



ICB

International Choral Bulletin

ICB

Dossier

Choral Music in New Zealand





International Federation for Choral Music

The International Choral Bulletin is the official journal of IFCM. It is issued to members four times a year.

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New Zealand Choir singing at the New Zealand Parliament

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第十一届中国国际合唱节暨国际合唱联盟世界合唱峰会

The 11th China International Chorus Festival and IFCM World Choral Summit



Beijing, China

July 15-21, 2012

Voices in Harmony

Let's meet in the summer of 2012, and
celebrate choral music in Beijing - a city
beside the Great Wall!



Dr. Michael J. Anderson,
President of IFCM

The joining of the 11th China International Choral Festival and the IFCM World Choral Summit will open the window of opportunity for the world to know and experience the great choral music of China. I am confident that choral leaders and choirs from around the globe will look forward with great anticipation to July 2012, when we will meet and exchange the world's cultures through choral music.



Mr. Zhang Yu,
President of China Arts
and Entertainment Group

Welcome to the 11th China International Choral Festival in Beijing 2012. The China International Choral Festival will have its 20th anniversary in 2012, which is going to be a phenomenal event and our common festival together with the World Choral Summit co-held by CICF & IFCM.

Beethoven once said, "From heart, it will go to heart." Choral music has the power of harmony and communication, which are beyond the national boundaries, languages, and races. The motto of Beijing Olympic Games "One World One Dream" is also the hope of choral world.

Let's meet in Beijing, singing in harmony and friendship. We look forward to your participation to celebrate the bright future of choral music.

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from five continents:

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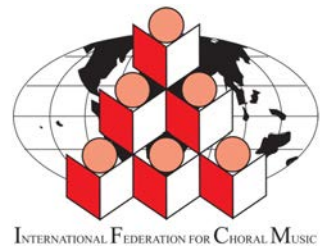
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Editorial

Michael J. Anderson
IFCM President



August 2011

Dear friends,

Just having returned from the Ninth World Symposium on Choral Music in Puerto Madryn, Argentina, I find myself reflecting on what proved to be a true adventure.

Normally, when one attends a World Symposium, one expects to hear great choirs, attend educationally-focused lectures, examine the latest in publications, have tour opportunities, and see new gear from exhibitors, all in a beautiful and welcoming environment. This was all true of the experience in Argentina.

Our hundreds of Argentinean hosts, lead by Daniel Garavano, worked extremely hard against many odds to bring the world a Symposium that was worthy of our membership's loyalty. Where the adventure came into play was through the world economic crisis, the turmoil of the Argentine political scene, and the Puyehue volcano in the Andes Mountains of southern Chile. Faced with increasing challenges, our colleagues fought on, and in the last week before the Symposium—when the volcano ash shifted back to the south of Argentina canceling flights—they seriously contemplated canceling the Symposium. Instead they opted for “plan B” to get over a thousand people to Puerto Madryn by bus—certainly an interesting addendum to the travel itinerary!

After five years of planning, this can only be viewed as an act of courage. It led to some problems with miscommunication, a modification of venues, and a certain amount of disorganization. They compressed the Symposium from eight days to six, and tried to convey to the participants and choirs a new daily schedule—a formidable task.

I have been to every World Symposium since the first in Vienna, and the Argentinean Symposium stands out as the most heroic by the organizing committee, participants, choirs, lecturers, and exhibitors. I want to thank everyone for their own personal defiance of the negative and their seeming never-ending quest for the positives that only a world Symposium can bring.

I shall never forget the opening night of Tango, the depiction of the founding of the Welsh community and its peaceful blending with the indigenous cultures, the orchestra and combined Argentinean choirs performance. The week was filled with outstanding performances by all the invited choirs, interesting and intriguing information conveyed by the guest lecturers, and the breadth of publications and opportunities displayed by the exhibitors.

It was important that IFCM went to South America. It fulfilled a long-standing core of IFCM's mission: to exchange culture through choral music throughout the entire world. Our Latin American friends have always been key players in the world's choral music scene, and I congratulate them for the persistence and tenacity that they displayed at this Symposium.

With my thanks to all,

A handwritten signature in blue ink that reads "Michael J. Anderson". The signature is fluid and cursive, with a long, sweeping underline.

Dr. Michael J. Anderson, IFCM President



Cape Reinga, New Zealand

Choral Music in New Zealand

New Zealand's choral history and the New Zealand Choral Federation
Guy Jansen

Choral Conducting Education
Guy Jansen

Composers in New Zealand
Karen Grylls

Quakes in the Quire: A Snapshot of Choral Church Music in New Zealand
Michael Stewart

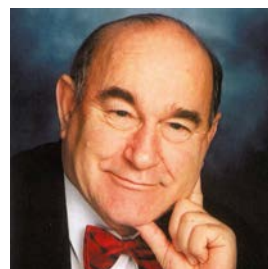
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New Zealand's Choral Canvas
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New Zealand's choral history and the New Zealand Choral Federation

Guy Jansen

Chair of the New Zealand Choral Federation



Community choirs flourished in New Zealand from the 1830's when pioneer settlers began bringing their musical traditions from England, Scotland, Wales and many other European countries. English choral repertoire predominated, and musicians sought to replicate choral life as they remembered it in their 'home country'. The first people of the land – the Maori people – had already loved to sing on their maraes (meeting houses) and in tribal gatherings, and in the modern era Maori choir festivals have played a major part in communal life. Research evidence suggests that many more 6 and 7 year olds of Maori and Pacific Islands heritage can accurately match pitch than European children. To an

extent the Maori and European cultures have impacted each other's choral styles, and it is particularly impressive and exciting to hear the new resonance, range of colours and energy in the New Zealand Youth Choir and the NZ Secondary Students' Choir since these groups have become more multi-cultural in their make-up.

The success of some of the mainly European community choirs is another major thread in the story of choral music in New Zealand. Two of the larger choirs, the Royal Christchurch Musical Society (Robert Field-Dodgson), and the Harmonic Society (William Hawkey) in Christchurch, were invited to travel overseas in the second part of the 20th century, while two

smaller groups in Wellington: Stanley Oliver's Schola Cantorum, and Maxwell Fernie's Schola Polyphonica made excellent recordings of the most demanding of classic Western literature. These and other choirs throughout the country nurtured musicians who became future leaders in all kinds of musical endeavour.

Many New Zealanders also gained a rich musical education in their secondary school days if they were fortunate to attend a school with a chorally-minded Head of Music Department, for example, Ralph Lilly, Nelson College and Dr Vernon Griffiths at King Edward Technical College, Dunedin. The latter teacher was brought to New Zealand from England by the Government to Christchurch

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International Delegates at the Summer School in Choral Conducting 2011

... New Zealand's choral history and the New Zealand Choral Federation

8 Training College in the late 1920's, but when the Great Depression necessitated the closing of all Teachers' Colleges, Griffiths took up a position at the Dunedin school. There he established a quite breath-taking, visionary scheme that inspired others to involve their whole school in choral singing. One of the first teachers in that scheme was Frank Callaway, later Sir Frank Callaway, President of the International Society for Music Education, and lifelong choral conductor while Professor at the University of Western Australia.

At the elementary (primary) school level, first-class national radio broadcasts to schools featured Mr Tom Young's children's choir at Kelburn School, Wellington as the model choir. Over a nearly fifty year period this seminal radio resource was guided by leading choral musician-teachers such as Val Drew, Robert Matthews, Valerie Hitchings and Wilbur Manins. Impressive choral singing seemed to spring up wherever dedicated musicians taught in schools.

William Walden-Mills (National Adviser in School Music, 1958 - 74, and a keen choral musician) began National Holiday Choral Courses for Secondary Schools in 1964, raising the profile of choral activity over the next ten years, and encouraging the founding of dozens of madrigal groups around the country. As his successor I recommended, in 1976, the introduction of a vocal section within an existing nation-wide schools' music contest. This popular vocal section was later handed over to the Department of Education and then eventually to the New Zealand Choral Federation after it was formed in July 1985. What began as an add-on to an established instrumental festival has now become the 'NZCF Big Sing', a huge musical phenomenon involving a large percentage of secondary schools, one of the largest competitive events in the country, and fostering world-class performances from top choirs at the National Finals. Two further initiatives also helped build choral activity in secondary schools: the creation of free group vocal tuition in 1977,

and the formation of the New Zealand Youth Choir in 1979 – the first of its kind in the world.

Some graduates of the NZ Youth Choir have become soloists in opera, oratorio, lieder or music theatre, but more have turned to choir direction of school and chamber choirs in particular. Even greater numbers have continued as outstanding choral singers to form the basis of some of the country's leading chamber choirs, for example, in Wellington the Tudor Consort, (Michael Stewart) and Nota Bene (Christine Argyle), and in Auckland Viva Voce (John Rosser).

sights. With his founding of the NZCF (he was the first President and is now its Patron), he encouraged new generations of singers to work together and strive for new levels of excellence.

Although the NZCF has had some growing problems over its 26 years, it now confidently represents nearly 500 choirs and many individuals at every level. It is one of the most active arts organisations in the nation. With the renewed support of Creative New Zealand (the Arts Council), and local and national sponsors the Federation promotes big choral events (referred to elsewhere in this article), as well as workshops, clinics and other ventures



Christine Argyle, Peter Godfrey (NZ Icon), Grant Hutchinson

Notwithstanding the above developments, a towering figure in the development of the choral art in New Zealand has been Peter Godfrey, who arrived in Auckland from England in 1957 as a young University lecturer, fresh from teaching at Marlborough College, and bringing his experiences as an ex-King's College, Cambridge choir boy and choral scholar. At Auckland University, and with the Dorian Choir and NZ Youth Choir Professor Godfrey's efforts decisively raised music-makers'

in twelve or more centres. It communicates through a regular E-News, and a full-colour newsletter, Breve, and presents a lively website with comprehensive sections for regional news, conductor vacancies, etc. A recently-launched NZCF Association of Choral Directors, is poised to support and encourage conductors with stimulating programmes, networking, conventions, and mentoring opportunities.

Finally, it must be said that the tentacles of Kiwi choral music are beginning to stretch far

and wide! This has to do with the next Rugby World Cup being held in New Zealand. From 9 September 2011 all 48 rugby union matches will be 'kick-started' with national anthems sung on the field by chamber-size choirs to NZ Symphony Orchestra backing tracks. Recordings of the choral arrangements by Anthony Ritchie will later be made available for worldwide sale. We are delighted that NZCF won the contract for this work, and we are glad that the Kiwi choral tradition is being honoured in this way at the world's third largest sporting festival. Politics and sport may not always mix successfully, but choral music and sport are certainly set to enjoy each other's company and enhance a World Cup experience.

*A recipient of a Winston Churchill Traveling Fellowship, Arts Council, Fulbright and other awards, **Guy Jansen** was the first New Zealander to study at the prestigious School of Music at the University of Southern California. He worked with choral music and philosophy professors Rodney Eichenberger, Morten Lauridsen, James Vail, and Dallas Willard for a DMA in Choral Music. At the Victoria University of Wellington he had earned an MA, BMus, and Dip Ed. He also holds FTCL, LRSM, and Dip Tchg qualifications. From 1975 – 89 he was the National Officer for Music in the Department of Education. The formation of the world's first national youth choir, the National Youth Choir of New Zealand (ages 18 to 25), was an initiative of Guy's during that*

time. Later, Dr. Jansen became Senior Lecturer at the University of Queensland where he established a Masters' degree in Choral and Church Music, as well as forming the University Chamber Singers, which were invited to the 4th World Symposium on Choral Music. Guy was subsequently invited to be choral conductor-in-residence at Wheaton Conservatory of Music in Illinois. This past July Dr. Jansen guest conducted in Chicago and Singapore, and continues to conduct the Choir of St John's-in-the-City, Wellington. In August 2010 he became Chair of the New Zealand Choral Federation.

E-mail: gjjansen2003@yahoo.com.au ●



The **Yale Glee Club** is pleased to announce the **2012 Yale International Choral Festival**, a new event produced in the collaboration with the **Yale School of Music**, the **International Festival of Arts & Ideas**, and the **Yale Alumni Chorus**.

From **June 19–23, 2012**, outstanding choirs from four continents will come together on the campus of Yale University (New Haven, CT USA) for five days of singing, learning, and exploring the connections that choral music fosters between people. Each evening will feature a formal concert in Yale's renowned Sprague Hall, and each day

will be filled with lectures, workshops, and masterclasses for our Conducting Fellows led by Yale faculty and distinguished guests.

A two-day symposium, **Choirs Transforming Our World**, organized in association with the **International Federation for Choral Music's Conductors Without Borders** network and the **American Choral Directors Association's International Conductors Exchange Program**, will also take place within the festival (June 22–23).

You can register to attend the entire 5-day festival, the 2-day symposium, or apply to participate as a Conducting Fellow.

To learn more, please visit www.yalegleeclub.org.

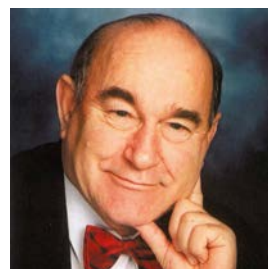


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Choral Conducting Education

Guy Jansen

Chair of the New Zealand Choral Federation



10 For many years the number of people learning the craft of conducting in New Zealand was small. The people involved tended to be specialists rather than conductors of the hundreds of school, church or community choirs. Certainly, workshops, university classes, and private lessons were offered from time to time – mainly in the cities – and visiting conductors were sometimes invited to present conducting sessions, eg, Frank Pooler, Eric Ericson, and David Jorlett. However, influenced by the English choral tradition, conducting was generally thought to be something that could be picked up by being in an excellent choir, observing a good practitioner and working out one's 'own salvation' while in front of a choral group. Even for the many leaders of primary and secondary school choirs there was very little systematic training available from teachers' college music departments, district music advisers or continuing education agencies; they just didn't see building a vocabulary of conducting skills as one of their priorities. It was inevitable that some conductors would look overseas for opportunities for professional development in their field.

At about the time that Guy Jansen went to the University of Southern California for graduate study, Peter Godfrey investigated the teaching of conducting in various institutions overseas, including visits to Westminster Choir College in Princeton, and USC in downtown Los Angeles. Peter then began a course within the University of Auckland, and choral musicians began to study there to benefit from his great choral experience. The other influential teacher at the time was Professor Jack Speirs at the University of Otago. Students of Jack Speirs and his successor Peter Adams, who have gone on to professional conducting careers, include Tecwyn Evans, Michael Joel, and Holly Mathieson.

Graduating from the Auckland course, Karen Grylls was encouraged to continue her studies abroad, and upon returning began to influence the standard of conducting

quite dramatically around the country. She was sought-after for workshops and guest conducting, and when she gained a full-time position at the University of Auckland was able to develop the existing conducting course into a major segment for music students' programmes. Her key role as the new director of the New Zealand Youth Choir gave her a high profile; she spearheaded a professional attitude to choral conducting training, and she has contributed enormously to the raising of standards, including at high school level.

When Guy Jansen had completed his doctoral studies at USC he was determined to share his new-found learning with fellow Kiwis, in particular to pass on an appreciation of the physical gestures of choral conducting



Debra Shearer-Dirie (Australian Clinician) at the choral conducting clinic in Invercargill in 2008

which he had learnt in the twice-weekly graduate conducting classes taught by Professor Rodney Eichenberger. He no longer had any faith in the frustrating 'trial and error approach' which he and many others had had to endure. And so began, in January 1986, the International Summer Schools in Choral Conducting, with principal organisers being the Nelson Polytechnic, "in association with the Department of Education, and the New Zealand Choral Federation" (formed in the previous year) and the Nelson School of Music which was based in the beautiful summer seaside resort chosen for the first five schools.

At that first school Professor Peter Godfrey, Ms Faye Dumont of Melbourne and Dr Guy Jansen were tutors. Generous assistance was gained from the Department of Internal Affairs

for scholarships for 20 young conductors, and a total of 100 people over the age of 18 attended from Whangarei in the north to Invercargill in the Deep South. They represented all achievement levels. A tutor at the second School a year later was Eric-Olaf Söderstrom, a former member of a prize-winning Finnish choir, Candomino. Dr Karen Grylls joined the faculty that same year after returning from graduate study at Washington State University in Seattle. Peter, Karen and Guy acted as an informal artistic committee for the next 25 years.

Between 1986 and 2011 fifteen week-long schools were held, most in Nelson and Wellington, but others in Upper Hutt, Auckland and Hamilton, and in Brisbane, Australia. In addition various centres were covered by shorter Choral Clinics and a Choral Retreat.

From the beginning Summer Schools were very popular, the most successful period beginning in January 1999 when over 200, including many New Zealanders, attended the school at the University of Queensland, Brisbane. Two years later a faculty of six taught at successive, large Brisbane and University of Auckland schools. Participants came to the events from Australia, Singapore, and the United States, and there was always at least one international expert in the teaching of conducting.

Participants were initially surprised at the constant use of video feedback in tutor groups and, in view of the sense of vulnerability that accompanies conducting training, it was important to build a tradition of a non-threatening atmosphere in the classes. Vocal skills for conductors became a major focus. Over the years there was a fascinating array of visiting voice teachers, conducting tutors and overseas choirs-in-residence, with Rodney Eichenberger involved the most often. New Zealand Youth Choir and Voices New Zealand Chamber Choir appeared from time to time, along with choirs from Finland, USA and Australia. An accompanists' or administrators'

course was sometimes presented, and New Zealand music was always prominent, including three commissioned works. Maori waiata were used as part of a powhiri (opening welcome ceremony) as well as in tutorial groups.

In time it became clear that Summer Schools could not offer all that was needed. Regardless of how well received any school was perceived to be, one week's tuition a year was insufficient to develop the skills, understandings and values necessary for an adequate conducting education. At the final ISSCC in Wellington last January a new Association of Choral Directors was formed within the Choral Federation at an impressive dinner and ceremony addressed by the Minister for the Arts, Chris Finlayson.

The aims of the fledgling organisation are to provide opportunities for mentoring and partnership coaching; weekend workshops and short courses in the regions; University courses and accreditation; online learning for beginner, established and advanced conductors; video-conferencing, and a biennial national convention. An active NZCF ACD Advisory Committee, convened by Rosemary Russell, includes all who have been prominent in the former summer schools. Knowing how important having well-trained conductors is for the future health of choral music in our communities, the NZCF ACD is seeking to build a comprehensive, integrated programme for choral directors of all abilities and backgrounds - from beginner conductors and children's choir directors to semi-professional directors of chamber, symphonic and church choirs, and leaders of specialist ensembles, vocal jazz groups and barbershop choruses. The work has begun in earnest...

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Edited by Gillian Forlivesi Heywood, Italy, and Paula Sawyer, Hawaii ●

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Composers in New Zealand

Karen Grylls

Choral Conductor and Teacher



12 Alfred Hill (1869-1960), born in Melbourne and educated at the Leipzig Conservatory of Music, was one of the most influential musicians in New Zealand and Australia in the late nineteenth and early twentieth centuries. His fascination with Māori waiata resulted in numerous compositions, which attracted much attention and critical acclaim: these were *Waiata Poi*, the cantata *Hinemoa* (1896) and his opera *Tapu* (1902-3). From the start of the twentieth century, musicians who arrived in New Zealand brought with them the choral aesthetic and finest repertoire from the English cathedral tradition.

These musician immigrants worked tirelessly to establish conservatories, conduct choirs and orchestras, and compose new music.

In turn, local musicians went to Europe and England to train as composers. Their teachers¹ encouraged them to establish and to explore their own national identities through their compositions. Douglas Lilburn (1915-2011)² studied with Ralph Vaughan Williams; in

his talk given at the first Cambridge Summer School in January 1946, he was one of the first to lament the lack of a tradition and to challenge New Zealand composers in this regard. Several decades later, in a speech given in 1974 at the ISME Conference in Perth, Peter Godfrey (1922-)³ took the view that New Zealand was indeed a country without a choral tradition. This comment came at the same time that Douglas Mews (1918-1993) composed *The Lovesong of Rangipouri*⁴ in which a traditional *Waiata Patupaiarehe*, first recorded in Makara near Wellington in 1963, was used

as compositional material for the piece. Godfrey believed, at that time, that the two traditions would remain separate. Unlike Lilburn and Godfrey, Jenny McLeod (1944-)⁵ embraced that fact that New Zealand did not have to bear the burden of the European traditions; rather, the burden came in the form of expectations – composers would need to pursue cultural development in their own societies. In the preface to *Iwi Kotahi Tatou (We are One People)*, commissioned for the 1993 triennial Festival Sing Aotearoa, Jenny writes: “My hope is that *He Iwi Kotahi Tatou* might mark a sort of watershed in Māori /Pākehā relations.” In



Milford Sound, New Zealand

nearly 50 years, from Lilburn's first exhortation to composers, the distance travelled has been considerable.

So what inspires New Zealand composers to write for choirs? It is, in fact, the choirs themselves and the commissions. In response to these commissions, composers have chosen sacred texts, texts by New Zealand poets, and texts that were inspired by the landscape of Aotearoa, New Zealand, according to the purpose and ability of the choir. Griffiths' *Beata Virgo*⁶ was written for a sixty-voice choir and

a cathedral acoustic (Holy Trinity Cathedral, Auckland); Baldwin's *Evening Service in A* for a small chamber choir and St. Paul's Cathedral, London; and Jack Body's *Carol to St. Stephen* for a virtuosic a cappella choir. New Zealand's sesquicentennial in 1990 solicited works in honour of a young country. Marshall's *To the Horizon*⁷ set a variety of texts by New Zealand poets: Ian Wedde, ARD Fairburn, Denis Glover, Hone Tuwhare, MK Joseph, RAK Mason, and Katherine Mansfield. Griffiths' *Lie Deep my Love* used texts by Charles Brasch. Excellent school choirs have commissioned Holmes's *Estuary* and

Ker's *Close-up of a Daisy*, examples of a considerable repertoire for SSAA choirs. Oswin's *Sanctus* is a fine example.

Inspiration drawn from the land inspired Eve De Castro-Robinson's *Chaos of Delight*, a soundscape of birds and cicadas for women's choir, as well as Sarah McCallum's *The Moon's Glow* and Helen Fisher's *Pounamu*,⁸ which depicts the sparkling waters of Tasman Bay in the South Island of New Zealand. Likewise, Gillian Whitehead's work *Taiohi Taiao*⁹ is drawn from the

inspiration of the springs of

water from the earth which represent the health, wellbeing and future of our youth. In Gillian's words, “it is a piece without any corners, like the water which flows from the spring.”

