy, 3-7 July 2013. Competition in different categories and difficulties. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Festival 500 Sharing the Voices, St. John's, Newfoundland & Labrador, Canada, 3-10 July 2013. International non-competitive choral festival featuring multiple performance opportunities and workshops for choirs as well as individual "Come Solo" participants. Featuring a variety of guest clinicians, small vocal emsembles, conductors and choirs from around the world, the 2013 Festival and overlaping International academic Symposium highlights the Power of Song. Contact: Festival 500 Sharing the Voices, Tel: +1-709-7386013, Fax: +1-709-7386014, Email: information@festival500.com - Website: www.festival500.com

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 4-14 July 2013. In association with CHORISA, the Choral Institute of South Africa. Travel to Cape Town, Pretoria, Johannesburg & a Game Park. Concerts, individual and shared with top South African Choirs, Workshops, African drumming, dancing, and singing. Contact: Jayci Thomas, Classical Movements, Inc., Tel: +1-800-8820025, Email: jayci@ClassicalMovements.com - Website: http://classicalmovements.org/s_af.htm

Cantus Salisburgensis Summer Festival, Salzburg, Austria, 4-8 July 2013. Concerts and friendships. Massed sing with János Czifra, the Salzburg Cathedral's Music Director. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

Summa Cum Laude International Youth Music Festival, held in the Musikverein in Vienna, Austria, 6-10 July 2013. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Contact: Summa Cum Laude Youth Music Festival, Tel: +43-650-619 2152, Fax: +43-1-968 5750, Email: office@sclfestival.org - Website: www.sclfestival.org

Crossroads Children's Chorus Festival, Nashville, TN, USA, 6-12 July 2013. 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. With built-in fun activities, sophisticated musical instruction and performances, the CCCF will provide once in a lifetime opportunities to its participants. Contact: Crossroads Children's Chorus Festival, Tel: +1-800-2276777, Email: info@crossroadschildrenschorusfestival.com - Website: www.crossroadschildrenschorusfestival.com

International Youth Music Festival, Bratislava, Slovak Republic, 11-14 July 2013. 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 15/04/2013. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

Rhapsody! Children's Music Festival, Prague, Czech Republic and Vienna & Salzburg, Austria, 11-22 July 2013. Participating choirs will perform at famous venues in three of Europe's most musical and historical cities. Workshop, musical exchanges and sightseeing tours. Contact: Zhongjie Shi, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: ZS@ClassicalMovements.com - Website: http://classicalmovements.org/rhap.htm

Melodia! South American Music Festival, Buenos Aires, Argentina and Rio de Janeiro, Brazil, 17-28 July 2013. Accepting applications from youth and children's choirs (treble and mixed voices), as well as youth orchestras. Guest conductor: Dr. Janet Galván. Contact: Alessandra D'Ovidio, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Alessandra@ClassicalMovements.com - Website: http://classicalmovements.org/s_am.htm

We arrange accommodation, rehearsal rooms, concerts, excursions and cultural and culinary programs according to your individual needs.

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FESTIVALS · WORKSHOPS & CONCERTS

1st Florence International Choir Festival, Florence, Italy, 17-19 July 2013. For choirs of all categories from all around the world. Other date in 2013: 1-3 Nov. Contact: Florence International Choir Festival, Tel: +39-3276608423, Fax: +39-055-741527, Email: director@florencechoirfestival.com - Website: www.florencechoirfestival.com

International Choral Festival of Missoula, Montana, USA, 17-21 July 2013. Non-competitive showcase Festival for children's, youth, men's, women's and mixed choirs. Social events, home stays (international choirs) and cultural exchange. Contact: International Choral Festival, Carol Stovall, Executive Director, Tel: +1-406-7217985, Fax: +1-406-7217985, Email: info@choralfestival.org - Website: www.choralfestival.org

8th International Johannes Brahms Choir Festival & Competition, Wernigerode, Germany, 17-21 July 2013. Competition in different categories and difficulties. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

International Folklore Festival, Bratislava, Slovak Republic, 18-21 July 2013. Festival of folklore music and dance ensembles. Apply before 15/04/13. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