Composers have arranged folk songs from Polynesian traditions. Marshall's *Minoi, minoi* and Rapana's *Si Manu Laititi* and *Waiata* (songs) have been gifted to choirs, as have Ngapo Wehi's *Wairua Tapu, I Te Timatanga*, and *Hinemoa*.¹⁰ Most recently, choral works have been commissioned with notated parts for *Taonga Pūoro*¹¹ (*the Singing Treasures*), traditional Māori musical instruments, and

choir. Hamilton's *Karakia of the Stars* and Farr's *Harakeke* were premiered at the 9th World Choral Symposium in Puerto Madryn by Voices New Zealand Chamber Choir.

The compositions speak for themselves and represent the journey of the indigenous musical traditions and the traditions of the immigrants who call New Zealand home. They have a unique voice and place in world choral music. (Contact the Centre for New Zealand Music for information about the repertoire listed)

Karen Grylls, ONZM, Associate Head of

Undergraduate Studies, Associate-Professor in Conducting and Head of Choral Studies at the University of Auckland, directed the Auckland Dorian Choir (1985-1998), assumed the position of Musical Director of TOWER NZ Youth Choir in 1989, and founded TOWER Voices NZ in March 1998. In addition to being the current Musical Director of both of these national choirs Karen also conducts the Chamber Choir at the University of Auckland and directs courses in

choral ensemble skills. A graduate of both Otago and Auckland Universities, Karen studied post-graduate Conducting and Music Theory at the University of Washington, Seattle where she studied for four years with Professors John Rahn, Abraham Kaplan, and Joan Catoni-Conlon. In 1985,

she returned to NZ to teach at the University of Auckland and take up the directorship of the Auckland Dorian Choir. In August 2011, Voices NZ Chamber Choir was chosen to represent New Zealand at the 9th World Choral Symposium in Puerto Madryn, Argentina. Karen is much in demand as a choral clinician and has many CD recordings to her credit. Invitations to adjudicate have taken her to Australia, Singapore, Tolosa, Hong Kong, Gorizia and Xiamen. In 1996, the university honoured her with a Distinguished Teaching Award in Music, and in 1999, she received a New Year's Honour ONZM for her



Abel Tasman National Park, New Zealand

services to choral music. She was awarded the KBB Citation for Services to NZ music from the Composers' Association of NZ and the Lilburn Trust Award. TOWER Voices CD "Spirit of the Land" took the 2006 Tui Award for "Best Classical Album".

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Edited by Steve Lansford, USA

¹These teachers included such luminaries as Ralph Vaughan Williams, Herbert Howells, Olivier Messiaen, Luciano Berio, Karlheinz Stockhausen and Alexander Goehr.

²"In Search of a Tradition" in *The Landscape of a New Zealand Composer*, Radio NZ, CDe#: NZ100-8

³*Choral Music in New Zealand: The Problem of a Country Without a Tradition*, Unpublished Speech, 1975. Peter came from King's College, Cambridge. His work was hugely influential in establishing high-quality choral singing in NZ.

⁴*Winds that Whisper* MMT 2016, 1999, NZ

Youth Choir, Karen Grylls, Robert Wiremu, baritone.

⁵Hardie, Richard L. *Jenny McLeod: The Emergence of a New Zealand Voice* Thesis, Master of Music, Rice University, 1994

⁶*New Zealand National Youth Choir: Te Roopu Rangatahi o Aotearoa* ODE MANU 1412

<http://sounz.org.nz/manifestations/show/6916>

⁷*A Sound Came From Heaven* ATOLL ACD407, The Graduate Choir, Terence Maskell

⁸*Spirit of the Land* MMT2065, Voices New Zealand Chamber Choir, Karen Grylls

www.naxosmusiclibrary.com/preview/catalogueinfo.asp?catID=MMT2065&path=1

⁹Ibid.

¹⁰*Winds that Whisper* MMT 2016, 1999, NZ Youth Choir, Karen Grylls,

¹¹Fisher's *Pounamu* and Whitehead's *Taiohi Taiao* use *kouauau*, but there is not a specifically notated instrumental part.

... Composers in New Zealand

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Examples of New Zealand Choral & Choral/Instrumental (Orchestral)* Compositions	
Baldwin, Andrew (1986-)	<i>Evening Service in A</i> (2011)
Bell, Kate (1957-)	<i>Tē Mea Nui</i> (2010)
Body, Jack (1944-)	<i>Carol to St. Stephen</i> (1975), <i>Five Lullabies</i> (1989)
Buchanan, Dorothy (1945-)	<i>The Lord's My Shepherd</i> (1978), <i>Five Vignettes of Women</i> (1987)
Childs, David (1969-)	<i>Salve Regina</i> (1998), <i>O Magnum Mysterium</i> (1997)
De Castro-Robinson, Eve (1956-)	<i>Chaos of Delight III</i> (1998)
Elmsly, John (1952-)	<i>Songs from "The Treehouse"</i> (1992)
Ete, Igelese (1968-)	<i>Malaga*</i> (2002)
Farquhar, David (1928-2007)	<i>The Islands</i> (1967), <i>Waiata Māori</i> (1985)
Farr, Gareth (1968-)	<i>Tirohia Atu Nei</i> (2000), <i>Harakeke</i> (2011)
Fisher, Helen (1942-)	<i>Pounamu</i> (1989 rev. 1997), <i>Tete Kura</i> (2000)
Griffiths, David (1950)	<i>Beata Virgo</i> (1974), <i>Lie Deep My Love</i> (1996)
Griffiths, Vernon (1894-1985)	<i>Peace and War*</i> (1952) <i>Ode of Thanksgiving*</i> (1962)
Hamilton, David (1955-)	<i>Missa Pacifica</i> (2005), <i>Rakiura</i> (1993), <i>Lux Aeterna</i> (1979) <i>The Moon is Silently Singing</i> (1985), <i>Karakia of the Stars</i> (2011)
Holmes, Leonie (1962-)	<i>Hodie Christus Natus Est</i> (1989), <i>The Estuary</i> (1993), <i>Through Coiled Stillness</i> (2011)
Ker, Dorothy (1965-)	<i>Close-up of a Daisy</i> (1992)
Lilburn, Douglas (1915-2001)	<i>Prodigal Country*</i> (1939)
Marshall, Christopher (1956-)	<i>Tangi</i> (1999), <i>To The Horizon: Images of New Zealand</i> (1990, rev.1997), <i>Minoi, Minoi</i> (1984)
Mews, Douglas (1918-1993)	<i>The May Magnificat</i> (1977) <i>The Lovesong of Rangipouri</i> (1974), <i>Ghosts, Fire, Water</i> (1972), <i>Pokarekare ana (arr.)</i> (1972)
McLeod, Jenny (1941-)	<i>Childhood</i> (1981), <i>He Iwi Kotahi Tatou</i> (1993), <i>The Poet*</i> (2007)
Oswin, Richard (1957-)	<i>Sanctus</i> (2002)
Psathas, John (1966-)	<i>Baw my Barne</i> (1995)
Puanaki, Richard (1934-)	<i>Ka Waiata Ki a Maria</i> (1988)
Rapana, Steven (1984-)	<i>Samoa Silasila</i> (2005), <i>Si manu laititi</i> (2011)
Rimmer, John (1939-)	<i>Visions I*</i> (1975), <i>Seven Summer Haiku*</i> (1970)
Ritchie, Anthony (1960-)	<i>As Long as Time</i> (1991), <i>From the Southern Marches*</i> (1997), <i>Ahau*</i> (2000), <i>Widow's Songs</i> (2004), <i>Carving</i> (2009), <i>Olinda</i> (2009)
Ritchie, John (1921-)	<i>Lord, When the Sense of Thy Sweet Grace</i> (1957)
Wehi, Ngapo (1935-)	<i>Hinemoa, Tete Kura</i> (2000), <i>Wairua Tapu</i>
Wehi, Tuirina & Tuwhiti Happy	<i>Aio</i> (2010)
Whitehead, Gillian (1941-)	<i>Five Songs of Hildegard von Bingen</i> (1976), <i>Low Tide Aramoana*</i> (1982), <i>Taiohi taiao</i> (2004)

SOUNZ

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www.arts.auckland.ac.nz/research/index.cfm?S=R_ARCAMP

Archive of Māori and Pacific Music, University of Auckland, New Zealand

www.nzcf.org.nz: New Zealand Choral Federation

www.choirsnz.co.nz: New Zealand Youth Choir and Voices New Zealand Chamber Choir ●

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15



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Quakes in the Quire

A Snapshot of Choral Church Music in New Zealand

Michael Stewart

Choral Conductor and Organist



16 For a small, increasingly secularised country, New Zealand has a strong church music scene. This is particularly centred on the Anglican cathedrals in the four main centres and in some notable parish churches. The aim of this article is to give a general background into this facet of New Zealand choral music.

On 22 February 2011 the southern city of Christchurch was hit by a magnitude 6.3 earthquake, causing extensive damage and claiming the lives of 181 people. Six months earlier the city had suffered a 7.1 magnitude earthquake that, despite miraculously causing no direct fatalities, significantly weakened buildings. Images from the February earthquake have been broadcast throughout the world, with one of the most poignant being the ruined ChristChurch Cathedral, the icon of the city in Cathedral Square.

ChristChurch Cathedral provides a fitting starting point for this investigation into church music in New Zealand, as its continuing music programme is the most similar to the British Anglican cathedral choir model. With the Cathedral's services now transplanted to nearby Christ's College chapel, Director of Music Brian Law conducts the only professional boys' and men's' choir in New Zealand, which is one of only two of its kind in the southern hemisphere. It is no coincidence that this programme should have taken root in Christchurch, as it is a city particularly proud of its English heritage. Indeed, Christchurch was founded specifically as a model English society by graduates of Christ Church College, Oxford; a reciprocal choral exchange has taken place between these two cathedral choirs for the past twelve years. Prior to the earthquake, ChristChurch Cathedral Choir consisted of 16 boys who held scholarships to the nearby Cathedral Grammar School, and 12 men who held lay clerk positions. The choir has flourished under the direction of Law, who toured with them to the UK in 2008. There are plans to rebuild the damaged cathedral, but exactly when and how long this will take is impossible to guess at this stage.

New Zealand's early colonial heritage being predominantly English, the Anglican Church has always been the most significant denomination in the country. The remaining seven Anglican cathedrals are located in Auckland (Holy Trinity), Hamilton (St Peter's), Napier (St John's), New Plymouth (St Mary's), Wellington (St Paul's), Nelson (Christ Church) and Dunedin (St Paul's). Of these, the cathedrals of Auckland, Wellington and Dunedin maintain a similar programme to that of ChristChurch Cathedral. 2011 has proved to be an interesting year for these four cathedrals: while Christchurch has had to deal with the effects of the earthquake, the latter three have either just appointed or are in the process of appointing new Directors of Music.

With its position directly opposite the Parliament Buildings in the country's capital, Wellington Cathedral of St Paul is often used for state occasions and broadcast services. The 30-strong mixed voice Cathedral Choir has developed a reputation as one of the finest

choirs of its kind in Australasia and is often heard in concert in addition to its regular liturgical programme. It too enjoyed a successful tour to the UK and France in 2008 under previous Director of Music Michael Fulcher. The Cathedral Choristers are a choir of up to 30 boys and girls aged 8-15 who sing with the Cathedral Choir, as well as being engaged by both the regional and national orchestras resident in Wellington for concert work, most notably forming the backbone of the Knabenchor for a performance of Mahler's Symphony 8 under Vladimir Ashkenazy in the 2010 New Zealand International Festival of the Arts.

Another magnificent building to suffer in Christchurch's February earthquake was the Cathedral of the Blessed Sacrament. This splendid basilica was the finest example of the many Roman Catholic churches designed by New Zealand-born architect Francis Petre. Another cathedral designed by Petre is Wellington's Metropolitan Cathedral of the



Cathedral front before the quake

Sacred Heart, one of two Catholic churches in New Zealand that maintain a programme of Gregorian chant propers and Renaissance polyphony. The other, also in Wellington, is the inner-city St Mary of the Angels Church. This church's distinguished choral history dates back to the leadership of Maxwell Fernie (1910-1999), a Wellington-born conductor and organist who for five years directed the music at Westminster Cathedral. On his return home in 1958 he took up the directorship of St Mary of the Angels and instituted the traditional Catholic music programme that exists to this day.

Although there are many parish churches in New Zealand that do not have a regular choral programme, there are some notable exceptions. The southernmost provinces of Otago and Southland originally attracted Scottish settlers, and as a result the Presbyterian Church has continued to thrive there, particularly at Knox Church in Dunedin which maintains a proud tradition of choral music. Other notable parish

choirs in the country include that of All Saints Anglican Church in Palmerston North, and St Mark's Anglican Church in Auckland.

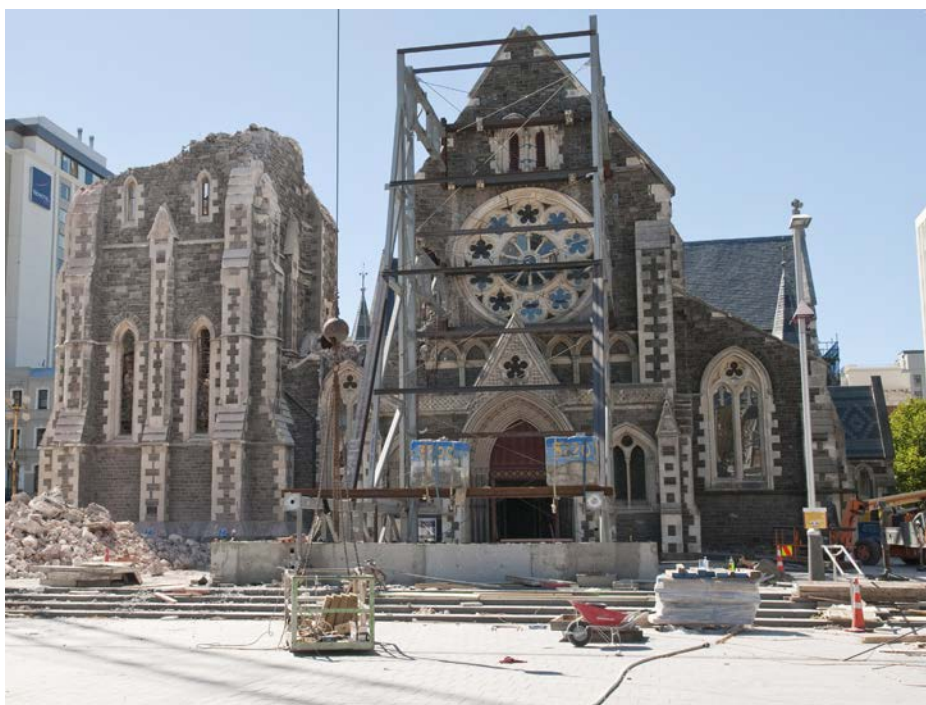
The church choirs of New Zealand are supported by the New Zealand branch of the Royal School of Church Music. The RSCM holds a residential Summer and Winter choir school every year, the latter focussed exclusively on children and youth. Internationally renowned church musicians are sought to lead the Summer School each year; the previous course in January was led by Timothy Noon (formerly Director of Music at Liverpool Metropolitan Cathedral) who in September will take up the position as Director of Music at Auckland's Holy Trinity Cathedral. The RSCM training scheme 'Voices for Life' is used extensively throughout the country as a means to educate young singers in theory and vocal production.

In terms of writing for the church, Shirley Murray is perhaps our most well-known hymn writer, with her texts appearing in more than 100 collections worldwide. Murray has been

honoured as a fellow of the Royal School of Church Music (2006) and was named a Fellow of the Hymn Society in the United States and Canada in 2009. The cathedrals of New Zealand have always encouraged composition of new music, particularly Richard Madden in Dunedin, and Katherine Dienes-Williams (now Organist and Master of the Choristers at Guildford Cathedral) in Wellington. Following a fruitful period as Composer in Residence at Wellington Cathedral of St Paul, young composer Andrew Baldwin has produced a number of highly effective works which bodes well for the future.

***Michael Stewart** is at the forefront of the younger generation of choral conductors in New Zealand, as well as being one of the country's leading concert organists. In June 2011 he was appointed Organist and Director of Music at the Wellington Cathedral of St Paul, after previously serving for five years as Director of Music of the Metropolitan Cathedral of the Sacred Heart. Michael is also the Music Director of the Tudor Consort, a member of the Artistic Team of Choirs Aotearoa New Zealand, and a member of Voices New Zealand Chamber Choir. Mr Stewart holds a Bachelor of Music with First Class Honours from the University of Canterbury and a Master of Music degree majoring in organ performance from McGill University (Montréal, Canada). He has recorded both as an organist and conductor for the Canadian Broadcasting Corporation and Radio New Zealand Concert, and has produced two solo organ CDs: *Puissant* (2001) and *Ave Maris Stella* (2007). E-mail: mrjstewart@gmail.com*

Edited by Irene Auerbach, England ●



Cathedral west end bracing

New Zealand's National Choirs

Karen Grylls

Choral Conductor and Teacher



18 National choirs¹ have played a large part in establishing New Zealand's profile abroad, both in the commissioning of new works from composers and in the participation in festivals and international choral competitions. Certainly, over the past decade, many more community and school choirs have added to this profile worldwide.

Just last week Voices New Zealand Chamber Choir returned from the 9th World Choral Symposium in Argentina. It was the first time Voices had participated in a world choral symposium and, more significantly for us, *Taonga pūoro*² artist, Horomona Horo, was part of our artistic team. This marked a giant step forward in our collaborations with indigenous

musicians and musical traditions. For the first time there were commissions written for a chamber choir with parts actually notated for the *Taonga pūoro* instruments. The performance and commissioning of works from our talented NZ composers have continued to be strengths in the New Zealand Youth Choir's repertoire, as with Voices New Zealand Chamber Choir and the New Zealand Secondary Students' Choir.

It was Elise Bradley³ and her excellent school choir Key Cygnetures at Westlake Girls' High School Auckland who first established contact with Aroha Cassidy-Nanai, then a member of the renowned *kapahaka*⁴ group *Tē Waka Huia* and also on the staff at Westlake. Through this association, the first Māori *waiata*⁵ were gifted

to and performed by a European choir. My introduction to Māori *waiata* came in 1993 when Keri Kaa and Te Taite Cooper visited the Youth Choir rehearsals at Queen Margaret College. I remember with great humility the *kete* (flax basket) that was presented to me by Keri prior to our '93 tour. Our knowledge and understanding of the *waiata* happened through the people we met. Piripi Monroe first played *Ka Waiata* to me on his ukelele in his living room. It was he who suggested that sashes with a Māori motif might be added to our green uniforms. I was very glad to have Te Rauhina Williams' approval – she thought that the design was very good. We needed to make the right decision. Thus new life was breathed



Voices NZ Chamber Choir at the NZ Choral Convention January 2011

into the green uniforms. *Tihei mauriora*.⁶ It was indeed a new beginning for the Youth Choir.

Without reservation, the most significant development in my 22 years with the NZ Youth Choir has been the relationship built with *Te Waka Huia*, Ngapo and Pimia Wehi, Aroha Cassidy-Nanai and Bussy Nanai over 16 years. The opportunity to be taught by and work with special people from the best of the *kapahaka* groups in NZ has been the greatest gift (thanks to Graham Hoffman of NZCF who introduced us). This long association has seen us performing together, *Te Waka Huia* and the NZ National Youth Choir, on the stage of the Sydney Opera House, and since then *kapahaka* items and music have been gifted to us from *Waka Huia*. I can remember the very first performance of *Kua rongo* in Holy Trinity Cathedral Auckland with NZ Youth Choir and *Waka Huia*, prior to our leaving for Sydney. A wonderful moment: the two groups were on stage in full flight, while Ngapo and I peered nervously through the screens at the back of the stage area like proud parents.

Dr. Guy Jansen founded the New Zealand Youth Choir in 1979 and the NZ Secondary Students' Choir in 1986, as choirs that would give young singers opportunities that would otherwise not be available to them in their regions. Meetings were twice/three times a year and singers came together from all around

the country to sing. Over the years they have performed with the NZ Symphony Orchestra, with such artists as Dame Kiri Te Kanawa and Jonathan Lemalu and with such conductors as Vladimir Ashkenazy (Mahler 8), Howard Shore (Lord of the Rings) and James MacMillan with the Hilliard Ensemble (The Quickening).

The membership of the national choirs is dependent upon the choral activities across the country. Terence Maskell's work with Aorere College choirs earlier, and currently with The Graduate Choir, for example, has led to excellent Polynesian singers joining the ranks of the national choirs. As the demographic of New Zealand has changed over the years, so the national choirs are now populated with the mix of cultures that call New Zealand home.

The larger vision is that these three choirs espouse excellence in choral singing: the Secondary Students' Choir caters for singers aged 14-18, the NZ Youth Choir for singers aged 18-25 and Voices NZ Chamber Choir aspires to be a professional chamber choir. For each choir, the aspiration continues to reach the highest levels of accomplishment when performing works by New Zealand composers, and be to proud national representatives of Aotearoa in the world.

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¹Examples of national choirs include: The National Male Voice Choir, The National Māori Choir, New Zealand Secondary Students' Choir (1986), New Zealand Youth Choir (1979), Voices New Zealand Chamber Choir (1998).

²*Taonga pūoro* refers to the traditional Māori musical instruments.

³Elise Bradley was the former conductor of the NZ Secondary Students' Choir, currently Artistic Director of the Toronto Children's Chorus.

⁴*Kapahaka* is commonly known in New Zealand as Māori Performing Arts: *kapa* means rank or row and *haka* is a Māori dance.

⁵*Waiaata* means song.

⁶The saying *Tihei mauri ora* comes from when Hineahuone (the first woman to be created) had life breathed into her. The *tihei* imitates the sneeze when a child is born, *mauri* means the force, and the *ora* is the life.

www.youthchoir.org.nz/ NZ Youth Choir and www.nzsschoir.com/contact NZ Secondary Students' Choir

Edited by Irene Aurebach, England ●



Voices NZ Artistic team before lecture at WSCM9 Left to right Rowan Johnston, Christine Argyle, Karen Grylls, Horomona Horo



Horomona Horo, Taonga Pūoro Artists at WSCM9 playing the pukea (wooden trumpet)

New Zealand's Choral Canvas

Christine Argyle
Choral Conductor and Teacher



20 According to a recent study, more New Zealanders sing in choirs than partake in almost any other leisure activity. The choral canvas in New Zealand is embroidered with a rich tapestry of vocal ensembles, ranging from school choirs, community and church choirs, through to a number of fine chamber choirs and three outstanding national choirs: the New Zealand Secondary Students' Choir, the New Zealand Youth Choir and the Voices New Zealand Chamber Choir.

The choral scene in NZ secondary schools is vibrant and diverse, with most schools having at least one choir – a number of the larger schools with a strong tradition boast 3-4 choirs, and several schools also have barbershop ensembles and/or Māori performance groups.

A highlight of the school choir programme is the annual secondary schools choral competition *The Big Sing*, run by the New Zealand Choral Federation. *The Big Sing* is New Zealand's largest choral event, with approximately 250 schools, comprising some 7,500 singers, entering 11 regional competitions held in major centres around the country. A total of 18 choirs are chosen from the regions to perform at the National Finale, around two months later, competing for bronze, silver, gold and platinum awards. These are judged by a panel of three, including two leading New Zealand choral practitioners and one

international judge. Choirs must perform across three categories and must include at least one New Zealand composition in their programme. This could be a traditional Māori or Pacific Island piece, and there is a special award for the best performance of a New Zealand work with a text in Māori.

Although the standard of choirs at the upper end has been steadily rising, as a result of the fierce competition between choirs and the opportunity for students and conductors to observe the top student choirs in performance, it has been a cause for concern that many of the same schools make it to the finals year after year, while the great majority do not have the opportunity to see the very best in action. To address this, the NZ Choral Federation has introduced a 'guest choir' programme, with places for 4 choirs to attend the National Finale and take part in workshops with leading choral clinicians, in order to help them cross the threshold into the upper level of choirs.

The NZCF runs an equivalent festival for primary school choirs called *The Kids Sing* but, to date, participation in this festival has been limited to only 4 regions in New Zealand. This is in part due to the fact that two of the main centres, Wellington and Christchurch, have run their own very successful independent festival for several years now.

While there are some excellent conductors in primary schools, in general, the skills level amongst conductors is limited. The New Zealand Choral Federation is working on developing better resources for primary school conductors and plans to offer professional development workshops for primary school teachers.

At the community choir level, New Zealand has a vast array of choirs in all the main centres, and in many of the smaller centres as well. These range from large-scale choral societies that perform with local orchestras and, at times, the New Zealand Symphony Orchestra, to choirs with a special focus, such as early music ensembles, world music choirs or barbershop choruses.

The New Zealand Choral Federation runs a series of festivals for local choirs under the banner *SingFest*. These were formerly run as competitions, but have latterly become non-competitive festivals with a visiting choral expert who may workshop a massed item or provide a written report on the performance of each individual choir.

A major event in the New Zealand choral calendar is the *Sing Aotearoa* festival. This event is a festival/conference mix with a strong emphasis on professional development for choral singers and conductors. The festival profiles Western tradition, Māori and Pacific



Peter Watts rehearsing for the Rugby World Cup



John Rosser NZCF Governance Board, at the Napier workshop for the Rugby World Cup

singing styles in a unique multicultural blend.

Incorporated into the programme are workshops with top New Zealand practitioners, as well as well-known international choral identities. Simon Carrington (UK) and Sanna Valvanne (Finland) were the guest presenters in 2009. The next *Sing Aotearoa* festival is scheduled for 2013.

A recent area of growth has been in unauditioned community choirs with a world music focus. In 2005, Julian Raphael founded the Wellington Community Choir with an open-door policy, welcoming new singers and visitors every week. The choir describes itself as “an open-access choir with no agenda about the size or the way people utilise the choir”. This is possible because:

- all people are welcome, regardless of previous musical ability or experience;
- everything is taught by ear – people are not required to read music;
- song words are projected onto a screen - expensive sheet music is not required;
- singers can choose when they can attend, rather than making a weekly commitment, and only pay for the rehearsals they attend.

As a result, the choir's membership is very diverse and since they began keeping records (5 years ago) over 1,850 people have come through the door. The average weekly attendance is currently around 170. The choir sings music originating from different choral traditions around the world, including New Zealand.

Other choirs of a similar nature have formed around the country over the past 5 years, some of them directly influenced by the work of Julian Raphael.

New Zealand's cultural demographic profile is changing rapidly. For much of the 20th century, Maori and Pacific Islanders made up less than 10% of New Zealand's population. Today, roughly 30% of New Zealanders are Maori, Pacific Island or Asian, and that is expected to reach 50% by 2050.

The barbershop tradition has a particular appeal for young Maori and Pacific Island singers, and there is keen competition at the National Young Singers in Harmony competitions for secondary school quartets and choruses, both male and female.

New Zealand's top high school quartets and choruses have performed with considerable success in the US. In particular, the Musical Island Boys, a quartet combining Pacific roots with traditional barbershop, won the 2006 World Championship Under 25 Gold award in Indianapolis, the first quartet from outside the United States to earn this prestigious trophy.

Michael Stewart has provided an overview of church choirs in New Zealand and Dr Karen Grylls has written about New Zealand's national choirs. Their articles plus this one combine to form a snapshot of the rich variety of ensembles and activities that colour the New Zealand choral canvas.

Christine Argyle is Vice-Chair of the New Zealand Choral Federation, and is the founder and musical director of the Wellington chamber choir *Nota Bene*. She studied conducting with Dr Karen Grylls and Uwe Grodd, and is a former member of the New Zealand National Youth Choir, New Zealand Singers, Auckland Dorian Choir, London Symphony Chorus, and the Auckland and Wellington Opera choruses. More recently, she has sung with the Voices New Zealand Chamber Choir under Dr Karen Grylls since its formation in 1998. Her 10-year teaching career included running the music departments of two large secondary schools, and working for a number of years as a vocal/choral itinerant tutor. In 1996 Christine joined Radio New Zealand's Concert FM, where she has worked as a music programmer, producer and presenter. She has been a Qantas Media Awards finalist for her documentaries on the National Youth Choir's 20th Anniversary, *Sing Aotearoa 2000* and the Wanganui Opera House Centenary. In 2001 she established and hosted Radio New Zealand Concert's daily music news programme *Upbeat!* As a freelance music producer, Christine produced the Tudor Consort's internationally acclaimed CD of music by Peter Philips on the Naxos label, and the Wellington Cathedral of St Paul's Service of Shadows CD. E-mail: cargyle@paradise.net.nz

Edited by Gillian Forlivesi Heywood, Italy ●



Opening Ceremony of the 10th China International Choral Festival in Beijing, 2010 (see 2nd article of this section)

International Federation for Choral Music

*World Choral Day 2011
Let's Sing Together with 'Solidarity'*
Francesco Leonardi

*Go with a World-Class Giant
China International Choral Festival and IFCM Sing on "Tutti"*
Qi Shen

*The new Board of Directors
Press Release by IFCM Head Quarter*

*Singing with the Whales
A report on IFCM's 9th World Choral Symposium in Puerto Madryn, Patagonia,
Argentina*
Jutta Tagger

World Choral Day 2011

Let's Sing Together with 'Solidarity' - 11 December 2011

Francesco Leonardi
IFCM Project Manager



Singing together is a basic activity that exercises tolerance, sympathy, and awareness of others, towards the common goal of communicating and involving other people in a shared experience of beauty. This approach is a fundamental trademark that each singer in a choir shares with his/her fellow singers, and is part of the roots of choral music. This mindset needs to be communicated and celebrated worldwide, in the hope that it may make the entire world aware that such traits are not only elements of an ideal, but are also present in society.

In a culture in which every aspect of being human is celebrated (we celebrate freedom; we celebrate being a mom, a dad, or grandparents, etc.), choral singing too deserves its own

celebration, and this should be a worldwide event, given that the passion for choral music is not limited by any boundary of nation, culture, religion, race, or census. This event exists: it is the "World Choral Day" (WCD) and has been celebrated for the past 20 years on the second Sunday in December. December 11, 2011 will be a day on which all choral activities will share a common point of view, a common feeling, a common scope. Since its inception the WCD has seen ever-increasing participation and interest, involving more and more countries and initiatives, all expressing the same sentiment. The events that have been organized to celebrate this particular day are concerts, festivals, sing-alongs, choral seminars, and Days of Friendship, all of which share a common theme.

After 20 years, the following statement by Alberto Grau is still entirely valid and reflects the intention behind the WCD initiative:

"The world is living through a severe and continuous crisis of self-destruction. There are no possible reasons that can justify these actions. The majority of the human race wants to live in peace with dignity. It is time to show, with more power and strength, that our choral family contributes, through music, to break down the artificial barriers put up by politics, different ideologies, religious differences, and racial hatred which separate human beings. We must be able to show that MUSIC, the divine art, is more than the mere search for formal perfection and interpretative beauty; music should serve to extol the values of solidarity, peace, and

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World Youth Choir 2009 - Photo by Marianne Grimont, NamurlImage.be

24 *understanding. We cannot work in isolation; we have to make every possible effort to make our voices heard and to let music work its own paths of communication."*

Proposed by Alberto Grau and approved by the General Assembly of IFCM (Helsinki, 1990)

Last year the WCD was celebrated by 215 choirs from 23 Countries, and the proclamation for the Day was read in Afrikaans, Bulgarian, Catalan, Croatian, Czech, English, Esperanto, Flemish, French, German, Hungarian, Italian, Japanese, Mandarin, Norwegian, Portuguese, Quechua, Romanian, Serbian, Slovenian, Spanish, Swedish, and Ukrainian. The celebrations dedicated to this special day were mostly concerts, but there were also other events such as festivals, open air singing, students' demonstrations in the streets, ecumenical religious celebrations; and for the first time we observed new types of events such as a simple gathering of conductors in a home in Ivory Coast just to read the proclamation, and a "flash mob" at a shopping center in Poland.

This year's theme is "**Solidarity**": many people are suffering because of disasters, earthquakes, tsunamis, draught, hunger, poverty, terrorism and war. Choirs from all over the world have been expressing their solidarity with the victims of these calamities and will continue to do so, raising awareness of this important circumstance in today's world. IFCM invites all choral institutions and leaders to be a

part of this effort based on these fundamental values. It is a way to make the WCD a date that demonstrates the positive power of choral singing across all nations, all continents, all peoples, who will be reached and deeply touched by it.

IFCM would like to have advance notice of all the initiatives



that are being scheduled for the WCD, and invites all choirs and choral institutions to register and give information at the following site:

www.ifcm.net. If you register your event, we suggest that you download the logo and include it in the design of your printed material, and a proclamation can be downloaded in the language of your preference. Reading the

proclamation at some point during the concert, although not mandatory, is suggested because it sets the event within WCD ideals, and connects it with all other events around the world.

Please send material (videos, press releases, programs, recordings, etc.) which can then be used to document the event worldwide, and can also help to promote this important choral initiative. Please take a short time to compile the data for your individual event by visiting the section dedicated to WCD on

www.ifcm.net.

Help us to make a global statement using choral music as a connecting vehicle world-wide. Choral singing is not just a cultural hobby; it encompasses a universal passion, which not only carries a sense of beauty and aesthetic perfection, but also holds in itself the seeds of positive values which will surely make a better world. Join us in the celebration of World Choral Day this December 11th, 2011.

Francesco Leonardi, born in Legnano (Italy) in 1979, is a graduate in Public Relations and is completing a second degree course in Economics and Management of Cultural and Entertainment Assets. He speaks English, German, French and Spanish. For the last ten years he has been responsible for selecting choirs to take part in the International Choir Festival "La Fabbrica del Canto" (The Song Factory), which takes place in June each year in 50 different municipalities in the Lombardy region. He is a registered journalist in Milan. In August he was nominated Project Manager for IFCM.

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Edited by Gillian Forlivesi Heywood, Italy ●

Go with a World-Class Giant

Create a New Era of Chinese Choral Music

Qi Shen

Artistic Project Adviser

China International Choral Festival and IFCM Sing on "Tutti"

November 15, 2010, Beijing. One of the organizers of China International Choral Festival, the CAEG (China Arts and Entertainment Group) signed a cooperation agreement with the IFCM (International Federation of Choral Music). In July 2012, two parties will hold a seven-day festival "The 11th International Choral Festival and IFCM World Choral Summit". This is obviously a powerful combination of the two sides, which makes it possible to launch the preparations for the Summit and Choral Festival two years in advance. The development not only creates a new era of Chinese choral music, but also shows CAEG's ambition to become a leader of the world's choral music.

Together with the giant, to build a choral brand

IFCM is the official representative of choral music on the International Music Council of UNESCO. The Council recognizes that there are perhaps more people in the world participating in choral music than in any other group activity and that choral musicians need an organization such as IFCM to encourage and facilitate international communication and cooperation. IFCM is the official representative of choral music with the most broadly representative and most authoritative professional background in the world. Administered by the Chinese Ministry of Culture, the CAEG has a strong international cultural exchange experience and is widely acclaimed for its cultural activities operations.

The CAEG has been the organizer of China's only state-level international choral event - "China International Choral Festival" - for twenty years.

The 10th China International Choral Festival was successfully held this summer, and received the support and assistance of IFCM. The signing of the agreement marks a formal way to establish a steady cooperation side by side with the "giant", and to lay an important cornerstone for the future development of the China International Choral Festival. "We are very pleased to sign such a cooperation agreement with IFCM. Collaborating only with giants could be the fastest way to catch up with the trend, and only with the influence of giants can we build our choral brand more with less," says Mr. Zhang Yu, President of CAEG.

IFCM operates on a non-profit basis, which is an important reason why they choose CAEG as a partner. Dr. Michael J. Anderson, President of IFCM, says enthusiastically: "IFCM has created and built projects all over the world for more than 28 years, utilizing very experienced volunteers and choral-music professionals. But this project intrigues me more than all the others because it is breaking new ground for us, and we will be working with a new partner - China. I feel confident that the world will agree with me and the organization presidents and choirs, from all around the world, will look forward to the day in 2012 when, together, we produce the 11th China International Choral Festival and IFCM World Choral Summit!"

Why work together?

Choral music in China is the most widely enjoyed music form for the public. Today, China has tens of thousands of amateur choral organizations. Choral music is also widely appreciated in the world. Representing choral groups from more than eighty countries on five continents, the IFCM is the most professional and authoritative organization in the world.

Choral conductors and professionals in Beijing are convinced that IFCM is significant

for the China International Choral Festival: the fact that IFCM is the most representative organization underlines the fact that choral music has a rich connotation in the five continents; the development and integration which cultural diversity brings to choral music are the main themes of our time. Chinese choral music needs an effective platform on which to catch up with trends in international development, and to absorb the advanced experience of foreign countries.

They also believe that China is also significant for IFCM: cultural diversity is the main theme of the twenty-first century; China International Choral Festival should also be able to make China's own voice heard. The traditional territory of the choral world, based on European culture, has been changed by multiculturalism, and cultural diversity in the international choral community has given rich fruits. China has five thousand years of culture. China is calling for a national platform and a world-class "booster" to combine its own national culture with choral music and to contribute to the development of choral music. Joined by IFCM, China International Choral Festival is the best platform.

With the further extension of reform and opening up to the world, China has now entered the best period in the history of its development. Culture is unprecedentedly highly regarded by the State. China International Choral Festival is a national arts festival, and that is the reason why the Ministry of Culture and the state-owned CAEG vigorously promote

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Performance by The Mass Art Choir of Xilin Gol League Inner Mongolia



Performance by Youth Choir of Xinjiang Art School

26 the China International Choral Festival at international level, and present the cultural diversity of global choral features through collaboration with IFCM.

Together with the world after two decades

Founded in 1992, China International Choral Festival is the only state-level International Choral Festival in China. Ten festivals have been held in two decades. China International Choral Festival believes that its mission is to further advance the great development and prosperity of choral music in the new era, and to promote cultural exchange.

Choral music in the west has almost a thousand years of history, while in Asia, Africa and other countries people have also developed their own colourful choral art forms. To invite excellent foreign choral groups and choral music and to send the best Chinese choral groups and choral music is an important initiative of the China International Choral Festival. In 2012, the 11th International Choral Festival will invite IFCM's five world-class choirs from five continents, bringing a dazzling display with different styles. Musicians from all over the world who participate in the International Choral Festival will also enjoy the different cultural characteristics of the music workshops. The most famous choral music masters and leaders from five continents will come to Beijing, bring their best, and exchange their views. In sending choirs abroad, the China International Choral Festival has won international recognition. The winner of the 2012 China International Choral Festival will represent China at South Korea's World Choir Conference in 2014. The organizing committee of the China International Choral Festival will also recommend Chinese conductors and choirs to participate in different activities held by the International Federation for Choral Music.

The operation and management of the China International Choral Festival will be simultaneous with the rest of the world. According to reports, this is the first time that the China International Choral Festival has

started planning two years in advance. "Starting two years in advance, we will have time to select carefully the best choral groups from around the world, to book the biggest names among choral conductors, to find the most appropriate sponsors and to negotiate. Plus, we will have plenty of time for marketing and promotion," says Mr. Tian Yubin, President of the China Choral Association. He is very confident when talking about plans for the future, "To be simultaneous with the world does not mean to organize the festival several months before it begins, but should be in accordance with the rhythm of the world - and this is our common aspiration with the International Federation for Choral Music." To start preparation and communication two years in advance allows Chinese choirs and foreign choirs enough time to make their artistic and travel planning.

Within the framework of cooperation, the IFCM's resources will also be significant for Chinese choral groups and professionals. The IFCM and its organizations will synchronize the promotion in eighty countries around the world for the 11th China International Choral Festival, and will select first-class choirs and choir masters. *International Choral Bulletin* is the most authoritative international choral magazine. The IFCM will also grant a license to the organizing committee of China International Choral Festival to publish its Chinese digital version, which is expected to bring up-to-date international information to China, to inspire domestic choral professionals.

Spirited competition in the choral world

Previous China International Choral Festivals have been an arena for domestic and foreign choirs at world-class level. The tenth China International Choral Festival in 2010 had 64 choral groups registered from around the world, and finally 56 groups and more than 3,000 singers gathered in Beijing. After attending the 10th China International Choral Festival, Mr. Andrea Angelini, Editor-in-chief of the *International Choral Bulletin*,

enthusiastically said: "The choirs expressed their passion for musical activity through good preparation, continuous attention to the conductor and the commitment of individuals to benefit the entire choir."

Awards of the 11th China International Choral Festival will be recognized by IFCM, and so the competition could be considered as one of the most authoritative international choral competitions. The organizing committee of the China International Choral Festival is very optimistic about the quantity and quality of the 2012 competition because they are beginning preparation and promotion two years in advance. The Head of the Secretariat of the China International Choral Festival said: "The 10th Festival had a very short preparation period; resulting in a very limited number of participating groups. I believe that the 11th International Choral Festival in China will certainly have a qualitative improvement after careful preparation, together with the IFCM's assistance in the world-wide scale."

Choirs from around the world compete in the "arena", while the IFCM World Choral Summit is another stage. The Summit is where international choral community leaders gather, to set the rules for the choral world, and to outline the blueprint for future development. For the first time in its history, the Summit comes to Beijing in 2012. Thirty choral leaders from around the world will discuss the development of choral music, exchange different views, and share their culture and views. The choirs from five continents will present this great variety of cultures with their music. The China International Choral Festival resembles the "Olympic Games" and the "Expo": Choirs from different nations compete at the highest artistic level just like athletes at the Olympic Games, while the exquisite display of various countries and their cultures illustrated by the choirs just makes the Choral Festival and the Summit a choral "Expo". ●

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The new Board of Directors

Press Release by IFCM Head Quarter

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The International Federation for Choral Music (IFCM) is pleased to announce its new Board of Directors, elected 6 August 2011 at the Ninth World Symposium on Choral Music celebrated in Puerto Madryn, Argentina. During the symposium the General Assembly met, all candidates had the opportunity to present themselves and make a case for their viability as contenders for a seat on the Board of Directors. In addition, this is the first time in IFCM's existence that the General Assembly voted directly on the election for President. Dr. Michael J. Anderson (USA), who has been in the position of Interim President of IFCM since April 2010, ran unopposed and was ratified as President with 88% of the total votes. The newly elected Board of Directors then voted on the remaining members of the Executive Committee (ExCom), who are in charge of the daily operations of IFCM.

Executive Committee

- Michael J. Anderson (USA) – President
- Leon Tong Shiu-wai (Hong Kong, China) – First Vice President
- Philip Brunelle (USA) – Vice President
- Saeko Hasegawa (Japan) – Vice President
- Stephen Leek (Australia) – Vice President
- Theodora Pavlovitch (Bulgaria) – Vice President
- Håkan Wickström, *Nordisk Korforum* (Finland) – Treasurer

Board of Directors

- Keiichi Asai, *Japan Choral Association* (Japan)
- Rudolf de Beer (South Africa)
- Young-Shim Dho (Republic of Korea)
- Cristian Grases (USA/Venezuela)
- Susan Knight (Canada)
- Diego Lenger (Argentina)
- Aarne Saluveer (Estonia)
- Tim Sharp, *American Choral Directors Association* (USA)
- Fred Sjöberg (Sweden)
- Jean Smeets, *European Choral Association–Europa Cantat* (Belgium)
- Jennifer Tham (Singapore)
- Thierry Thiebaut, *A Coeur Joie International* (France)
- Annemarie van der Walt (South Africa)

IFCM is a global organization that represents conductors, choirs, composers, and publishers in more than 80 countries. This representation is reflected in the diversity of origins of all Board Members, which allows a representation of all continents of the world. This is paramount to fulfill some of the federation's most important missions that center on international exchange and promotion of choral music, resulting in good will, peace, and harmony.

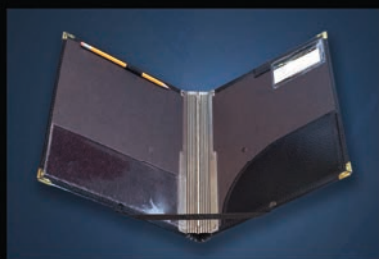
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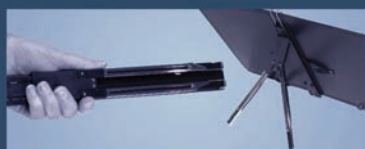
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Singing with the Whales

A report on IFCM's 9th World Choral Symposium in Puerto Madryn, Patagonia, Argentina

Jutta Tagger
Former ICB Managing Editor



30 **L**et's go to the beach and sing to the whales!" A wonderful suggestion by Maya Shavit, with so many of those enormous southern right whales swimming in the bay. They were so much fun to watch: I could see them from my hotel window. Maybe some individual choirs or singers did so, but of course it was impossible to organize a massed choir singing on the beach.