1st Amakwaya Cape Town International Choir Festival, Cape Town, South Africa, 22-27 July 2013. Competition in 7 categories, non competitive festival, African workshops including singing, Gumboot dancing and drumming, friendship concerts, township visits and more. Contact: Amakwaya, Tel: +27-2191-48898, Fax: +27-2191-49182, Email: bennie@amakwaya.com - Website: www.amakwaya.com

Belgian Summer Sing, Ghent, Belgium, 25-29 July 2013. Open air festival for all kind of choirs in the historic Belgian city of Ghent. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

21st Choralies, Vaison-la-Romaine, France, 1-9 Aug 2013. Large non-competitive choir meeting in the beautiful Roman town of Vaison. 40 workshops for singers, 2 workshops for conductors, 100 concerts and all kinds of activities for participants and conductors. Contact: A Coeur Joie France, Tel: +33-4-72198340, Fax: +33-4-78434398, Email: acj.choralies.inscriptions@orange.fr - Website: www.choralies.fr

11th International Choral Festival The Singing World, St. Petersburg, Russia, 2-7 Aug 2013. For choirs and vocal ensembles of various styles, levels and origins from all over the world. Event promoting long-term contacts among choirs. Apply before: 1 Apr 2012. Contact: International Choral Festival and Competition, Tel: +7-812-3283921, Fax: +7-812-3283921, Email: Singingworld@mail.ru - Website: www.singingworld.spb.ru

Andrea O. Veneracion International Choral Festival, Manilla, Philippines, 7-10 Aug 2013. Festival in the fame of the 50th Anniversary of the Philippines Madrigal Singers. Competition open to choirs of any nationality, without age limit, in three categories: folk music, vocal ensemble, and chamber choir. Contact: Artist Training Division, Arts Education Department of the Cultural Center of the Philippines, Tel: +63)2-8321125 ext 1605, Email: choralfestmnl2013@yahoo.com.ph - Website: www.culturalcenter.gov.ph

7th Choral Singing Contest of South American Folk and Popular Music, La Plata, Argentina, 16-19 Aug 2013. Open for amateurs choirs from over the word. Pre registration: December 1, 2012. Announcement of the selected choirs: January 15, 2013. Selected Choirs must prepare two compulsory choral works per each category they wish to participate: mixed choir (28-40 members); equal voices (male or female) (12-30 members) and mixed vocal ensemble (8-27 members). Contact: Asociación Argentina para la Música Coral, Tel: +54-221-4258326, Fax: +54-221-4258326, Email: aamcantlp@ciudad.com.ar - Website: www.aamcant.org.ar

EUROTREFF 2013, Wolfenbüttel, Germany, 4-8 Sep 2013. Concerts and 6 Ateliers for children's, boys', girls' and mixed youth choirs. Possibility of regional meeting with a German choir before or after the festival. Contact: Arbeitskreis Musik in der Jugend AMJ, Tel: +49-5331-9009598, Fax: +49 5331-9009599, Email: info@amj-musik.de - Website: www.amj-musik.de

10th Trelew International Choral Competition - 20th Anniversary, Trelew, Chubut, Patagonia, Argentina, 18-22 Sep 2013. Open to female, male and mixed choirs including a non competitive stage with previous participant's selection. International Jury. Workshops, conducting masterclasses, composers forum and open singing, Contact: Fundación C.I.C., Alejandro Daniel Garavano, Tel: +54-2965-491353, Fax: +54-2965-491353, Email: cictrelew@yahoo.com.ar - Website: www.fundacioncic.org

6th Animato Choir Competition, Pretoria, South Africa, 26-29 Sep 2013. In collaboration with the ATKV (Afrikaanse Taal and Kultur Vereniging). Competition for all kinds of choirs from around the world which want to also experience the different cultures of South Africa. Contact: CULTOUR AFRICA, Tel: +27-12-8032213, Fax: +27-86-5028922, Email: animato@cultourafrica.co.za - Website: www.cultourafrica.co.za