This 9th World Choral Symposium was like no previous one: It took place in a far-away region - at least far-away for most participants - and one that was difficult to reach because ash from the Chilean volcano was still blowing all over the region, making air travel impossible. By bus, it took 19 hours to reach Puerto Madryn from Buenos Aires. The Symposium had to be shortened by two days to allow for this extra travel time. It took a huge effort by the local organizers to reschedule the Symposium program accordingly. Unfortunately, some people who had planned to participate in only part of the Symposium were unable to come, and a few events had to be cancelled for that reason. Still, there were more than enough activities and concerts from morning to night to please everyone.

This Symposium was also different in that Puerto Madryn is a small town without all the trappings of the big cities where such large events are usually held. For instance, because there was no dedicated concert hall, gala concerts took place in a converted sports hall. But we knew this beforehand, and it did not have any influence on the spirit or intrinsic quality of the concerts, master classes, conferences, reading sessions and round-tables. Most venues were in the town center, within easy walking distance of each other.

One very successful event was the Open or Community Singing under the leadership of Michael Gohl from Switzerland and Josep (Pep) Prats from Spain. These singings were very lively and had hundreds of participants every day. The pilot choir was excellent (Cantoría de la Merced, from Argentina), and many guest conductors shared in teaching the songs contained in the official Songbook, often together with their own choirs.

The spectrum of participating choirs included all continents and genres - mixed, men's, women's and youth' - from small vocal ensembles like Witloof Bay from Belgium and Da Nó Coro from Brazil to very big choirs like

the very colorful Nelson Mandela Metropolitan University Choir from South Africa, as well as excellent chamber choirs like the Argentinian Grupo Vocal de Difusión, to name just a few. A wonderful variety. All of them had of course been selected for their excellence and for representing a certain kind of choral music and style. The full list of participating choirs and the daily program of the Symposium can be seen on www.wscm9.com/.

A full range of works specially commissioned for the Symposium from Latin-American composers were premiered, as was a work by the American composer Matt Van Brink: *White, Those That Stayed Still*, based on a text by Eduardo Galeano on the theme of peace (cf. also ICB Vol.XXX, n° 2, 2nd quarter 2011), was selected as the winner of the First IFCM International Composition Competition.

A very interesting concert was an orchestral one by the Orquesta de Instrumentos Autóctonos y Nuevas Tecnologías under the direction of Alejandro Iglesias Rossi, an internationally renowned Argentinian composer who is also President of the Argentinian Council of Music. The aim of this orchestra is to combine traditional instruments of this part



Whales in the bay of the Península Valdés

of the world with modern Western technologies by giving them the same cultural value. All members of the orchestra are simultaneously composers and performers.

There was also a small but representative choral expo where business seemed to be quite good. And of course after the gala concerts there were social gatherings and tango dancing (and Penguin Dancing!), which continued into the wee hours.

A report on the IFCM General Assembly and election results are published elsewhere in this issue.

Dolf Rabus from Germany did a great job recording many of the concerts (as a service of the Choral Festival Network to the international

choral community); quite a few of these are posted on YouTube. Listening to them makes you remember why you came – and want to come again – to the World Choral Symposium; it makes you forget all the fatigue and inconveniences encountered. By the way, the next Symposium will take place in three years, in Seoul, South Korea.

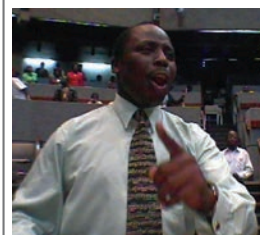
A big thank you to the organizers and their teams who made the Symposium happen despite many complications.

E-mail: jutta.tagger@wanadoo.fr

Edited by Anita Shaperd, USA ●

Obituary

On July 5 2011, Africa lost one of its luminary choral directors, **Boniface Mganga**. He founded the internationally famed Muungano National Choir of Kenya in 1979 and since then championed the cause of fine choral music tradition across Africa. Mganga was a dear friend of the African Musical Arts organization, and indeed was singularly instrumental in forging our partnership programs with choral music groups in Kenya, particularly the Boys Choir of Kenya and the Muungano National Choir. Maestro Mganga was only 56 years old.



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Guests of Honor announce the opening of the 2011 HKIYCCF (see 2nd article of this section)

Choral World News

*The Future of Tradition
The Choral Music of Domenico Bartolucci*
Aurelio Porfiri

*Hong Kong International Youth and Children's Choir Festival
A Place for Choral Exchange Events*
Leon Shiu-wai Tong

*Olympic Atmosphere at the Harmony Festival
Enthusiastic Reactions to the Festival in Lindenholzhausen (Germany)*
Gerhard Neunzerling-Dernbach

*Music in the Green Woods
Report from the Tampere Vocal Music Festival*
Andrea Angelini

*La Fabbrica del Canto 2011
Three Weeks of Choral Music in Lombardy, Italy*
Andrea Angelini

Gaudeamus Sociedad Venezolana De Canto
Guntars Gedulis

*Choral Enterprises
The 12th International Chamber Choir Competition Marktoberdorf 2011*
Graham Lack

*Beauty Beyond the Differences
The 12th International Chamber Choir Competition Marktoberdorf*
Tim Koeritz

The Future of Tradition

The Choral Music of Domenico Bartolucci

Aurelio Porfiri

Choral Conductor, Organist and Teacher



Today the word 'tradition' sounds strange for many people. This word is highly esteemed by some and equally highly disregarded by others. And when we speak of tradition referring to music we cannot forget the development that the musical language has undergone in the previous century, a development that in a certain way went against tradition. But indeed some voices, even in the tormented past century, stand to affirm a role for tradition and for music tradition. One of those voices is the one of Domenico Bartolucci, Catholic priest, composer and conductor, a protagonist in the world of church music not only for his music but also for his strong personality. His music, which would deserve to be better known, it is sung throughout the world, and he is still active in the musical world, despite his considerable age. Tradition for him is not a word to be ashamed of, but it means richness. For people like him that live as Catholic church musicians, tradition means Gregorian chant and Renaissance polyphony, the repertoires that the church has always considered an example of what liturgical music should be. I was his student for several years in the Pontifical Institute of Sacred Music, and I still, even today, have the pleasure of visiting him and talking with him about these and other topics. I remember how he insists on safeguarding this repertoire: he never advocates that we should stop there (as some people wrongly argued) but he affirms that this repertoire is a great model also for new compositions. And he has shown in his own music how this is true. Some people accuse his music of not being 'modern'. Now, this would take us too far. But analyzing his music one may be surprised: indeed you can see that the dissonances and modern chords are there, but the wise treatment of these devices stops them being disturbing. When I pointed this out to him, he told me that this is because in his musical language there is a logic, so even that which is not consonant does not grate on the listener. He is a follower of the Roman school

of choral music, so let's first say something about this.

The 'Scuola Romana'

The Italian term 'Scuola Romana', meaning Roman school, can be applied to various artistic disciplines, such as the Roman school of painting, the Roman school of architecture. There is also a Roman school of music, or more particularly the Roman school of liturgical music which saw its days of glory in the Renaissance. In Rome, the Renaissance is particularly important: the presence of the Pope and the Papal court, indeed, attracted the best artists throughout the Catholic world. But what is the origin of this Roman school? We have to go way back to the 14th century when the Popes resided in Avignon. There, the singers began to weave the first polyphonies into Gregorian chant. It is quite fun to recall the bull of Pope John XXII's 'Docta Sanctorum Patrum' of 1324, in which he condemned his Flemish singers for their excessive experiments with polyphony. But, to be true, he never condemned the thing in itself. Only decades later would such experiments be encouraged. Now the Flemish art of counterpoint reached an unimaginably high technical level, although very often it was a mere display of virtuosity. These great Flemish singers moved to Rome with the Pope, came into contact with the great Italian musicians, who also became part of the Papal choir, many thanks to the Italianisation of the Papal curia. The Flemish art of polyphony interacted with typically Mediterranean singability, reaching its greatest glory in the 16th century. This is what we call the Scuola Romana.

The characteristics of this school are:

1. high singability
2. remarkable attention to each singer in the choir – there were only one or two to each part
3. great attention to the text
4. strict adherence to the liturgical rite (music was written with great respect for the spirituality and the requirements of each

moment of the liturgy)

5. great respect for tradition

The repertoires that embrace all these qualities are Gregorian chant and Renaissance polyphony. It is worth remembering that western music owes an enormous amount to the musical practice of the Catholic church, which gave birth to the very rich variety of musical forms, both sacred and profane, that mark the glory of our civilisation.

Domenico Bartolucci

Domenico Bartolucci was born in Borgo San Lorenzo, a small town near Florence, in 1917. Just for historical context, let us take a look at the most significant events of that year. The First World War was still raging; on 6 April the US declared war on Germany. Towards the end of the year the October revolution broke out in Russia. Just one week after the birth of Bartolucci one of the most important apparitions in church history took place in a small Portuguese village known as Fatima. Italy in those years was still largely agricultural, as was the hometown of Bartolucci. His mother was a farmer and his father was a worker who sang in church although not as a professional singer. Musical life was very rich even in very small towns; there were choirs, music groups, opera companies, and of course many musical activities related to the Catholic liturgy. Talking to me, he always remembers those times, when Italy was still a rural country and life, he keeps mentioning, was simpler and more beautiful. He said that music was 'in the air', you could breathe music everywhere. When he was still young, Bartolucci already experienced a double vocation: to be a musician as well as a priest. Having finished his primary education, Bartolucci entered the seminary at Florence, where he also dedicated himself to music by singing as a choirboy in the choir of the seminary. He began to study music with the choirmaster, Francesco Bagnoli. Studying the piano was not very easy at the seminary; the young Bartolucci eventually made himself a keyboard out of cardboard so that he could

34 practise. At the age of 12, he composed a mass and an *Ave Verum* for 2 voices. Four years later, he wrote another mass, by now with better technique and very original musical themes. This mass, originally for 4 mixed voice parts, was revised years later and turned into a mass for 5 mixed voices enriched by an orchestra. This is one of the most impressive compositions by Bartolucci, known as *Missa Assumptionis*. Before his 20th birthday, he had already written two of his most significant symphonic and choral compositions: the *rustic Symphony* and the Oratorio *La Tempesta sul Lago* (*The Tempest on the Lake*). In 1939, at the age of 22, he obtained his diploma in composition and choir conducting at the Conservatory of Florence. This diploma really displays the very special gifts of the young master: he satisfied all the examiners in all the subjects, major and minor alike, in only two sessions of exams between July and October of the same year, which would require of most students ten years of study. He was ordained a priest in the same year. At the end of 1942, he was sent to Rome for further studies, especially for the study of the Roman choral tradition. In Rome he became the vice-choirmaster of the Basilica of St John Lateran, the cathedral of Rome. But the Second World War made him return to his own town. In this politically dramatic period, he wrote other important symphonic choral works, such as *The Passion* (an oratorio) and a piano concerto in E. At the end of the war in 1945, he returned to Rome, where he obtained a higher degree in composition and choir conducting at the Academy of St. Cecilia under the direction of the famous Italian composer Ildebrando Pizzetti. He was also awarded a diploma of composition by the Pontifical Institute of Sacred Music in Rome. In 1947, he became the parish priest in a small town near Florence, but he continued to dedicate himself also to composition. The sacred poem *Baptisma* for soloists, women's choir and orchestra belongs to this period. In the same year, that is 1947, he was called to Rome to become choirmaster of the Basilica of St Mary Major (a position that

he would hold for decades) and also professor of composition and polyphonic music at the Pontifical Institute of Sacred Music, where he taught until 1997. In 1952 he was appointed vice-conductor of the Sistine Chapel Choir – as the principal conductor Lorenzo Perosi had long been ill. Lorenzo Perosi dominated the scene of Italian sacred music in the first half of the last century. A very talented musician, Perosi was under the strong influence of late Romanticism which put him against the defendants of the pure Roman tradition. His music is still very popular, and he is the subject of many books and much research. He was conductor of the Sistine Chapel Choir for 59 years. After Perosi's death, Pope Pius XII made Bartolucci the Perpetual Master of the Sistine Chapel choir, a position he occupied until he retired in 1997. Bartolucci brought about a reform in the choir. He secured a budget, primarily thanks to Pope John XXIII. He introduced new voices and he replaced the falsettists with boy singers (known as 'voci bianche') for the top parts. It was a very ambitious undertaking. In 1965 he was nominated fellow of the Academy of St. Cecilia, a title which he shares with many

internationally renowned musicians. Bartolucci gave many, many concerts with the Sistine Chapel Choir both in Italy and overseas, and his catalogue of compositions became very fat: published in 40 volumes, they include motets, masses, oratorios, organ pieces and symphonic choral works as well as other compositions for piano, violin and ensembles. In 1968 one of his motets in six parts was chosen by the famous American singer Perry Como and recorded with English words by Ray Charles and a special musical arrangement. Since retiring in 1997, as mentioned, he continues to be very active as a conductor and composer. In November 2010, Pope Benedict XVI made him a Cardinal of the Catholic Church, a great honour in recognition of the huge achievements of his musical life.

The musical language of Bartolucci

The 1920s, Bartolucci's formative years, are very important for the entire musical world. In those years, the age-old tonal harmony was dashed to pieces by Schoenberg in Germany. Even in France, musicians tried other ways to free themselves from the domination of tonality. Many composers tried new harmonies,



Domenico Bartolucci, a living legend

often rediscovering modality as a possible new language. Ravel and Debussy often used modes, although not systematically. It would be useful to analyze Bartolucci's music by comparing it to the changing musical language of that epoch. Such comparison will be meaningful only if we take into account the cultural atmosphere and the environment in which Bartolucci wrote his music.

1) Roman church musician

Let us note that Bartolucci as a musician is profoundly Christian and profoundly involved in liturgical life. Bartolucci belongs to the world of masses, prayers, cantors and organs. We can understand neither his person nor his musical language without seeing him in this perspective. His art belongs to the common people, in a sense that it works with a simple and spontaneous faith, and at times, it feels that to belong to the people is the sole reason for the existence of his music. This spiritual power, which he took from the people, will be transformed into notes and then returned to the people. The church singer connects the people with God through his art: s/he expresses to God the devotion of the people; s/he shows

the people a little of the beauty of God. For this reason it is very important to learn the art as a craftsman would, learning by working near those who are more expert, by acquiring tradition.

There is a text in which he speaks about the function and the mission of a cantor: *"Let us consider what 'Cantor of the Church' means. Cantor of the Church means herald of the Holy Scripture. One can also say that he is a minister who preaches by singing (...). Therefore the cantor in a liturgy is a real minister who should present, through the art of singing, a holy text: a text that is sung may reach the souls of the believers more effectively. Music in a church is not only there in order to decorate the liturgical functions. Its fundamental role is to add force, to extol, to vitalise the holy text, so that it may penetrate more efficiently the souls of the believers"*. Bartolucci has always been faithful to these ideas in his long and prolific musical life.

There is a beautiful text by Guido Pannain, a famous Italian musicologist, written after a concert of the Sistine Chapel Choir conducted by the Master: *"Listen, in the performances of the Sistine Chapel Choir, listen to the voices of*

the boys, the voices that ascend freely and simply toward the sky of song, wandering as white clouds in the infinite heaven; listen to the male voices, how light these voices are, how sweetly they hover in the air like shadows, how that harmony without name – music – unfolds itself in the line that sounds and loses itself in musical waves, entwines and rejoices in itself; grieves itself and vanishes into thin air ... The performances of the Sistine Choir cannot be compared to what we usually call "concert". They are spiritual convocations wherein the music fulfils a rite and makes a feast" (Il Tempo, February 23, 1963 in Cappella Sistina, Gennaio/Marzo 1964, pag. 19).

2) Sacred text

To understand Bartolucci's music thoroughly, just as to understand Gregorian chant and polyphony, one has to highlight the absolute importance of the text in his music. The text is not something to be inserted into the music, but it determines the form of the composition itself. In modern music there are various musical forms that regulate the use of texts. In liturgical music, however, the text is the lord of the composition, it determines the points of expansion and rest, it sets priorities. Even if a motet has its own form, it will never be as prominent as the form and meaning or even the syntax of the text, which is fundamental for a correct interpretation of any composition of that school. The composer, therefore, is an interpreter of the holy text, and indeed Palestrina has received the title 'the theologian musician'.

3) Modality

Bartolucci's choice of a harmonic language goes against the tide of his time: he has chosen to express himself in a modal language. It is a language that adopts the traditional scales on which Gregorian chant and Renaissance polyphony were based. What is a mode? A mode is a way of organising the tones and semitones of a scale. There can be an enormous number of modes.



The new Cardinal Domenico Bartolucci

The modality of great polyphony derives from that of Gregorian chant: “*Polyphonic modality originated in the application of the modes of plainchant to polyphonic music. Some of the modal characteristics of plainchant modality – notably melodic formulas, initial and cadential notes, and final – can be easily transplanted to polyphonic music*” (Frans Wiering, ‘The language of the modes’, New York: Ed Routledge, 2001, 10).

I think it will be useful to consider the concept of modes as defined by the famous scholar Harold S. Powers. In Frans Wiering’s book which has already been referred to, this concept is compared to that of Bernard Meier, another famous expert on modality. Nevertheless the former is closer to the practice of the Roman school. Let us take a look at Frans Wiering’s explanation: “*While Meier considered mode a natural property of Renaissance polyphony, Powers regarded mode first and foremost as a means of classification. Applied to musical works a posteriori, the modes do not necessarily have a place in the domain of composition. This place is taken by the tonal types, which represent three a priori choices of the composer: clefs, system and final. While Powers denies the universal pre-compositional necessity of the modes, he still sees them as an important element of the musical thought of the period, for example, in the ordering of publications, or as the “musical dogma” of the church. If a composer decides to write a composition in a mode, he is actually composing in a tonal type that represents the mode. As Powers put it, a tonal type should “be thought of as having been chosen to ‘represent’ a mode, to stand as the embodiment of a traditional category”. Powers also invoked the anthropological distinction of “ethic” and “emic”. A phenomenon is called “ethic” if it is independent of culture; “emic” if it requires knowledge of the cultural context. In Powers’s view, modes are emic and tonal types ethic*” (ibid. p 10). Therefore the choice of a modality is the fruit of a specific cultural context. As we have said, the “lord” of a composition is the text and its literary rhetoric, and it is this text that will suggest also the modal character of the

composition. It is not possible to understand Roman polyphony if we do not recognize the fact that it is not first and foremost a musical thing: before the music there is the connection with a text, with a liturgy, with a tradition, with a social environment: if this is lacking, the essence is missing.

4) Singability

Bartolucci’s harmonic language does not aim at extreme dissonance; he seeks, above all, to intensify spiritual emotions by deploying the full potential of singing. This is related to the Italian cantabile, which works very naturally with the expression of a single cantor as the protagonist rather than the subordination of the cantor to the demand of a big choir, which is more common in the Anglosaxon tradition. With the beauty of his music, Bartolucci tends to amplify true and sincere feeling while avoiding to fall into banal sentimentalism by arousing superficial emotions.

5) Attention to tradition

Bartolucci has a great respect for tradition, as we have seen, a respect for what we have inherited from the past. What is tradition? Tradition is *tradere*, to hand down, it is a bridge between yesterday and today, it is a gift from the past to the future. This is the definition of the historian Eric Hobsbawm: “*a set of practices, normally governed by overtly or tacitly accepted rules and of a ritual or symbolic nature, which seek to inculcate certain values and norms of behaviour by repetition, which automatically implies continuity with the past*” (“*Introduction: Inventing Traditions*” in Terence W. Tilley, “*Inventing Catholic Tradition*”, Orbis Books: New York, 2001, 51). It is a communication process of a specific community, it is the persistence of the identity of this community.

Bartolucci’s concept of tradition is strongly dependent on his concept of musical education, that is the same concept as maintained by the great Roman school. You can learn music by experience, you will learn by “doing” music. The experience, what we call *pratica*, is the basic

element of learning; as it was for students of painting who learned their art working near the masters, in the same way as it was for the musicians that discovered the secrets of musical art in the choir. Bartolucci constantly repeats this phrase: “Music has to be studied with those who know music”. Those who know music must study music. It means that in academic institutions one can conduct advanced research on liturgical music but one cannot acquire the deep essence of this music at school or college. This essence comes only with the experience of liturgical life in the choir, at the organ, following traditional patterns. In a certain way we learn without realizing that we are learning.

The famous theologian Yves Congar offered this explanation: “*Saint Basile, in the last decades of the 4th century, made some profound observations on the nature of tradition, saying that the tradition is agraphos, unwritten: in the same moment that written texts are transmitted, tradition adds, as its contribution, something else, a way different from the writing*” (“*La Tradizione e la vita della Chiesa*”, 3rd ed., Cinisello Balsamo (MI, Italy): Edizioni San Paolo, 2003, 27). This idea is often objected to by various scholars who only rely on books on musicology. Although these books offer a way to classify different theories, they are not always reliable concerning the living experience and performance of music.

The Italian movie director Ermanno Olmi, in his film inspired by the life of Jesus entitled ‘Cento chiodi’ [A hundred nails], included this scene: in a library many books are crucified. A rebellion against the written culture? Not really. The biblical scholar Gianfranco Ravasi (now Archbishop and president of the Pontifical Council for Culture) interprets this scene as follows: it is not a desecration of books, but a desacralization. The same Olmi in an interview said that very often we are too much bound by written doctrines, and we lack real life. Socrates did not write anything, neither did Buddha or Jesus. This is, I think, is the core of Bartolucci’s message: beware of the written word, but be more aware of the spirit that gives life to this



Béla Bartók 25th International Choir Competition

25 – 29th July 2012 Debrecen, Hungary

word; if words remain words (such as a treaty or a score) they lack life. Saint Paul says that “we may serve in the newness of the spirit and not under the obsolete letter” (Romans 7, 6). It is this spirit that is the soul of “tradition”, the soul of the people throughout history. It is this tradition that has nourished our forefathers, the connection to whom we are losing. It is this tradition that will give us the true meaning of things and a better future.

All in all, the artistic life of Bartolucci is long and prolific, and much more will have to be said in the light of cultural and historical evolution. But what I can say now is that his music is a powerful way to bring the listener to the contemplation of the spirit.

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Edited by Irene Auerbach, UK ●

Aims and purposes of the Competition

- to present contemporary choral music in an intelligible and convincing way;
- to popularize high-level collective singing and vocal folk music;

Categories

Children's, youth, equal voices (female and male choirs), chamber and mixed choirs. The winner of each category can take part in the Grand Prize Competition.

Prizes of the Competition

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Hong Kong International Youth and Children's Choir Festival

A Place for Choral Exchange Events

By Leon Shiu-wai Tong
Artistic Director 2011 HKIYCCF



38 Since its establishment 15 years ago, the Hong Kong Treble Choirs' Association (HKTCA) has been enthusiastically involved in promoting the development of Chinese music and has successfully organized almost 10 large-scale choral events. This year, with the same objective, HKTCA organized the 2011 Hong Kong International Youth and Children's Choir Festival (2011 HKIYCCF) from 17-21 July, 2011, in order to provide a platform for outstanding choirs to gather in harmony as they share their experiences, interact, and learn from one another. With the support of the International Federation for Choral Music and the Music Education Professional Committee of China Society

of Education, 2011 HKIYCCF aims to encourage choral exchange events, and broaden the musical perspectives of choir members and conductors through interacting with internationally renowned choirs. Not only do the choral arts possess the power to strengthen children's cooperation abilities, HKTCA believes that choral music may serve as a medium for emotional expressions, which is extremely beneficial to the all-round development of young people and children.

The first two HKIYCCFs, held in 2006 and 2008 respectively, gathered 70 choirs from around the world. Both these occasions earned high acclaim internationally with funding support from the Hong Kong Jockey

Club Charities Trust and the Hong Kong Arts Development Council. Choirs from across nations gathered to share the joy of music with one another in Hong Kong. These choirs came from places as far apart as Estonia, Romania, the USA, Congo, South Africa, China, Malaysia, Indonesia, Singapore, Chinese Taipei, the Philippines, North Korea, New Zealand and Macau SAR. Their participation enriched the Festivals with their varied musical backgrounds and cultural diversities. In recognition of HKTCA's contribution to the development of local choral arts, the association was awarded the Arts Promotion Award by the Hong Kong Arts Development Council in 2008.

In comparison to the past two Festivals,



Xinjiang Tajik Children's Choir (China) shares a unique choral experience at the Festival

a decrease in participation, particularly by Western countries, occurred as a result of the recent global economic crisis. Yet this did not undermine the organization of the Festival. Instead, 2011 HKIYCCF was highlighted by the full support of China: choirs and individuals from over 20 provinces and cities joined the event. This is indeed of the greatest encouragement for the Festival – to be able to offer a medium for the Chinese community to share with the world the beauty of the choral arts. This year's Festival involved the greatest number of participants - almost 3,700, reflecting the significant amount of support that the event received. Moreover, over 30 local choirs and vocal ensembles took part in the Festival. Such a promising increase in the degree of local participation and recognition confirms HKIYCCF's role as a platform to inspire and promote local choral qualities.

The rich content of the Festival provided various opportunities for participants to share, enjoy and be inspired by wonderful choral music. The 5-day Festival consisted of 12 categories of competitions. Children, youth choirs and chamber choirs, male and female vocalists gathered in Hong Kong to share their love for folklore, a capella, solo and contemporary music. The most outstanding choirs were awarded the 5 grand awards and cash prizes: The Sound of Jinglun Chorus of Beijing Chen Jinglun High School (China) received the "Outstanding Performance of a Chinese Piece Award" with a cash prize of HKD 10,000; the Hong Kong Young People's Chorus (Hong Kong, China) received "The CASH Best Commissioned Piece" Award with a cash prize of HKD 10,000; the Conductors of Jiangnan University Students Choir (China) and Wah Yan College Kowloon Boys' Choir (Hong Kong, China) were awarded the "Best Conductor" Awards and a cash prize of HKD 5,000; Mandaue Children's and Youth Chorus (the Philippines) won the "Jury's Prize" and a cash prize of HKD 20,000; and finally, Wah Yan College Kowloon Boys' Choir (Hong Kong, China) received the "Choir of the World"



Prof. Leon Shiu-wai TONG and Dr. Michael J. ANDERSON present the "Choir of the World" award

Award with a cash prize of HKD 40,000.

More significantly, the Festival was delighted to have invited 24 world-class choral experts from 12 countries and regions as adjudicators. Dr. Michael J. Anderson, the current Interim President of IFCM, and Dr. Royce Saltzman, the Past President of IFCM, shared their insights into the world of choral music in their opening speeches. All the adjudicators and choral leaders also shared their professional comments and encouragement for the new choral generation, which were absolutely invaluable and inspirational. In addition, some of these experts also kindly served as speakers and shared their choral experience and musical knowledge with the participants at 14 workshops throughout the Festival.

2011 HKIYCCF was honored to have invited 4 Guest Choirs with international choral standards. Cantemus Mixed Choir (Hungary) is known throughout Europe and the world; it belongs to the Cantemus Choral Institute whose choirs have won over 100 choral awards in various nations. Busan Metropolitan Junior Chorus (Korea) is world-famous for its wonderful dancing and singing abilities. Guangzhou Children's Palace Choir (China) is one of the best choirs in China and has won numerous awards on the mainland and internationally; and the Xinjiang Tajik Children's Choir (China) brought a unique choral experience to the Festival with songs consisting of the continuity of history and the inheritance of culture.

Together with the Guest Choirs, a number of talented choirs and ensembles brought unforgettable memories to the audience at 7 concerts in 4 evenings, including the Opening Ceremony & Concert; World-class Choirs Series: China and Korea Children's Choral Concert; Emperor's Voices: Hungary Cantemus Mixed Choir Concert; Musica Connection Friendly Concert I: Lovely Music In China; Phoenix TV Concert: World In Harmony; A Perfect Family; Musica Connection Friendly Concert II: Joyful Music in Asia; and Finalists' Night & Prize Ceremony. In some of the concerts, choirs and audience delivered blessings to the world with their heavenly voices singing the Festival theme song – *In One Accord*.

The Festival ended with outstanding choral music and wonderful memories for all participants. Not only did everyone gain a tremendous amount of eye-opening experience, but lifelong friendships were also built among music lovers across nations who share similar dreams and interest in choral music. HKTCA would like to take this opportunity to express its deepest gratitude for all the support, which makes the Festival possible and successful. Although many problems arose throughout the organization of the Festival, HKTCA intends to organize the 4th HKIYCCF in July 2013 and looks forward with enthusiasm to sharing more wonderful choral music with the world! For more information please visit www.hktreblechoir.com/hkiyccf/ ●

Olympic Atmosphere at the Harmony Festival

Enthusiastic Reactions to the Festival in Lindenholzhausen (Germany)

Gerhard Neunzerling-Dernbach

Member of the programme committee
of the Harmony Festival



40 "What a wonderful festival ... !"

(Reijo Kekkonen, member of the jury 2011)

"Bravo, Harmony!"

(Robert Sund, member of the jury 2005 and 2011)

"I experienced many unusual things in Lindenholzhausen: from ancient ethnic tunes and dances all the way to the most up-to-date contemporary choral music, from most artistic performances of folklore to folk dancing bursting with energy ... I am very happy!"

(Karmina Silec, member of the jury 2005)

"Thanks for a fantastic Harmony Festival! Thanks for the hospitality ... ! Thanks for so many deeply moving moments of great music during the festival!"

(Theodora Pavlovich, member of the jury 2011)

Thus, or in words to the same effect, did many participants, members of the audience and artists express themselves after the 6th Harmony Festival, for which, from 2-6 June, more than 180 choirs and folklore ensembles with more than 5,000 participants originating from nearly 40 countries and cultures had gathered together in Limburg-Lindenholzhausen (Germany) in order to celebrate music and dance in a great festival.

It was for the sixth time since 1981 that 'Harmony Lindenholzhausen', a male voice choir with great experience and success on the international stage, had issued the invitation to 'Germany's largest singing village' (thus Federal Chancellor Angela Merkel in her words of greeting). More than 10,000 people with an interest in choral music and folklore from Germany and many neighbouring countries attended the competitions, events and concerts. In their colourful local costumes and with instruments typical of their countries, the many thousand participants offered spontaneous performances in the festival space and at the hill with the flags and the huge globe, thus providing the famous 'Harmony Festival' atmosphere.

The Choir Harmony and the Harmony Festival

The male voice choir Harmony Lindenholzhausen was founded in 1906 by eleven young singers. During the 1950s, by means of concert tours to more than twenty countries and through arranging many international choral concerts as well as staging the Harmony Festival, Harmony has gained a high reputation and many friends all over the world. The choir won prizes in several

national competitions of repute, among them the 'German Choral Competition', and at international competitions. Vytautas Miskinis, Robert Sund and other contemporary composers have written or arranged choral works for Harmony.

The foundation stone for the Harmony Festival was laid in 1957 and 1959 when the choir undertook its first visits abroad, to Llangollen (Wales) to the "International Musical Eisteddfod", a festival for singing, folklore and music, which remains world famous to this day. Here the singers of Harmony experienced how tolerance and friendship can be promoted and deepened through musical encounters and took the initiative to establish many contacts with choirs from all over the world. These experiences soon led to further concert tours of the choir to many countries and soon, the desire took shape one day to be able to welcome guests from all over the world in Lindenholzhausen, too. Then, following on the first international



Korean fan dance



Ateneo de Manila College Chorale on stage

concerts in Lindenhof, in 1981 for the first time an independent, international festival was brought to life. Because of the great support from participants and visitors, the festival was run again in 1987, 1993, 1999 and 2005. The experiences gained then also formed the basis for this year's Harmony Festival. Its high public esteem is also documented by the fact that, from 1987, whichever Federal Chancellor was in office at the time took over the patronage of the festival.

The choir Harmony Lindenhof sees the Harmony Festival as an international project for peace, understanding among the peoples, and cultural exchange. The particular flair of the festival is supplied by the very varied and spontaneous offerings of the folklore groups and choirs. The concept of competition moves into the background, in favour of spending time together in friendship. During the earlier festivals, nearly 8,000 members of choirs and folklore groups stayed with families of choirs

or groups, which have friendly links with the organiser and thus established international friendships, which in many cases have lasted over many years.

Germany's Federal Chancellor as Patroness and Many Celebrities Attending

The artistic direction of the Harmony Festival 2011 was entrusted to Jan Schumacher, who is among many other things musical director of the host male voice choir Harmony Lindenhof and the male voice chamber choir 'Camerata Musica Limburg' (Germany). Jeroen Schrijner, erstwhile President of Europa Cantat who, together with the charming Ina Gehrig, acted as eloquent, multi-lingual and well-informed compère, leading the audience through the varied and much-acclaimed programmes of the evening concerts, was pleased to serve this festival and its promotion of friendship among peoples.

By taking over the patronage, the German Federal Chancellor Angela Merkel had put on record the special cultural and peace-promoting importance of the festival. The First Lady of Taiwan, Mrs Mei-Ching Chow, conveyed the greetings of the Taiwanese president in person. At the prize-winners' concert she was able to

hand over special prizes to the Taipei Male Voice Choir and its young conductor Yen-Hsiang Nie, for outstanding interpretations and achievements. The ambassador of Costa Rica, José Joaquín Chaverri Sievert, accompanied two choirs from his country and showed himself to be impressed by the events and the organisation. On behalf of the Federal Chancellor, state minister Michael Boddenberg conveyed her best wishes for the success of the festival.

Several radio and TV stations from Germany as well as abroad were represented by their teams and produced reports about the festival and about how well "their" choirs and ensembles had done.

Greetings from the Secretary General of the United Nations

During one of the evening concerts, the "United Nations Singers", the staff choir of the United Nations, conveyed a message of greetings, as moving as it was impressive, from Ban Ki-Moon, the Secretary General of the United Nations. The Chair of the organising male voice choir Harmony, Karl-Heinz Dernbach, was proud to receive the personal letter from the Secretary General.



Highest score of the festival - Coro Entrevoces from Cuba

... Olympic Atmosphere at the Harmony Festival

42 Famous Choral Jury

Points and awards for the choral competitions were allocated by an international jury: Theodora Pavlovich (Bulgaria), Anna Tarnowska (Poland), Reijo Kekkonen (Finland), Robert Sund (Sweden), Jürgen Budday (Germany) and Wolfgang Schäfer (Germany).

All in all, there were eighteen choral categories and folklore competitions as well as eight special concerts in which choirs and ensembles of world rank performed for an enthusiastic audience on four stages. A female singer from a choir from the USA, which is very successful internationally said, full of emotion, "I have never ever experienced such a wonderful atmosphere and so much affection as with our host choir, anywhere. This is like the Olympic games!"

World-class Choirs Appear in "World-class Form"

There were two concerts that, above all the others, became a veritable demonstration of the world elite of choirs and folklore ensembles: the opening concert and the prize-winners' concert, both in front of audiences numbering more than 2,000. From the large mixed choirs dazzling us with their rich sonorities and huge artistic skills like the University of Louisville Cardinal Singers (USA), the Ateneo de Manila College Glee Club (Philippines) or the Pacific Lutheran University Choir of the West (USA) all the way to the fantastic chamber choirs and ensembles like Coro Entrevoces (Cuba), Cantamus Dresden (Germany), Imusicapella (Philippines), PLUtonic Vocal Ensemble (USA) and SonicSuite (Germany) – from outstanding youth choirs such as the Youth Choir of Belarus State Academy of Music (Belarus) and the Stockholm Music Grammar School Youth Choir (Sweden) all the way to wonderful folk music choirs like El Café Chorale (Costa Rica), the Catholic Junior College Choir (Singapore) or the Children's and Youth Choir of the TV and Radio Station St Petersburg (Russia) – again and again, the audience responded with

storms of applause and standing ovations. The organiser of the festival, the male voice choir Harmony Lindenholzhausen with its 90 singers, was able, in spite of being under intensive pressure because of the festival activities, to prove its international rank with spirituals, choral works by Franz Schubert and the world première of a choral work by Robert Sund.

An artistic highlight beyond all comparison was set by a special concert by the famous Stuttgarter Kammerchor, directed by Frieder Bernius, performing works by Johann Sebastian Bach.

Choirs from Five Continents Taking Part in Competitions

The cultural variety of the festival was expressed not only through the folklore events, but also in the choral competitions, as demonstrated impressively by the category "Mixed Voices, Folksong". Twelve choirs offered a round-the-world musical trip of exquisite beauty. The winners were choirs from the Philippines, Singapore and Costa Rica, followed by choirs from Slovenia, Belarus, Germany and Uganda. The largest number of participants, and equally "exotic", was to be found in the category "Mixed Voices" with seventeen choral groups from the USA, Sweden, Belarus, the Philippines, Slovenia, Costa Rica, Germany, the Netherlands and Uganda.

Wonderful Folklore From All Over the World

During the folklore events, a totally thrilled audience admired, in the course of four days, 60 ensembles and groups from 25 countries and cultures during twenty hours full of top achievements in dance, music and athletics. In three competitions 22 ensembles submitted to a jury. During the Folklore Gala sixteen ensembles and choirs from four continents

displayed the marvellous world of folk dance and folk music from sixteen different cultures. Vladimir Kardanov, director of the professional school of dance 'Klassika' in Riga, affirmed to the organisers, "I have rarely seen such a high standard in such density in the many years of my artistic activities".

Jury member Professor Volker Hempfling had already written in 2005, after eventful festival days, "The combination of choral music and folklore is phenomenal and unique in Europe. The prize-winners' concert has shown the very high standards of the Harmony Festival".

***Gerhard Neunzerling-Dernbach** was born in October 1957. He is married and has three children. Professionally he is active as a social worker and occupies himself with questions of migration. He has been a singer in the male voice choir Harmony Lindenholzhausen – with interruptions caused by studies and job changes – since he was 14. From 1993 onwards Gerhard Neunzerling-Dernbach has been an active volunteer member of the core team organising the Harmony Festival. His father Richard Neunzerling (1923-2009) was among those supplying the main ideas, which then initiated the founding of the Harmony Festival. E-mail: g.neunzerling-dernbach@harmonie-lindenholzhausen.de ●*

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Music in the Green Woods

Report from the Tampere Vocal Music Festival

Andrea Angelini
ICB Managing Editor and Choral Conductor



44



Sherry Lips from Finland

When the plane starts to descend from the clouds and thus the unaware passenger begins to see the ground, one wonders why the pilot decided to land among the trees ... Finland, seen from above, looks like green scrub, dotted with some blue puddles - the thousands of lakes. Many centuries ago man decided to clear some of that tree heritage to build a few cities. Suddenly the roofs of Tampere vanish and the plane touches down on a rough runway, made to withstand cold winters. This is my first encounter with the "Tampere Vocal Music Festival" or, as they say in the local language, the "Tampereen Sävel".

Tampere is one of those places that should be invented if it did not exist! For someone like me, accustomed to the chaos of Italian cities, or to the mad rush in cities I encountered during a recent trip to Asia, the peace that reigns among its streets reconciles you with the world. One meets Finnish design, real national pride, everywhere: houses with clean lines, never bold colors, people always polite and not noisy. And what about the theater building which hosts all the concerts, competitions and workshops? How many small to medium-sized cities such as Tampere can boast such a jewel of architecture

and miracle of sound? Imagine a building surrounded by a magnificent park, the external walls made of metal and crystal and internally lined with wood! Think about the most effective technological solutions and, at the same time, of the respect for human beings! It would be nice if at least one fault in this building came to mind

While I was walking in the theater foyer wondering what

than I have been involved in the event. The core of the Festival is the 'Choral Review' for which we have choirs from all over the world coming here to sing for a jury made up of very well-known choral specialists, and getting feedback. It's not a competition".

It is really a good idea to have a festival where choirs are not always under pressure! Receiving feedback from a qualified jury may sometimes help more than just getting a cold score without any explanation as to why that score was given. By the way: there is a competition, too, but it is limited to the vocal ensembles that are also here to find an international stage for their work, and it is much more oriented towards the professional world than to amateur activity. Jussi confirms what I had been guessing, and finds time for some memories too. *"Exactly! We do also have a competition for vocal groups, which is a true competition, which obviously attracts another group of people to come to the Festival. I mean, most of the people who attend the Festival are members of the choirs and the vocal groups. And then of course we have serious concerts, workshops during the four, five days. I was involved with the Festival for the first time as a choral singer twenty years ago; that year, 1991, I was here for the first time with the Chamber Choir in which I used to sing,*



The beautiful Tampere Festival Theatre

could be the reason for holding a Choir Festival here where nature herself sings, Jussi Chydenius, the Artistic Director of the Tampereen Sävel, came to talk to me, telling me about the origins of the Festival, and thereby answering quite a big part of that question I had been asking myself. *"The Festival started in the 1980s. So it has been going on longer*



The Vocal Motion Six, from Namibia

Grex Musicus from Helsinki. I will come here – I thought back then - many times because this is the major Choral Festival in Finland. And then, in 1999, the vocal group in which I also sang, Rajaton, came and took part in the Competition for vocal groups and we won, which was a great surprise. We had only been together for a year, and our only reason to come had been to get feedback from the jury and gain experience”.

The staff of the Festival is really thoughtful and well-organized. The hotel where we stayed is only a few hundred meters from the theater, and there are plenty of restaurants nearby. While I have dinner with Jean-Claude Wilkens (who was also a guest of the Festival) with the sun still high, I am reminded that we are in the middle of the Nordic summer: Finland is a country of opposites, of course: for as many hours of light we have now, so much will there be darkness during the long winter. So it is understandable that we saw young people lying in the parks to soak up the last rays of the sun at 11 pm!

This year a particularly large number of groups and choirs of an amazingly high standard attended the Festival! Particularly interesting, in my opinion, were the “Postyr Project” from Denmark (which won first prize) and the French “Egregor Vocal”. I won’t bore you with details of the final rankings because they are readily available at the following address: <http://alturl.com/zdvb5>

The most interesting project of the Festival was without doubt the fact that it featured the Finnish composer Erik Bergman (1911-2006), on the centenary of his birth. Erik Bergman’s career resembles a radiant flame that swept through Finnish music history of the twentieth century. It smoulders and it sizzles.

“This composer has had a career history that uniquely connects with the alternating spirits of an entire century”, wrote his composer friend Paavo Heininen in the celebratory program leaflet printed in honour of Bergman’s 90th birthday. In his early works Erik Bergman was a romanticist. However, come the 1950s, he resolutely shook off his previous compositional styles. The music scene witnessed the entry of a modernist who knew how to make use



Postyr Project from Denmark

of modern tools including the twelve-tone technique, serialism and aleatoric composition. Erik applied the tools in this toolbox without making any compromises. In the 1960s he was known as an *enfant terrible*, but a certain maturity in the 1970s gave him the status of a renowned expert on distant cultures and their musical traditions.

Music and choral tradition in Finland ... I must be careful to express myself well. I’m not sure where exactly it can be placed ...

Finland is neither a Scandinavian nor a Baltic Country; Jussi, very seriously, says: *“This is truly a tricky question due to the political situation in the last seventy years after the Second World War. Finland lies between the Soviet Union, Sweden and the Baltic Countries (which were part of the Soviet Union). Culturally I think Estonia is closest to Finland because the language is similar. In general I think obviously there are a lot of folk music influences in all kinds of jazz, classical music and so on. Finland is not part of Scandinavia; the right term is “Nordic Countries” meaning Scandinavia, Finland and Iceland. As I said: we are closer to Estonia. There is talk about building a tunnel between Helsinki and Tallinn. We have a lot of Estonian people that work in Finland”.*

I reflect on this last topic, that of Finnish musical tradition, while the plane that takes me back to Helsinki is still high above the lakes and the endless forests. Now I am sure where Bergman and his fellow composers found their ideas and the resources to translate their emotions into music. Easy to understand, is it?

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Tampere Vocal Music Festival:
www.tamperemusicfestivals.fi

Edited by Irene Auerbach, UK ●

La Fabbrica del Canto 2011

Three Weeks of Choral Music in Lombardy, Italy

Andrea Angelini
ICB Managing Editor and Choral Conductor



46 For the last 20 years, June has been a special month for choral music in Lombardy, the Italian region which runs from the Po River to the Alps and the Swiss border of Italy.

During this month, some of world's most accomplished choirs visit Lombardy and perform throughout the region, singing at many different locations from the largest towns to small Alpine villages.

This is the International Choir Festival 'La Fabbrica del Canto', which has taken place annually since 1992 in Legnano, a small town in the province of Milan, and throughout the region. The festival visits towns that have a rich cultural heritage, such as Bergamo, Brescia and Pavia, the flat landscape of the Po Valley and the high peaks of the Alps. The event is organised by Legnano's Jubilate Music Association.