12th International Choir Contest of Flanders, Maasmechelen, Belgium, 4-6 Oct 2013. Limited to ensembles from 12 to 40 equal voices and 16 to 40 mixed voices. Contact: International Choir Contest of Flanders, Gert Vanderlee, Tel: +32-89-769668, Fax: +32-89-721815, Email: info@ikv-maasmechelen.be - Website: www.ikv-maasmechelen.be

Bratislava Cantat, Slovak Republic, 10-13 Oct 2013. International Choir and Orchestras Festival. Competition, concerts of choir and orchestral music. The Slovak capital Bratislava opens its gates and invites choirs to its charming centre in autumn. Apply before 01/07/2013. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

10th In... Canto Sul Garda, Riva del Garda, Italy, 10-14 Oct 2013. Competition in different categories and difficulties. Repertoire will inlcude jazz, pop, spirituals, gospel, folklore and sacred music. Contact: Interkultur e.V., Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Cantate Barcelona, Spain, 18-22 Oct 2013. Performances, friendship concerts and workshops. Contact: Music Contact International, Tel: +34-972-358871, Email: info@musiccontact.com - Website: www.musiccontact.com

International Sacred Music Festival and Choir Competition Cantate Domino Kaunas, Kaunas, Lithuania, 24-27 Oct 2013. Open to all amateur choirs. Contact: Kaunas club «Cantate Domino», Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

9th International Warsaw Choir Festival Varsovia Cantat, Poland, 25-27 Oct 2013. 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, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

5th International Choir Competition and Festival Malta, Malta, 31 Oct-4 Nov 2013. Open to all categories. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

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, Tel: +7-812-3283921, Fax: +7-812-3283921, Email: interfolk@mail.ru - Website: www.interfestplus.ru

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, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

Vienna Advent Sing, Austria, 28 Nov-23 Dec 2013. Concerts and friendships. Contact: Music Contact International,, Fax: +1-800-6240166, Email: vienna@music-contact.com - Website: www.music-contact.com

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), Tel: +358 10 8200238, Fax: +358 10 8200222, 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, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: krakow@christmasfestival.pl - Website: www.christmasfestival.pl

Vermont International Choral Festival, Burlington, USA, 6-9 Dec 2013. Concerts and friendships. Massed sing with Robert De Cormier. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: vermont@music-contact.com - Website: www.music-contact.com

Kaunas Advent and Christmas International Choral Festival, Kaunas, Lithuania, 19-22 Dec 2013. Open to all amateur choirs. Contact: Kaunas club «Cantate Domino», Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

International Choral Music Festival & Competition Kaunas Musica Religioza, Kaunas, Lithuania, 20-23 Feb 2014. Open to all amateur choirs. Contact: Kaunas club «Cantate Domino», Tel: +370-656-84641 or +370-650-23868, 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, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: mail@gdanskfestival.pl - Website: www.gdanskfestival.pl

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, Tel: +48-22-641 6157, Fax: +48-22-641 6157, 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, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.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, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.com

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, Tel: +353-21-4215125, Fax: +353-21-4215192, Email: info@corkchoral.ie - Website: www.corkchoral.ie

Kaunas Cantat International Choir Festival and Competition, Kaunas, Lithuania, 15-18 May 2014. Open to all amateur choirs. Contact: Kaunas club «Cantate Domino», Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

Cantat International Choir Festival and Competition, Kaunas, Lithuania, 22-25 May 2014. Open to all amateur choirs. Contact: Kaunas club «Cantate Domino», Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

Competition Festa Choralis, Bratislava, Slovak Republic, 28 May-1 June 2014. Competition in all categories for choirs from all around the world. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.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. Special Competition in Homage to Francis Poulenc (optional). International competition for children's and youth choirs. Contact: Florilège Vocal de Tours, Tel: +33-2-47216526, Fax: +33-2-47216771, Email: contact@florilegevocal.com - Website: www.florilegevocal.com

36th International Choir Festival of Songs, Olomouc, Czech Republic, 4-8 June 2014. 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, Tel: +420-587-420334, Fax: +420-587-420334, 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**