The birth of a tradition

In 1975 a group of friends formed the 'Jubilate Choir' in Legnano, with the aim of studying and promoting choral music. Over the years the choir gradually refined its technical and performance skills and tested its progress by competing against important choral groups in

competitions and festivals, both nationally and internationally.

These events afforded the choir's singers the opportunity to share their love of choral music with a much larger public, and they began actively promoting this little known musical genre across the region. This is how the first year of the Festival came to be organised, in 1992, by the Jubilate Choir singers.

The festival was initially dubbed the 'International Choir Festival Città di Legnano', in order to highlight both its ties with Legnano, the home of the Jubilate Choir and the main source of funding for the inception of the event, and to stress the international picture that the festival wanted to represent. Moreover, its classification as a festival underlined the non-competitive aspect, during a time in which choral competitions were the main forum in which the world's finest choirs could be heard.

In 1997, it was renamed the International Choir Festival 'La Fabbrica del Canto' as a new project was launched. The aim of this project was the creation of a concert circuit in which guest choirs could perform, not just in Legnano but also in nearby towns. Permission to proceed with the project was granted by the

Head Office and the Director of Culture of the Province of Milan and the Lombardy Regional Government. These bodies permitted Legnano Council, which already supported the festival, to sponsor the new extended initiative.

The aim of this concert circuit was to transform the festival into a large-scale event, spread over an area that was quite culturally poor, which would reach an increasingly larger audience as it spread across the region.

The festival's new name, International Choir Festival 'La Fabbrica del Canto', (which is roughly translated as 'The Song Factory'), detaches it from any binding territorial references and more effectively communicates the nature of the event. The term "Factory" not only reflects the creativity and commitment that are intrinsically linked to any form of art, but also amalgamates tradition and modernity as it harks back to past environments such as *laboratory*, *atelier* and *workshop*. This adds a social dimension which is both contemporary and familiar to the local population, hence the territorial reference is subtly maintained whilst a trait that is peculiar to choral singing is underlined - the birth of contemporary art forms out of a century-long tradition.



Estudio Coral Meridies, dir. Virginia Bono

Since its inception, and across 20 years of the festival, La Fabbrica del Canto has grown from 4 to 21 days in length, from 4 to 8 choirs performing at each festival, from 4 to 62 concerts, from 1 to 85 venues across the region, and an increased geographic scope with a population of 2,400,000 (from 54,000 at its inception).

The festival has proved enormously popular with the public, and the number of attendees has increased from 3,000 in 1992 to 25,000 in 2011. This has spurred on the organiser, Legano's Jubilate Music Association (established in 1994 by Coro Jubilate), to increase the size of the event year after year.

A unique mix

The event formula is unique on the choral music scene. Firstly, the selection of the wide variety of choirs performing at the festival aims to cover as many types of choral music as possible, demonstrating a variety of sounds, colours, modes of expression, and artistic interpretation and a wide repertoire. The second unique aspect is the format of the festival, as it consists of thematic concerts performed by all choirs, in which each participating choir is asked to sing a short program of sacred or secular music. This allows the public to experience a wide variety of cultures, styles and sounds in a single concert. After this initial *taster*, all the choirs perform solo concerts for about a week in a number of towns, thus giving the audience a chance to see a single choir in full and hear its full repertoire.

Since 2009 the formula has been altered slightly: there are now two halves, each with 4 choirs invited, and a very large event over the mid weekend, in which all 8 choirs sing in two marathons, one of sacred and the other of secular music. These take place in two very prestigious locations in the centre of Milan: sacred music in Sant'Ambrogio Basilica and secular music in the Dal Verme Theatre, near the Sforzesco Castle and the Cathedral.



Parahyangan Catholic University Choir

The 2011 festival

The 20th International Choir Festival 'La Fabbrica del Canto' took place from 3 to 21 June.

The Jubilate Music Association invited the following choirs to attend the first half of the festival: The Gents (male - The Netherlands - Cond. Bèni Csillag), Estudio Coral Meridies (mixed - Argentina - Cond. Virginia Bono), Pro Musica Girl's Choir (female - Hungary - Cond. Dènes Szabò) and Parahyangan Catholic University Choir (mixed - Indonesia - Cond. Paulus H. Yoedianto). For the second half of the festival, the Association invited Hover (mixed - Armenia - Cond. Sona Hovhannisyan), The Joyful Company of Singers (mixed - UK - Cond. Peter Broadbent), Arctic Lights (female - Sweden - Cond. Susanna Lindmark) and Realtime (male quartet - Canada).

The first half opened with two concerts in Legnano (on 3 and 4 June), in which all 4 choirs sang; the first covered sacred music and the second secular music. The choirs then performed individual concerts every evening in

different towns across the region.

On the weekend of 11/12 June, the remaining 4 choirs joined the event and leant their voices to the two marathons, in which all 8 choirs performed a short program. The Dal Verme marathon was recorded and will soon be available on DVD, like the 2010 edition, which is already available.

In the second half, the second 4 choirs performed individual concerts throughout the following week, except for June, 17 in which a joint concert of contemporary music was given in Legnano.

Supporting a good cause

The Jubilate Music Association was very keen to support the 'Sing for Japan' initiative which was established by Maestro Ko Matsushita, whom we proudly featured in two different years of 'La Fabbrica del Canto', in support of the Japanese population so terribly hit by the earthquake and the tsunami.

Therefore, during both marathons all 8 featured choirs plus the Jubilate Choir performed *Cantate Domino* by Ko Matsushita in support of the initiative. The choirs (260 singers) were conducted by Jubilate Choir conductor, Paolo Alli.

Fact and figures

To better describe the whole event, here are some numbers that should give you an idea of the scope of the 2011 Festival.

During the 20th 'La Fabbrica del Canto' festival the 8 invited choirs performed 251 different pieces by 135 composers.

The 48 concerts, spread over 21 days, took place in 39 municipalities to a total audience of around 25,000. The two choral marathons in Milan drew the largest audiences - an attendance of about 3,500 people.

The towns involved cover a combined catchment area of 2,400,000 citizens, in 9 of the 13 provinces in Lombardy.

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Edited by Laura Clarke, UK ●

Gaudeamus Sociedad Venezolana De Canto

25 years, 1987 – 2012

Guntars Gedulis Conductor and Composer



48 The Gaudeamus Venezuelan Singing Society was founded in Caracas in January 1987 and, while centering its activities there, organizes events throughout the country. Gaudeamus is dedicated to the training of Venezuelan singers through artistic and educational programs. Its members include vocal groups and solo artists, choral singers, conductors, music teachers and persons in related fields.

In addition to educational programs, including the Irene Ebersteins vocal workshop (named after the renowned pedagogue and Gaudeamus vocal teacher of many years), the Society offers the “*Cantamus*” choral program for singing groups of different types: its choirs have performed in many Venezuelan cities as well as in Trinidad and Tobago, Colombia, the US, Latvia, and other Baltic countries. Since 1991, its “*Venezuela gira*” international cultural exchange program has sponsored cultural tours for artists and choirs from Latin America and many other nations, including the US (The Buffalo Guitar Quartet, the Rutgers University Kirkpatrick Choir, Church of the Advent Choir, Jubilee Singers, Des Moines Children’s Choir, and Synergy!!), Latvia (Mantojums, Vektors Jāzeps and Mediņš Music School Boys’ Choir), and Sweden (The Sofia Vokalensemble). These groups have performed in cities from San Cristobal and Maracaibo in the Western frontier to Güiría in the extreme East. Gaudeamus has received distinguished clinicians from the choral world – Alice Parker, Albert McNeil, Juan-Tony Guzmán, Anthony Leach, Eugene Wilson, Jim Hejduk, Kathe Lyth, Luis Olivieri, Guido Minoletti, Samuel Kerr, and Thelma Chan, among many others.

Gaudeamus has organized 29 choral festivals – 16 international ‘Canticum Novum’ festivals, initiated in 1995 (currently a 14-day event), and 13 week-long ‘Canticum Noel’ Christmas festivals, begun in 1998. ‘Canticum Novum’ alone has received a total of 10,000 singers since its inception. Both festivals are based in the heart of the Caracas cultural area, comprised of the Teresa Carreño Theater,

the museums of Contemporary Art and Fine Arts, UNEARTE (the Universidad Nacional Experimental de las Artes), the nearby Central University of Venezuela, and local churches, but also offer programming in other parts of the city and the interior of the country: Villa de Cura, Puerto Ordáz, Coro, San Felipe, Puerto la Cruz, Cumaná and other towns. The next ‘Canticum Novum’ is scheduled for October 13-28, 2012: October 13-14 for a gathering of men’s and women’s choirs; October 16-21 for children’s and youth choirs; October 21–28 for mixed choirs. Gaudeamus also invites choirs to participate in the next ‘Canticum Noel’, December 10–18, 2011.

During its 25 years of activity, Gaudeamus has produced many events within its ‘Canto de América’ program: the production ‘Reynaldo discovers Christmas’, the musical event “Song of América”, concerts in honor of Simon Bolívar, café concerts, lyric recitals, and a vocal competition. Gaudeamus also supports vocal soloists, choral singers, conductors and music teachers with advisory programs and through its Irene Ebersteins music library of publications, scores and recordings. It has also begun to publish music through ‘Editio Musicae’.

In 1997, Gaudeamus’ choral programming received the prestigious National Award (Premio Nacional) from the House of Artists (Casa del Artista) by a unanimous decision of the jury.

The 25th anniversary of Gaudeamus will be celebrated with a concert cycle in Caracas from March 10–18, 2012. Gaudeamus will observe the 40th anniversary of artistic activity of its founding director, Guntars Gedulis, through the study, recording and presentation of his musical works from September 2011 through September 2012. Choirs and artists are invited to participate in these programs. Please write to gaudeamusvenezuela@gmail.com and consult www.gaudeamusvenezuela.com.

Gaudeamus receives a subsidy from the National Institute of the Performing and Musical Arts (IAEM)-Venezuelan Ministry of Culture. However, it is important to mention that its varied programming has been

possible only due to the collaboration of many organizations, both national and international, as well as that of individual supporters.

Guntars Gedulis was born of Latvian parents in Manhattan, where he received his basic education. He has resided in Venezuela since 1975, and works as a composer, conductor, music educator, singer and organizer of musical events. Beginning piano and clarinet studies at an early age, he graduated from The High School of Music and Art (music composition) and The City College of New York (CUNY), where he studied conducting and with the composers Miriam Gideon and Mario Davidovsky. He later sang at the Caracas Opera School for five years, continuing privately with Filippo de Stefano. Conducting regularly since 1971, he has participated in Venezuelan government cultural missions as conductor of the Choral Capella de Caracas, visiting the US, Asia, Middle East, Europe and South America and toured later with Canta Mundo to the Los Angeles Olympics, Jamaica, Surinam, Colombia, Trinidad and Tobago. He has also performed for Indira Gandhi and other heads of state. Since 1987, Mr. Gedulis has been the director of Gaudeamus. He has conducted its mass choir in several Latvian Song Festivals and other events, and has been invited as clinician or artist to festivals, competitions, schools, and cultural camps on five continents, all the while maintaining his long collaboration with the Teresa Carreño Theater and other Venezuelan institutions. He has received several awards for his compositions, which have been performed in many countries, and various important acknowledgements, among them, the Order of Three Stars from the Republic of Latvia. Mr. Gedulis is an international consulting Vice President for the Latin American Choral Association (ALACC), general consultant for the Caribbean and Central American Choral Federation (FCCC), a member of the choir council for Venezuela-World Choir Games, and a South American representative for the Friendship Ambassadors’ Foundation. He has been involved with IFCM since the Vienna symposium in 1987. E-mail: gaudeamusvenezuela@gmail.com

Edited by Anita Shaperd, USA



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Choral Enterprises

The 12th International Chamber Choir Competition Marktoberdorf 2011 (10-15 June)

Graham Lack

Composer and ICB Consultant Editor



50 The cows in Germany's Allgäu region are grey. Not black and white or ruddy brown, but slate gray – with a rosy tinge. They seem content with the view. Soon, the foothills of the Bavarian Alps can be made out, and the train pulls in to Marktoberdorf: a town that sprawls away from the station – the 1970s were a dire decade architecturally. A tapered road leads us past an outmoded pizza place, through inviting pastures and to the MODEON, a multipurpose concert hall completed in 1983 and the venue of the 12th international Chamber Choir Competition Marktoberdorf 2011.



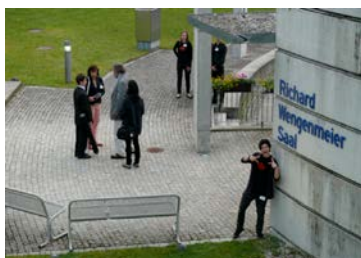
Jerusalem Academy Chamber Choir singing on the market square Marktoberdorf



Female Choir of Kiev Glier Institute of Music in front of the Open Air Museum of Farm Buildings in Illerbeuren

The choirs are good box office, the long lines at the window – bafflingly named “Cash” – are evidence of this and something lost in translation. I emerged with my €18 ticket. Over five days in mid-June a dozen international ensembles gathered here to compete in song, croon on the town square, take day trips to perform on one hilly place or another, arise early for the morning sing-in and a glass or two of something, provide the music to church services over Whitsun, turn up as a flash mob to present Beethoven at the local supermarket, amuse the sponsors with special vocal events, give evening recitals, and still be fit for the odd rendition in the beer tent each night.

There were two categories in the 2011 competition: A – Mixed Choirs, and B – Female Choirs. These were, in order of appearance in the First Round: Jerusalem Academy Chamber Choir, Israel; Cantabile, Regensburg, Germany; Coro Entrevozes, Havana, Cuba; University of Louisville Cardinal Singers, USA; molto cantabile, Lucerne, Switzerland; University of the East Chorale, Manila, The Philippines; Kammerchor der Hochschule für Musik Detmold, Germany; S:t Jacobs Ungdomskör, Stockholm, Sweden (the mixed voice choirs); and (the women's choirs) VokalArs, Madrid, Spain (with a tenor to boot); the Female Choir of Kiev Glier Institute of Music, Ukraine; Kamerkoor Cantate Venlo, The Netherlands; and the Female Choir of Estonian Choral Conductors, Tallinn, Estonia.



Awaiting the sponsors



Dolf Rabus with guests on the way to the Church of St. Martin Marktoberdorf



Dolf Rabus greeting guests at the Sponsors' Concert at the Bavarian Music Academy



Jerusalem Academy Chamber Choir performing in the local bank – the Sparkasse Marktoberdorf

Standards were seriously high. Each choir sounded like a winner. And it took the compulsory work, *Rhapsodia*, by Joseph Gabriel Rheinberger, to help audience and jury alike form more differentiated opinions. But at the end of the long day, other factors began to play a role: such as just which pieces work best in the slightly unforgiving acoustics of the MODEON. Some directors had made canny repertoire choice a priority and others wished to demonstrate their choirs' inherent artistic capability, be it with early music, romantic settings or contemporary works, come what may. An attentive audience on day one paid assiduous heed to all...silencium, the mood marred only by compere Monika Schubert's desire to get nigh on a thousand people to do morning gymnastics in the middle of the concert – well, the middle of the competition. Certainly, each choir evinced special strengths and



Monika Schubert compering the proceedings



Introducing competition staff during the prize giving ceremony in the MODEON Marktoberdorf



An appreciative audience in the MODEON



The Female Choir of Kiev Glier Institute of Music under Galyna Gorbatenko in the MODEON

prompted debate over coffee in the MODEON foyer. One wondered – as ever – if audience opinion chimed with the jury's. The members were drawn from around the world too: Tigran Hekekyan (Armenia), Gudrun Schröfel (President, Germany), Jon Washburn (Canada), Martina Batič (Slovenia), Chen Yun Hung (Taiwan), Ana Maria Raga (Venezuela) and Anders Eby (Sweden).

One was spoiled for choice in the plausible intimacy of the evening, with concerts close by in churches created not out of vanity or pious fear but the craftsman's pride: Ottobeuren, Kaufbeuren, Kempten, Altenstadt, Seeg, Nesselwang, Wildpoldsried, as well as in Marktoberdorf itself. I hitched a ride to the Basilica of St. Michael in Altenstadt: 6pm, time enough to traipse the couple of miles along a footpath for supper at an hospitable "Gaststätte". But it was a dislocated sensation to be the only non-invited guest at the village wedding celebrations. Apropos Altenstadt, the building dates from the 12th century and has enjoyed doting restoration, its spacious but not vibrant acoustics perfect for the choirs from Jerusalem, Madrid and Stockholm. Just one full house of many.



University of Louisville Cardinal Singers on a day trip to the Lautrach Castle



A joint performance by S:t Jacobs Ungdomskör and Cantabile Regensburg in the Church of St. Ulrich Seeg



University of Louisville Cardinal Singers performing in surround sound in the Church of St. Martin Marktoberdorf



Jerusalem Academy Chamber Choir with Stanley Sperber, conductor, in the Church of St. Michael Bertoldshofen



In rehearsal mood – a member of Jerusalem Academy Chamber Choir

The caesura in competition proceedings was the move from compulsory to free programmes in Round Two. Temperament and timbre ruled but did not suppress the greatest assets of each group. We witnessed then the granular sound of Jerusalem Academy Chamber Choir under Stanley Sperber, the regularity of line from Cantabile under Matthias Beckert, lively textures from Coro Entrevoques directed by Digna Guerra Ramírez, the gravitas of University of Louisville Cardinal Singers under Kent Hatteberg, smooth vocalising from Andreas Felber's *molto cantabile* – *nomen est omen*, virtuosic declamation by University of the East Chorale under Anna Tabita Abeleda-Piquero, keen phrasing by the Kammerchor der Hochschule für Musik Detmold conducted by Anne Kohler, the vigorous attack of S:t Jacob's Ungdomskör under Mikael Wedar, inherent nostalgia of the VokalArs sound encouraged by its director Nuria Fernández Herranz, rich textures inculcated by the Female Choir of Kiev Glier Institute of Music under Galyna Gorbatenko, pragmatic music-making by the Kammerchor Cantate Venlo conducted by Dion Ritten, and finally the earthiness of the Female Choir of Estonian Choral Conductors under Andrus Siimon and Onne-Ann Rosvee.

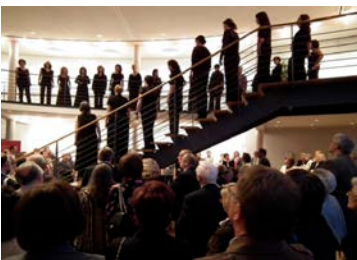
52 People streamed out to the foyer, dismissed sugar in their coffee. Jaded arguments spawned new camaraderie and reignited ancient disputes. Discussion focussed less on repertoire and style but more on presentation and the desire to hear within each work a story being told. Was this dressage with abandon or a heartfelt act?

The competition events suspended any sense of temporal juncture. Customers at the local bank were treated to the *a cappella* art. And there was a surprise in store, as it were, for shoppers in the “Einkaufszentrum Forum Allgäu”, stormed by a flash mob of some 400 singers. They occupied the moving staircases, leant perilously against the gallery railings, before letting loose with “Freude schöner Götter Funken”. A perplexing diversion for those buying in the fruit and veg.

The Chamber Choir Competition in Marktoberdorf goes back some twenty years, and has matured of late, its unassuming beginnings long since cloaked in a mantle of professionalism. No sooner has a concert taken place, than a recording can be acquired as a CD or DVD from the festival’s own audio-visual company, Audio•Video•Aktuell GbR. The MODEON foyer becomes a public viewing area during the concerts, so that choirs waiting to compete can catch the performances and latecomers miss little. Remote control cameras in the hall relay, somewhat unnervingly, the programmes.



Flash mob in the local supermarket



VokalArs Madrid singing for sponsors in the foyer of the Bavarian Music Academy Marktoberdorf



University of the East Chorale in the Bavarian Music Academy Marktoberdorf



Martin Eifler (German State Ministry for Culture and Media) with Nuria Fernandez Herranz at the Prize Ceremony



A moment of quiet contemplation



Digna Guerra Ramirez of Coro Entrevoques in the beer tent



Female Choir of Estonian Choral Conductors in the beer tent on Whit Monday

The competition itself is supported by the State Ministry for Culture and Media of the Federal Government of Germany; the Bavarian State Ministry for Science, Research and the Arts; The Regional District of East Allgäu; the Town of Marktoberdorf; the German Foreign Office; the Goethe Institute; the Consortium of German Choral Associations and many others from the private and business sectors. As Dolf Rabus, AVA Director and the Director of the Competition, put it: “Since 1989 top choirs from the German and international choral scene have met here and Marktoberdorf has become a synonym for the most demanding musical levels at international competitions, and is now a place for exchanges of expert opinion and experience, as well as advanced training”, adding that the organisation is “grateful for the generous support for decentralized cultural activities” provided by the Federal and Bavarian authorities.

At this year’s competition seven German radio stations reported on the proceedings, which included 15 concerts, four church services, two competition rounds, some 5000 visitors, 60 special guests from the world of choral music, a publishers’ exhibition of dog-eared albums, 17 CD (7 double CD) and 17 DVD commercial productions and but one world premiere, *The Dancer*, by Vic Nees. The local press provided a glut of coverage. Outright winners were Coro Entrevoques (1st Prize Mixed Voice Choirs and Audience Prize) and the Female Choir of Kiev Glier Institute of Music (1st Prize Female Voice Choirs). That a professional choir – from Havana – should earn the most plaudits is not surprising, they rehearse four hours each day and its salaried members are part of a choir supported by the Cuban State.

Almost a week slipped away, with music-making on the mountaintops and market-places, in the concert halls and the churches and, inexorably, in the “Festzelt”. Improvisation was in the air, and good humour. In the mêlée a rock and pop choir, Vocalive, tussled with the clamour.

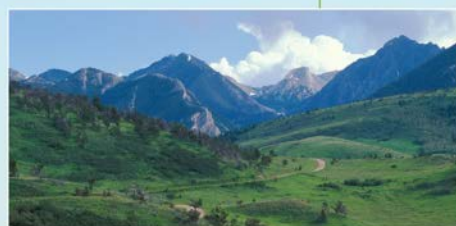
The thinking of beer glasses waned: I had turned my back on the tent's seething masses. Now to gain entry to the mysterious Hotel Sepp, an establishment ostensibly wholly lacking personnel. The Tannoy system sufficed. But in the wee hours my voice must have seemed a tad querulous: "Graham Lack here, I'm in room 74". "So what", came the petulant reply.

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 (Technical University Berlin, Doctoral Thesis). He held a Lectureship in Music at the University of Maryland, chaired the symposia Contemporary Finnish Music (University of Oxford, 1999) and 1st International Symposium of Composer Institutes (Goethe Institute, 2000), and contributes to Groves Dictionary and Tempo. His a cappella works include Sanctus (Queens' College Cambridge), Two Madrigals for High Summer, Hermes of the Ways (Akademiska Damkören Lyran), and a cycle for The King's Singers, Estraines, recorded on Signum. The Munich Philharmonic Chorus commissioned Petersiliensommer, the Munich Bach Choir Gloria (chorus, organ, harp). The Legend of Saint Wite (SSA, string quartet) was a 2008 BBC competition prize-winner. REFUGIUM (chorus, organ, percussion) was premiered by Trinity Boys Choir in London in 2009. Recent works include Wondrous Machine for multi-percussionist Martin Grubinger, Five Inscapes for chamber orchestra and Nine Moons Dark for large orchestra. Premieres of the 2010-11 season included the string trio The Pencil of Nature (musica viva, Munich), A Sphere of Ether (for Young Voices of Colorado), and a canticle The Angel of the East. Future projects remain a First Piano Concerto for Dejan Lazić, and 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 Music, Josef Preissler, Tomi Berg. Email: graham.lack@t-online.de ●

In Category A the prizes went to Coro Entrevozes Havanna (Achievement Level I: excellent performance at an international level, 1st Prize); University of Louisville Cardinal Singers, and S:t Jacobs Ungdomskör Stockholm (Achievement Level II: very good performance at an international level, 2nd Prize and 3rd Prize respectively); Kammerchor der Hochschule für Musik Detmold, molto cantabile Lucerne, Cantabile Regensburg, Jerusalem Academy Chamber Choir, and University of the East Chorale, Manila (Achievement Level III: good performance at an international level). In Category B the awards were as follows: Female Choir of Kiev Glier Institute of Music (Achievement Level I: excellent performance at an international level, 1st Prize); Female Choir of Estonian Choral Conductors, Tallinn (Achievement Level II: very good performance at an international level, 2nd Prize); Kammerkoor Cantate Venlo The Netherlands, and VokalArs Madrid (Achievement Level III: good performance at an international level). The Special Prizes included Best Interpretation of a Religious Choral Work (University of Louisville Cardinal Singers, for *Salve Regina* by Herbert Howells); Pro Musica Viva Maria Strecker Daelen Conductor's Prize for the Best Interpretation of a Contemporary Choral Work (Mikael Wedar, S:t Jacobs Ungdomskör, for *We Know Not Where the Dragons Fly* by Mattias Sköld), Walter & Charlotte Hamel Foundation Hanover Prize for the Best Interpretation of a Romantic Choral Work for Female Choir (Female Choir of Kiev Glier Institute of Music, for Sergey Taneyev's *Adeli*), Special Prize of the Carl Orff Foundation Diessen am Ammersee for the Best Interpretation of a Choral Work Premiered at the 2011 Competition (Kammerkoor Cantate Venlo, for one of a kind, *The Dancer* by Vic Nees). The Audience Prize went to Coro Entrevozes.

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Beauty Beyond the Differences

The 12th International Chamber Choir Competition Marktoberdorf

Tim Koeritz
Journalist and Teacher



54 Competition...but rivalry with friendly encounters too. For the twelfth time in a row, this remained the avowed aim of the International Chamber Choir Competition Marktoberdorf, which took place from 10-15 June and offered this time the categories mixed choirs and women's choirs. This remarkable centre of choral music has established itself in rural Allgäu over the years, rising to becoming an international Mecca for an choral scene that comes together and discusses developments in the art. For choral connoisseurs from all over the world, Marktoberdorf is a name with a ring. Listening to and comparing differing ideals of sound and interpretation is a thrilling experience. Again and again, one asks oneself whether a jury – whose members originate from various countries – will be able despite or because of this fact to discover the inherent qualities of the choirs, even if these are concealed by unfamiliar local colourings of vowels, the voices themselves, and different singing traditions. This year, the jury members, with Gudrun Schröfel from Germany as the chair, came from Sweden, Venezuela, Taiwan, Slovenia, Canada and Armenia. The Slovenian jury member Martina Batič came to what may be an unexpected conclusion: “We were amazed by the various timbres of the choirs which, after all, come from different countries. Even the jury came from different continents. But the interesting thing is that we all agreed as to what is beautiful or what moves us or what touches our hearts.”

Naturally, there is much to discuss concerning differences of interpretation and the question of stylistic faithfulness. Thus it is somewhat problematic when, for example, the outstanding Cuban choir Entrevoces from Havana were called on to sing a compulsory piece from the German Romantic period, Joseph Gabriel Rheinberger's *Rhapsodie*. Despite excellent vocal technique and considerable skills, even such a choir will surely come to grief with the precise shading of the vowels of the German language. Frieder Bernius, among the most high-profile choral conductors in Germany and very familiar with the scene, was in Marktoberdorf merely as a guest. He was however not prepared to show mercy in this regard: “I find it difficult to put, but why should I now go all liberal and accept a totally different view of such a Rheinberger interpretation? I don't think things should be done this way...just as much as one, as a European, would find it hard to cope with a Cuban piece, or with the first item in the women's choir competition, a work by Rachmaninof. One can only sing that kind of thing if one knows a little about the Russian tradition, or of the Cuban one for that matter, and if one knows the sound of the language really well. That is my opinion anyway.”

With the compulsory Rheinberger piece, surprise, surprise, the German choirs led the field, represented by Cantabile Regensburg under Matthias Beckert and the Kammerchor der Hochschule für Musik Detmold, directed by Anne Kohler.

In the end, the Detmold group did not offer a perfect performance of the Rheinberger, but theirs was the most appropriate one. Nevertheless they “only” made it to fourth place. It was unusual that this time many of the choirs in both categories in Marktoberdorf were only placed on the lowest level III, “internationally good”. In this context one needs to know that there are further definitions: “internationally very good” level II, and “internationally outstanding” level I. A minimum of points has to be reached for the highest level to be awarded.

Overall it was a mediocre year, as Gudrun Schröfel had to admit: “The quality was good, but in previous years there really used to be more choirs at level I, 'internationally outstanding'. One would really hope that in the course of the next few years, we will find a way back to this kind of singing.” This level was eventually reached – among the mixed choirs – by the Cuban choir Entrevoces from Havana, whose sound was of substance and simply was best. This choir is also the one that enjoys the best possible conditions. They rehearse for four hours every day. Is this still an amateur choir, as the rules prescribe? As so often with such competitions, one encounters a picture which is at times considerably distorted. Other choirs have fewer singers for whom music is also their job and, because these members need to work, such groups rehearse only once a week, in the evenings, when concentration really has already begun to flag. For this reason, many choirs have already changed to rehearsing on a project basis only.

Such circumstances have always been the precondition for excellent performances in Marktoberdorf. And once again, for the above reasons, choirs from the USA and from Sweden were among the leaders. At level II “internationally very good”, the Cubans were followed by the University of Louisville Cardinal Singers from Kentucky with a Second Prize and the S:t Jacobs Ungdomskör from Stockholm with a Third Prize, a choir whose singers are all aged between 10 and 25, optimal conditions for vocal homogeneity which the director of Cantabile Regensburg described thus: “You can tell from the sound of this choir that particularly the women have been singing together for a number of years. They blend together in a way that one thinks: now are they all sisters, and have the same parents? There really is a feeling of singing together which in this form impressed me immensely.” The only thing this Swedish choir still lacks is a certain maturity and vocal schooling. In Sweden a complete training system supports such eminent achievements. As conductor Mikael Wedar explains: “In Sweden, or rather in Stockholm, we have this special type of musical training called ‘Adolf-Frederik-Musikklasse’ after its founder. This system of music classes has existed for about 70 years. The children start aged ten, in their fourth year at school. Then they have six years in which they sing together. And they sing a lot, something like six or seven hours a week. Of course they also study the ‘regular’ subjects. And after that we hope that they will join the Music Sixth Form, where I work.” In every choir of course one hears immediately the standard of vocal training of the individual voices. And



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one hears how attention is given to the overall sound of a choir. The secret of the best possible choral sound is really not a secret at all, and for Kent Hatteberg, the conductor of the American choir, there is a simple explanation: "Basically there are three things to watch: intonation, forming the vowels, and dynamics. If dynamics and timbres produced by the singers match well, and if fifths and thirds are really in tune, then a wonderful balance and homogeneity can be achieved. Nevertheless the voices should not all sound the same. What I am concerned about is particularly the variety of colours, but ones with well-matched vowels, dynamics and intonation. The outcome is a really homogeneous sound." So it was that pure quality of sound, but also skilled articulation and vocal technique, eventually helped the Ukrainian ensemble, the Female Choir of Kiev Glier Institute of Music, to gain the highest number of points, and this by a large margin. They took First Prize in the competition and were ranked "internationally outstanding". The verdict of Gudrun Schröfel was similarly unambiguous: "This simply is a choir with a stunning and substantial sound, totally balanced in all registers, with a superb blend, and with a choral technique to enable a proper legato, something we have rarely heard during this competition. The group has, of course, already performed very challenging pieces".

Tim Koeritz, born in Stade in 1965, initially studied music in Hanover and Freiburg im Breisgau, with piano as first study as well as History, and with the aim of becoming a grammar school teacher. After his teaching practice in Hildesheim and his final state examination he went on to take a two-year course in music journalism for radio at the Institute Lernradio within the Karlsruhe Conservatoire and was awarded his diploma in 1998. Since then he has worked and lived in Munich, from where he works as a freelance radio journalist for various German public service radio stations. His main interests lie – apart from contemporary music – in the field of choral music. A further aspect of his work as a music journalist consists in the writing of programme notes. He writes for the Augsburg Theatre Group and its concert series "Philharmonic Matinee" as well as for their summer open-air event "Concerts in the Fronhof". He has been a member of the Via Nova Choir in Munich, a choir specialising in contemporary choral music, since 2000. In September 2007 he took over the voluntary position of Chair of the Friends of the Via Nova Choir. This involves work in fundraising, sponsoring, marketing, publicity and organising concerts. In 2005 Tim Koeritz was appointed as a lecturer for Adult Education evening classes in Munich, delivering courses in musical theory and music history as well as giving introductions to the concerts of the Munich Philharmonic. He is also a freelance piano teacher. E-mail: tim.koeritz@t-online.de ●

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CHORAL TECHNIQUE

Sex and the Choir

Aurelio Porfiri and Thomas Caplin

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

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

E-mail: aangelini@ifcm.net

Sex and the Choir

Aurelio Porfiri and Thomas Caplin
Choral Conductors and Teachers



Among educated people, there are topics that are not treated, because they are very sensitive or they go against the politically correct atmosphere that dominates our societies. One of these topics, *ça va sans dire*, is sex. There are understandable reasons for this: sex pertains to our most intimate sphere and is something so personal that merely mentioning it seems to violate a very private space. But at the same time we also know that sexuality plays a fundamental role in our lives. Both recent and not so recent books have taught us how sexuality influences our behavior and our perception of the world (Ryan, C.; Jetha' C. 2010). We know that Sigmund Freud put great emphasis on sexuality for his theories of psychoanalysis. We do not have to agree with all of this (and indeed today a lot of psychologists prefer to keep their distance from Freudian theories) but nevertheless it is evident that sex plays a great role in our lives. Despite this, to our knowledge, no one has ever investigated how our sexual life interferes with our choral activities. To make our point clear: does sexual attraction among adult people play any role in our choral life? That is the question that we will try to address in this short article. Only by knowing and understanding the nature and power of sexuality can we hope to understand if this plays any role in choral activity.

If we rely on common sense, the answer should be "yes". When asking if sexuality plays any role in other settings such as jobs, movies, arts, songs, etc, we should obviously say "yes", it does play a big role. So why not in choral music? People in choirs spend much time together and this can very easily create a bond. Also, as music is the language of emotions, it can induce feelings in people. But usually we prefer not to talk about it – maybe we just take it for granted?

And after this first fundamental question (see above) should we maybe also take into consideration other issues: does the relationship between chorister and conductor change if the

latter is perceived as handsome or pretty? What changes in or with the music? If the choristers feel sexually attracted to the conductor, will this change their musical performance or not? What about the opposite, the sexual interest of the conductor for one or more choristers; will this influence his conducting/leadership/methodology/pedagogy? These questions are not trivial, and many others arise from them.

What you do is what you get

When addressing the issue of what role sex plays between a chorister and his or her conductor, the same rules apply as in all other inter-human relations. It would be interesting to find out how many conductors have found their life partner in the choir. Furthermore, it would be interesting to compare these findings with how many corporate managing directors have found their life partners among the employees. We know that there are several researches dealing with the issue of sexuality at work (see for example Bunk P. A., Aan't Goor J, Solano A. C., 2010) and how this affects the job itself. We would like to think that the number among choral conductors having found love in the choir is far higher than in corporate life, mostly because of the emotional connections brought about by the music.

As a hypothetical exercise, let us assume this is correct (speaking from our own experience we know the number is high, very high, but this would need to be investigated more thoroughly). What are the reasons for this? Has this anything to do with sex? Yes, we believe it has. We are talking about exploring and showing emotions in music, exposing your inner self, group dynamics, and basic needs. The role of emotions in music is now investigated in a vast literature, starting with the book of Leonard B. Meyer published in 1956, "Emotion and Meaning in Music" (but there are some texts dating from the 1930s which investigate

scientifically this issue, not to mention literature by music scholars from previous centuries). A conductor will, in most cases, act in front of the choir based on a more or less conscious understanding of the needs of each single chorister. He or she will try to make them feel secure and safe, give them a feeling of belonging together, show them love and appreciation for their efforts and give them room for growth and self-realization. In doing this, the conductor has actualized Maslow's hierarchy of needs. Anyone doing this for you will arouse a feeling of affection, which could also trigger physiological needs – love (sex) - in the choir. There is a strong connection between fulfilling your needs and the sensation of affection/love.

What you are is what you get

Now, will this inter-human relationship change with the sex of the conductor and the singers? Is it plausible that these fascinating phenomena on a sub-conscious level have something to do with sex? Or should we disregard these empiric findings in order to avoid a sensitive discussion? Ideally, psychologists and neuroscientists should investigate these topics scientifically, in order to break the ice and treat them as they deserve.

Transference

From our observations, we believe that transference definitely comes into play in the relationship between singer and conductor, even though this term is normally used in psychoanalysis. Sigmund Freud used this term to describe a process in analysis or therapy, where he noted that patients seemed at some point to begin to project certain feelings, such as romantic love or parental love, onto the therapist. Now, of course we do not see

58 singers as patients or the conductor as therapist, but we do see similarities in behaviour. We mustn't forget that the charisma of a conductor has a strong emotional influence on the performers. We will not explore the nature of this charisma in any depth here, but we know that this element certainly has a great impact on choristers. Possibly also this transference becomes stronger depending on sex: the male conductor is showing alpha features of a leader - strong leadership, knowledge, tenderness, force, ability to listen ... features attractive to the female singer? And of course - is he competing with the male singers in the mixed choir? What about the female conductor in front of a male choir? How much of her leadership and influence on the male group is related to her as a professional? Or as a woman? And then there is also the overall issue of the sexual differences between men and women and the different effect on the choir of a male or female conductor. Should a female conductor behave more like a man in order to reach out to all the singers in mixed choirs? Should the male conductor develop his female features?

Is it totally out of place to ask whether it is plausible that a male conductor reaches out professionally more easily to a male choir than a female conductor, simply because sex is not getting in the way? Is it plausible that sex can either support or disrupt professional communication between conductor and singers? This is the real point: does sexual attraction, when present, help or not?

Some argue that it is essential for young boys in kindergarten and in school to have male teachers, in order to develop natural male characteristics. At least in the Scandinavian countries, where there is a majority of female teachers, this is an ongoing debate supported by increased research in the field.. In Norway there are two major voluntary music movements involving all citizens from early childhood

to seniors: the field band movement and the choral movement. Around 10 – 12 % of the population (registered) is involved in these movements. In the field band movement a vast majority of the conductors are men, whilst in the choral movement the opposite is true. Some 50 years ago, we had a majority of male choral conductors, congruent with a majority of male teachers in school. Now, assuming that there is a gender difference in communication, has this change of gender majority from male to female had any impact on how the choral movement has developed? Is there a correlation with the ever-decreasing numbers of male singers in our mixed adult choirs? This would be worth investigating.

Certainly this is only a first scratching-on-the-surface of the topic, a topic worthy of serious study and investigation. Really, we already know very well that not only our ears but also our eyes have to be wide open in conducting. And they do their job. How many times does the conductor ask the singers to look at him or her? Hopefully this issue from now on can become a subject for serious discussion.

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Aurelio Porfiri is an Italian organist, choral director and composer who is at present Associate Professor of Music and coordinator of the music program at University of Saint Joseph (Macau, China). He is also Director of Choral Activities for Santa Rosa de Lima School, English section. He is Visiting Conductor for the Music Education Department of Shanghai Conservatory of Music (China). He has published four books and more than 200 articles. As a composer he has published dozens of psalms, oratorios, hymns, responsorials and motets in Italy, Germany, and the USA. Email: aurelioporfiri@usj.edu.mo

Thomas Caplin is a professor of choral conducting and management. He is also a singer, conductor, clinician and choral pedagogue. He is frequently engaged as guest conductor and clinician, and as adjudicator in competitions in Norway and abroad. His publications include books on choral conducting in Sweden and Norway, as well as a number of compositions, arrangements and CD recordings. In 2004 he was awarded the recognition "Choral Director of the Year" by the Norwegian Choral Directors' Association. He has received international recognitions for his leadership of the following choirs: *The Lund University Male Choir* (prominent male choir from the University of Lund, Sweden, World Choir champions in Shaoxing in 2010), *Collegium Vocale Chamber Choir* (Norway) and *Oslo University Male Choir* (World Choir Champion in Xiamen, China 2006). Internationally he is active in the IFCM mentor program "Conductors Without Borders". He is also a member of the Interkultur World Choir Council. Email: caplin@ic2i.net ●



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Men Re-sounding

For those of us who have been fortunate enough to conduct a men's ensemble, finding repertoire recommendations or score reviews of music for men's voices is unfortunately rare. For this ICB article, I am thankful to the esteemed colleagues herein who agreed to contribute their score recommendations. You will also find a list of the male choir repertoire from at the recent American Choral Director's National Conference 2011, including the scores sung by the Men's National Honor Choir (Peter Bagley, conductor). And a few male-choir scores from publishers, contributed by composers, or from my own male-chorus score library. There is also a YouTube playlist (<http://bit.ly/ICBmale>) including quite a few of the scores cited below. Thank you to all of the colleagues who contributed to this article. And as the classic male-choir song by Grieg says, "...care and sorrow now be gone. Brothers in song, sing on! Brothers, sing on, sing on!"

Frank S. Albinder

Music Director, Washington Men's Camerata, Virginia Glee Club at the University of Virginia, and the Woodley Ensemble; formerly with Chanticleer

- **Rosephanye Powell**, arr. William Powell (USA) *The Word Was God* (John 1:1-3; ttbb; 2'15; Fred Bock JG2314) Rosephanye Powell, a professor at Auburn University in Alabama, writes a great deal of original music in gospel/spiritual styles. This anthem is rhythmically vital, with the various parts continually joining in to create a complex structure and build to a great climax. Audiences and singers love it!
- **Franz Liszt** (Hungary) *Szekszárd Mass*, (mass; ttbb + ttbb soli + organ; 32'; public domain/ <http://bit.ly/oFp8S4>) There aren't many major works for male chorus without orchestra, but Liszt composed two: this Mass and a Requiem. The Mass features gorgeous harmonies, interesting interplay between soli and chorus and a supportive organ part. An unexpected treasure from a great composer!
- **Carl Orff** (Germany) *Sunt lacrimae rerum* (1: Lassus, 2: Ecclesiastes 3: 1-8, 3: Carl Orff; ttbbb + tb soli; 13'; Schott) Another unknown gem from the composer of a choral chestnut, this set of three pieces has characteristics of its famous Carmina cousin, but also features dense harmonies piled high in rich chords that alternate with sections of rhythmic vitality.
- **A. R. Rahman, arr. Ethan Sperry** (India) *Zikr* (Quran; ttbb + t solo + guitar/s + opt. percussion; 2'45; earthsongs music). Academy Award-winning film composer A. R. Rahman wrote this, his only sacred composition, for the soundtrack of a documentary film. Ethan Sperry wrote an arrangement for men's chorus that follows Rahman's original composition pretty closely, but lays out the vocal lines in a way most choruses will find familiar. The piece is exciting and vibrant and guaranteed to bring down the house.

Hans-Joachim Lustig

Conductor of *Männerstimmen der Chorknaben Uetersen and Kammerchor "I Vocalisti"*

- **Jaakko Mäntyjärvi** (Finland) *Pseudo Yoik NT* (text: composer; ttbbb; 2'15; Fazer) Good fun for singers as well as for listeners – rather fast piece in the style of Finnish Yoik-music
- **Franz Biebl** (Germany) *Ave Maria...Angelus Domini* (sacred; ttbb + solo TBarB; 6'; Wildt) For sure one of the most beautiful and effective pieces of choral music. Can be performed in mixed version as well as for female and for male choir.
- **Mathieu Neumann** (Germany) *Der Feuerreiter* (Ballad by Eduard Mörike; ttbb; 5'; Ferrimontana) A very 'colourful' setting of a mysterious, spooky story by a German romantic composer.
- **Urmis Sisask** (Estonia) *Miserere mei, Deus* (Psalm 51; ttbb; 4'; Warner/Chappell) Effective combination of Bach-like polyphonic and harmonically interesting homophonic sections.