5th International Krakow Choir Festival Cracovia Cantans, Poland, 12-15 June 2014. Competition part in many categories, concerts, gala concert in Philharmonic Hall in one of the most beautiful town of the world, the biggest international choral festival in Poland Contact: Polonia Cantat & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl/

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. With built-in fun activities, sophisticated musical instruction and performances, the CCCF will provide once in a lifetime opportunities to its participants. Contact: Crossroads Children's Chorus Festival, Tel: +1-800-2276777, Email: info@crossroadschildrenschorusfestival.com - Website: www.crossroadschildrenschorusfestival.com

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, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

10th World Symposium on Choral Music, Seoul, Rep. Korea, 7-14 Aug 2014. Contact: , Tel: +54-2965-439232, Email: secretariat@ifcm.net - Website: www.wscm10.com

International Sacred Music Festival and Choir Competition Cantate Domino Kaunas, Kaunas, Lithuania, 23-26 Oct 2014. Open to all amateur choirs. Contact: Kaunas club «Cantate Domino», Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

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, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

4th Krakow Advent & Christmas Choir Festival, Poland, 5-7 Dec 2014. For all kinds of choirs. Choirs can compete for statuettes of Golden Angeles. Non-competitive participation possible. Contact: Polonia Cantat & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: krakow@christmasfestival.pl - Website: www.christmasfestival.pl

Kaunas Advent and Christmas International Choral Festival, Kaunas, Lithuania, 18-21 Dec 2014. Open to all amateur choirs. Contact: Kaunas club «Cantate Domino», Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

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, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.com

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. 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, Tel: +353-21-4215125, Fax: +353-21-4215192, Email: info@corkchoral.ie - Website: www.corkchoral.ie

Competition Festa Choralis, Bratislava, Slovak Republic, 27-31 May 2015. Competition in all categories for choirs from all around the world. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

36th International Choir Festival of Songs, Olomouc, 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, Tel: +420-587-420334, Fax: +420-587-420334, 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, Tel: +353-21-4215125, Fax: +353-21-4215192, Email: info@corkchoral.ie - Website: www.corkchoral.ie

Competition Festa Choralis, Bratislava, Slovak Republic, 1-5 June 2016. Competition in all categories for choirs from all around the world. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

36th International Choir Festival of Songs, Olomouc, 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, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

EVENTS 2012 – 2014

4 – 14 July 2012 · **Cincinnati, USA**	**7th World Choir Games**
17 – 21 October 2012 · **Calella/Barcelona, Spain**	**Canta al mar 2012 – Festival Coral Internacional**
8 – 14 November 2012 · **Guangzhou, China**	**1st Xinghai Prize International Choir Championships**
12 – 16 December 2012 · **Huế, Vietnam**	**2nd Vietnam International Choir Competition**
24 – 28 March 2013 · **Budapest, Hungary**	**14th International Choir Competition and Festival Budapest**
28 April – 2 May 2013 · **Venice, Italy**	**11th Venezia in Musica, Choir Competition and Festival**
29 May – 2 June 2013 · **Linz, Austria**	**4th Int. Anton Bruckner Choir Competition and Festival**
19 – 23 June 2013 · **Hoi An, Vietnam**	**3rd Vietnam International Choir Competition**
3 – 7 July 2013 · **Rome, Italy**	**5th Musica Sacra a Roma**
14 – 21 July 2013 · **Graz, Austria**	**1st European Choir Games & Austrian Open**
14 – 21 July 2013 · **Graz, Austria**	**Songs of Spirit Festival**
17 – 21 July 2013 · **Wernigerode, Germany**	**8th Int. Johannes Brahms Choir Festival and Competition**
11 – 15 September 2013 · **Toruń, Poland**	**1st Copernicus International Choir Festival & Competition**
10 – 14 October 2013 · **Riva del Garda, Italy**	**10th "In..Canto sul Garda"**
31 October – 4 November 2013 · **Malta**	**5th International Choir Competition and Festival Malta**

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HIGHLIGHT 2014

9 – 19 July 2014 · **Riga, Latvia**	**8th World Choir Games**

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