Matti Hyökki

Finland; Conductor emeritus of the YL Male Voice Choir (1980-2010) and the Laulu-Miehet Male Choir

- **Jean Sibelius**, *Hymnus / Hymn / Natus in curas* (Fridolf Gustafsson in Latin; ttbb; 1'40; Breitkopf & Härtel). The text by F. Gustafsson was a tribute to a deceased colleague in recognition of his work for his people. The homophonic texture echoes the cadences of classical Roman poetry. The harmonies are marvellous, and differ from Sibelius' other 'national style' choral pieces.
- **Leevi Madetoja**, *De Profundis*, op. 56 (Psalm 130; Latin; ttbb; 6'40; Laulu-Miehet r.y.). This four-movement psalm is one of the finest items in Finnish chorale literature. The pure, classical part-writing constructs an overall form that simultaneously bears a Hellenic lucidity and an Oriental mystery. Baritone solo in the second movement. Parts can also be sung separately.
- **Selim Palmgren**, *Darhulas gravsång / Darhula's Burial Song*, (James McPherson; translation in Finnish-Swedish by J. L. Runeberg; ttbb; 3'50; Gehrman). *The Song of Ossian*, written by Scotsman James Macpherson and passed as the work of an ancient Irish poet, has fascinated readers for over 200 years. In Palmgren's score, the divisi tenors repeat the name of the dead maiden. The composer makes the listener almost believe that the girl will rise from her bier!
- **Einojuhani Rautavaara** (Finland), *Ave Maria* (liturgical; ttbb; 3'24; Warner/Chappell Music Finland Oy). Rautavaara's early four-voice work from the 1950's in his adaptive twelve-tone techniques is outrightly beautiful and not too demanding. Long, peaceful melodic lines are pure prayer. Suitable even for ensembles.

... Male Choir Music

62 Diane Loomer

Canada; Founding Artistic Director, Chor Leoni

- **Bob Chilcott**, *Five Ways to Kill a Man* (Edwin Brock; English; ttbbb & percussion; 5'30; Oxford U. Press). A piece written brilliantly for men's choir that utilizes completely the sonority and sounds, strengths and expression that are unique to male choirs. Chilcott's composition captures the chilling message of the poem with remarkable craftsmanship.
- **Veljo Tormis** (Estonia), *Incantatio maris aestuosi / Incantation for a Stormy Sea* (the Kalevala; Latin; ttbb div; 8'; Fazer). Tormis is able to take ancient Estonian folk traditions and melodies, and incorporate them into fascinating choral works that are a pleasure to sing, hear and conduct. Incantation builds a very realistic portrayal of men caught in a storm at sea, praying for calmer winds and safe harbor for their vessel.
- **Jaroslav Kricka** (Czech Republic), *Zornicka / The Morning Star*, Op. 28 (trad. Czech; ttbb div; 9'; Hudebne Maticce). Kricka is one of those rare composers who has a real affinity for the expressive possibilities and sonorities of a male voice choir. The language is difficult (Czech) but the smiles from the listeners, and even more so from the singers, make the struggle very worthwhile.
- **trad. Scottish, arr. Jonathan Quick**, *Loch Lomon* (trad. Scottish; English; ttbb div; 6'; Cypress Choral Music). This is without question, the best arrangement I know of this treasured melody. Quick has managed to capture both the poignancy and affirmatively strong sense of country that's found in this piece. Every singer has a great line to sing in this arrangement.
- **Gunnar Idenstam** (Sweden), *Oh Kristus valgus oled sa / O Christ, holy is He* (trad. Estonian; ttbb + organ; 5'; Gehrman's Musikforlag WC1601286). You'll need a great organist to play this piece for men's choir and organ, based on an Estonian tune, by Gunnar Idenstam, a great Swedish jazz organist. The piece starts with a jazz-like tune set by the organ's bass pedals. Above this emerges a rather dark, chant-like melody, sung first by the basses and then harmonized in parallel chords by the entire choir. The organ and the choir both go on to improvisational sections, finally ending with brilliant flourishes from organ while the choir sets solid chords to support the harmonies.

Jan Schumacher

Germany; conductor, Camerata Musica Limburg and HARMONIE Lindenholzhausen male vocal ensembles; vice-chair of Music Commission, European Choral Association - Europa Cantat

- **Franz Schubert** (Austria), *Wein und Liebe* (J. Chr. F. Haug; ttbb; 3'30; Ferrimontana EF 1197). It is a fresh and lively work of music about "wine and love" that attracts very much both singers and audience.

- **Mathieu Neumann** (Germany), *Abendfriede am Rhein* (Max Bewer; ttbb; 4'; Cappella CA-2042). A beautiful late romantic "sound-painting" about an evening at the river Rhein. Neumann is a forgotten master of male choir music and his works are worth discovering!
- **Robert Sund** (Sweden) *I Wandered Lonely as a Cloud* (William Wordsworth; ttbb; 4'; Schott C-53576). This composition (2009) has a light, breezy and sometimes dancing-like sound, that feels almost weightless.
- **Kurt Bikkembergs** (Belgium), *Schlaflied* (Rilke; ttbb; 4'; Schott C-53578). A very sensitive and silent work, which astonishes through its wonderful harmonic colors and through the thrilling power of silence within the composition.

Robert Sund

Sweden: Composer, former conductor of Orpheus Drängar, Uppsala, Sweden

- **Hugo Alfvén** (Sweden), *Aftonen / Evening* (Herman Säterberg; Swedish; tttttbbb, 4'; Gehrman's / Walton / Ferrimontana). This work by the Swedish master composer Hugo Alfvén is published by 3 different publishers in different languages. It describes a calm evening in the countryside, where you can hear sounds echoing from hilltop to hilltop, as the cattle are called home for the evening.
- **Toivo Kuula** (Finland), *Iltapilviä / Evening clouds* (V.A. Koskenniemi; Finnish; ttbb, 3'; Fazer Musik). A song with a very rich and resonant sound, where Kuula uses all the forces of a good male ensemble: dynamics from pp to fff, tight impressionistic harmonies and a tessitura ranging from the top tenors high Bb-flat to the second basses low Bb.
- **Veljo Tormis** (Estonia), *Kolm mul oli kaunist sõna* (Paul-Eerik Rummo; Estonian; ttbb + flute, 5'; edition49 #06125-10). A warm and delicate setting of a wonderful poem by Rummo. The flute has an important part both as soloist and accompanist to the choir.
- **Camille Saint-Saëns** (France), *Saltarelle* (Émile Deschamps; French; ttbb, 5'; Durand). Fun to sing and fun to listen to! The title alludes to a popular Italian dance in a rapid 6/8 rhythm and the text describes a village feast.

Timothy C. Takach

USA; Composer; singer and co-founder of Cantus

- **Leevi Madetoja** (Finland), *De Profundis* (Psalm 130; Latin; ttbb; 5'30' Sulasol). I love how efficient Madetoja is in his composing. There are 4 short movements in this five and a half minute piece, and each one encompasses its own energy and character without losing efficacy. Contemplative, moving, and gorgeous.
- **Eric William Barnum** (USA), *I Come Singing* (Jacob Auslander; English; ttbb + shaman drum; 3'; Graphite Publishing). This piece uses driving rhythms and ostinati to create an exciting concert

opener. It's a piece singers can really sink their teeth into and perform with great passion and energy.

- **Kenneth Jennings** (USA), *Do Not Go Gentle Into That Good Night* (Dylan Thomas; English; ttbb; 3'; Kjos Music). A fantastic setting of a very familiar poem. So palpable in the text, the conflict and outrage is captured perfectly in the music. This piece allows each section of the choir to fully engage the melody, and it explores the full range of the changed male voice.

And from the editor's desk...

- **Moses Hogan** (USA), *Plenty Good Room* (trad., African-American; English; ttbb + T; Hal Leonard)
- **Robert Kyr** (USA), *Veni Creator Spiritus* (trad.; Latin; ttbarbarbb; ECS Publishing 6501)
- **Colin Mawby** (UK), *O Emmanuel* (text: trad.; Latin; Edition Music-Contact 209008)
- **Kuldar Sink** (Estonia), *Requiem aeternam* (liturgical; Latin; ttbb; 7'; Antes #00363)
- **Branko Stark** (Croatia), *Molitva / Prayer* (Croatian, Istrian dialect; ttbb; 3'30; www.bestMusic.hr)
- **Muammer Sun** (Turkey), *Köroğlu Yiğitlemesi* (trad. 16c; Turkish; ttbb + B solo; mss from composer, msun@hacettepe.edu.tr)
- **Joan Szymko** (USA), *I Look Long and Long* (Walt Whitman; English; ttb + piano; Virditas VMP013)
- **Gwyneth Walker** (USA), *I've Known Rivers* (four settings of poems by Langston Hughes; English; ttbb + piano; 12'; ECS Publishing 7297-7300) – 1. My Soul Has Grown Deep; 2. Troubled Water; 3. Jump Right In!; 4. In Time of Silver Rain.

ACDA Men's National Honor Choir (Peter Bagley, conductor)

arr. Robert DeCormier, *Rainbow 'Round my Shoulder*; (ttbb; Lawson-Gould, 4813762)

arr. Peter Sozio, *El Yivneh Hagalil / Song of Galilee*; (ttbb; Boston, 105052)

arr. Jason McCoy, *Come Ye Thankful People, Come*; (mss)

arr. Shaw / Parker, *What Shall We Do with the Drunken Sailor*; (Lawson-Gould)

Arthur Sullivan, *The Long Day Closes*; (CPDL)

Joseph Martin, *The Awakening*; (ttbb; Shawnee, C-286)

ACDA Male Choirs – concert repertoire

Lajos Bárdos, *Dana-Dana*; (ttbb; Editio Musica Budapest, EMB Z20)

Mason Bates, *Observer in the Magellanic Cloud* (mss)

Richard Burchard, *Creator alme siderum*; (mss)

Pavel Chesnokov, *Duh Tvoy blagiy / Let Thy Good Spirit*; (ttbb; Musica Russica, Cn 181mc)

Tom Fettke, *The Majesty and Glory of Your Name*; (Word, 3010122160)

Ippolitov-Ivanov, arr. Chesnokov, *Blagoslovi, dushé moyá Ghospoda* (ttbb; Musica Russica, Ip004mc)

Hammerstein / Kern, arr. Robinson, *Ol' Man River*; (Hal Leonard, HL 08621461)

Jacob Handl, *Ascendit Deus*; (CPDL)

Jacob Handl, *Confirma hoc, Deus* (Alliance, AMP0396)

Howard Helvey, *O sacrum convivium!* (mss)

arr. Howard Helvey, *Joshua Fit de Battle of Jericho* (ttbb, pf 4hand; Beckenhorst Press, 1875)

Kenyan-traditional, **arr. Kirchner**, *Wana Barak a* (tttbbb; Santa Barbara, SBMP807)

Koren / Hoff, arr. Brad Holmes, *Oh, Sing Jubilee* (ttbb; Morning Star, MSM-50-2611)

Morten Lauridsen, *Sure on This Shining Night* (ttbb, pf; Peer Music, 0124115)

Erika Lloyd, *Cells Planets* (ttbb; Hinshaw HMC2280)

Larry Nickel, *The Storm Is Passing Over*; (ttbb, pf; Cypress, CP1079)

Paul Nelson, *A Lullaby*; (ttbb; Broude, RM 2053)

A. R. Rahman; arr. Sperry, *Wedding Qawwali*; (earthsongs)

Steven Sametz, *Three Mystical Choruses** (tb semi-chorus, ttbb; EC Schirmer, 7711, 7712, 7713)

**The 2011 Raymond W Brock Memorial Commission (premiere)*

Peter Schickele, *Jonah's Song*; (ttbb; Elkan-Vogel, 362-03303)

Richard Strauss, "Fröhlich im Maien" from *Drei Männerchöre*; (ttbb; Boosey & Hawkes)

Randall Thompson, *The Last Words of David*; (ttbb, pf; E C Schirmer, 2154)

Eric Whitacre, *Lux Aurumque*; (ttbb; Walton, WJMS1064, HL08501528)

Mack Wilberg arr., *Cindy* (mss)

Chen Yi, *Spring Dreams* (satb; Theodore Presser, #312 - 41745)

mss = unpublished manuscript

CPDL = Choral Public Domain Library

IMSLP = Petrucci Music Library for "public domain" scores - <http://imslp.org/>

Alliance - <http://www.alliancemusic.com>

Beckenhorst Press - <http://www.beckenhorstpress.com>

Fred Bock - <http://www.fredbock.com/>

Boosey - <http://www.boosey.com>

Breitkopf & Härtel - <http://www.breitkopf.com>

earthsongs - <http://www.earthsongschoralmusic.com/>

EC Schirmer - <http://www.ecspublishing.com/>

Cappella - www.cappella-musikverlag-gera.de

Cypress Choral Music -

http://web.me.com/larrynickel/Cypress_Choral_Music/Home.html

- 64 Editio Musica Budapest - <http://www.emb.hu>
edition49 - <http://www.zzz.ee/edition49/>
Fazer - <http://www.fennicagehrman.fi/sheet.php>
Ferrimontana - <http://www.ferrimontana.net/>
Gehrmans Musikförlag - <http://www.gehrmans.se/>
Graphite - <http://www.graphitepublishing.com/Music/B009.html>
Hal Leonard - <http://www.halleonard.com>
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Peer Music - <http://www.peermusic.com>
Santa Barbara - <http://www.sbmp.com>
Warner/Chappel Music Finland Oy - <http://www.warnermusic.fi>

Marian E. Dolan is founding Artistic Director of The Choir Project based in Naples, Florida (USA), has edited international choral scores for four publishers, and was IFCM's chairperson for Voices Conferences in South Africa and the Baltics. She holds MM, MMA and DMA degrees in choral conducting from Yale University and was on the faculty of Emory University (Atlanta). She also leads honor choirs, workshops, and repertoire sessions both in the U.S. and abroad, and has commissioned over 35 new choral scores.
Email: mdolan@aya.yale.edu ●



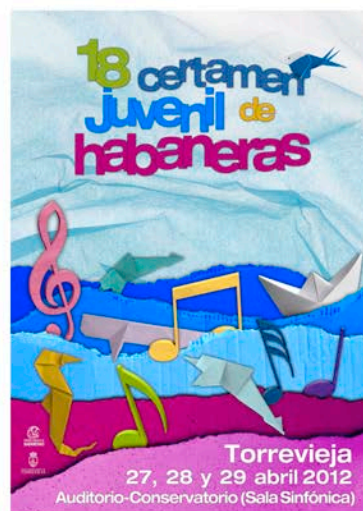
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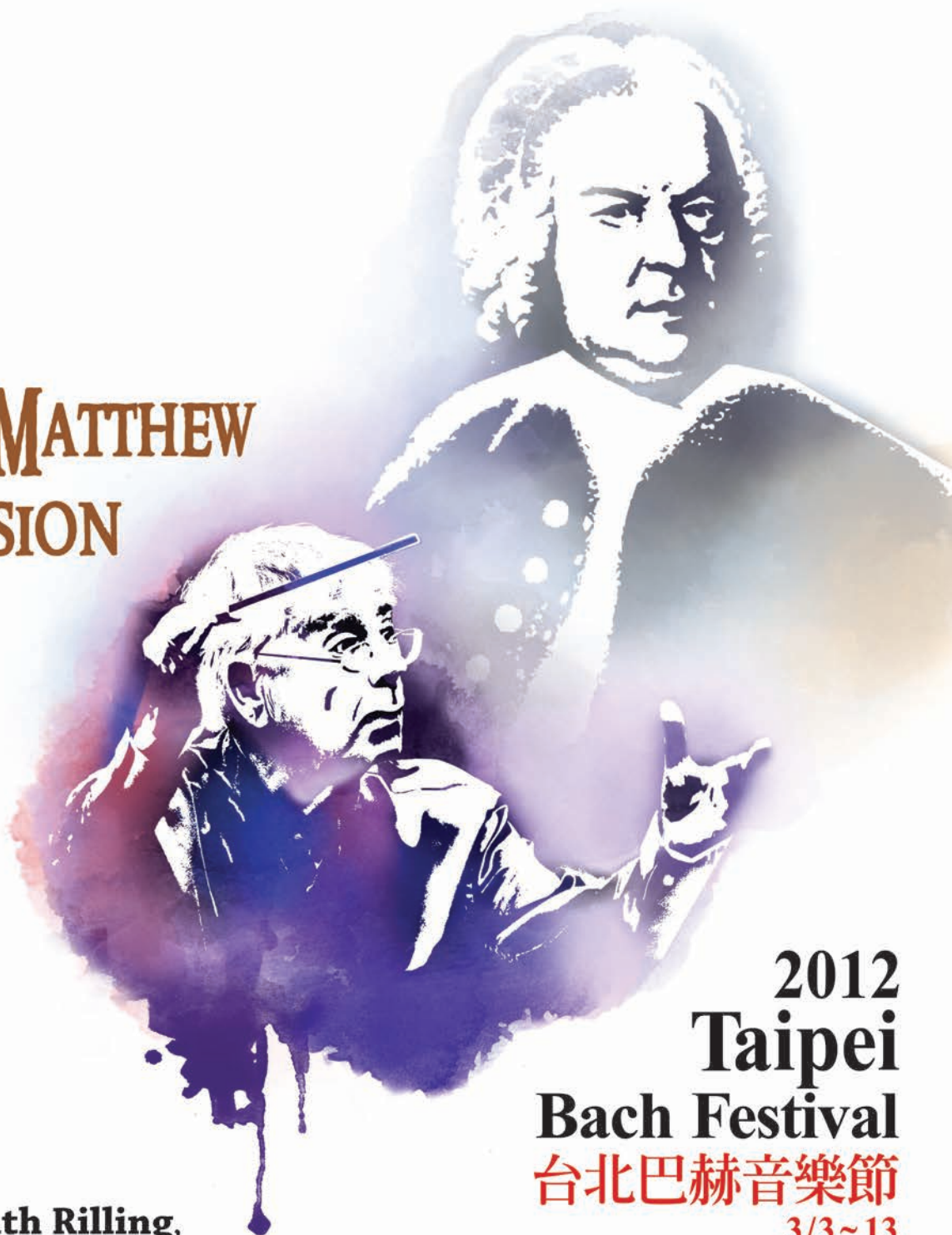
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World of Children's & Youth Choirs



Freddy Miranda and his students (see article of this section)

World of Children's & Youth Choirs

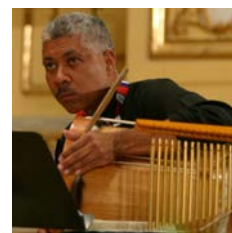
Teaching Latin American Rhythms to Youth Choirs
Freddy Miranda

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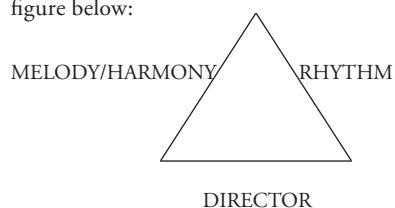
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Teaching Latin American Rhythms to Youth Choirs •

Freddy Miranda
Percussionist and Teacher



One of the most notable recent developments in Latin American choral music is an emphasis on instrumentation. Recall that, during the 1950's, choral music was mostly a cappella; the sounds of folk and popular instruments were present only insofar as they were imitated by voices. In the 1970's, however, there came an obvious change: a new Latin American choral sound emerged, thanks to the addition of various rhythmic and harmonic instruments that blended perfectly with the human voice. The appearance of a wide variety of percussion instruments supported the chorus musically, while providing on-stage independence and presence. The inclusion of rhythmic elements (percussion instruments) also offered directors more resources and artistic possibilities, which in turn created an interdependence between the rhythm, the harmony/melody, and the director. These relationships create an indivisible unity, which can be expressed graphically as in the figure below:



In more than two decades as a percussionist accompanying choirs and 15 years as a teacher, I have had to teach my students and disciples to channel the intricacies of each musical style. In rock, jazz, salsa and other styles of music, the instruments all compete with one another, striving to stand out within the musical texture. In choral music, the fundamental role of the instruments lies instead with the choir, and our function as percussionists is to accompany the ensemble. Each element of the set should know its role. Percussion instruments offer a rhythmic base and thus maintain the tempo and accents typical of each style, whether it be ethnic, popular or any other style of Latin American music.

Latin American musical styles are very diverse, and it is imperative to study each



in depth to discover the “malice” (identity, particular nature) contained within. For example playing a *Colombian cumbia* is not the same as playing a *Panamanian cumbia*, even though the instruments used are the same. Each one has a distinct “malice”, which makes it sound a particular way. Hence, rather than teach my students to play a particular rhythm on a specific instrument, I encourage them to deepen their knowledge of many styles, as well as to explore and discover more about the codes and signals that are translated into sounds, which in turn will allow them to communicate the intended message.

I talk about my students because I realize the potential of every young choral singer to become a percussionist able to accompany a choral ensemble. Regardless of age, choral musicians have a simple and dynamic understanding (sometimes instinctive) of the possibilities of each style. This knowledge becomes the foundation that provides a viable link between the choir and the accompanying instruments. It should be pointed out that this phenomenon is not restricted to the geographic regions of Latin America and the Caribbean: those rhythms have been masterfully executed in non-Latin countries as well, and the

inclusion of these instruments has produced excellent results throughout the choral world.

Once the musicians involved (director, choir members, and especially the percussionists) get to know the fundamentals of every musical genre (including knowledge of the accessory instruments such as keys, guiro, cowbell, bells, maracas, or shequerés) they need to investigate further the instruments used to create a particular genre's rhythm or style such as conga drums, timbales, or bongos. In short, it is necessary to know the percussion characteristic of each rhythm family. This creates an appropriate accompaniment for each piece, and, moreover, teaches students confidence and independence on each percussion instrument. Thus, the new generation of accomplished percussionists acquires the psychomotor development needed to improve their ability to make music with each instrument. To teach students these rhythms, it is appropriate to use spoken phrases, letters, words, and idioms of everyday life that are rhythmically simple, yet easy to retain in our memory. These have a rhythmic cadence that in many cases is transferable to the rhythmic formulas typical of folk and popular instrumentation.

I emphasize here that in all my workshops, I mention the importance of the drum as a means of expression and of transmission of messages. Each rhythm played on the drum goes beyond the simple written score, it carries the inspiration of each performer. In a youth chorus, each musician has the potential to express him or herself through a percussion instrument. My role is not only to accompany the choir, but to teach some choir members to accompany the choir percussion. In my experience I see that the pupil imitates his teacher, taking note of the teacher's posture and the way he holds and plays each instrument. I supervise them directly in order to improve each run-through; they subsequently are able to incorporate those techniques fluently and automatically into the choral texture, and also to interact in the role of the accompanist. Thus, not only a theoretical approximation

... Teaching Latin American Rhythms to Youth Choirs

68 but a practical component is included in the learning process. Another important step is the teaching of the elements and tools proper to each rhythm (e.g. rhythmic notation, terminology and concepts); this will greatly facilitate the learning process.

Finally, each student must understand the construction of each rhythm and the nature of ensemble work. This is achieved in practice sessions or what I call the “instrument circle”, which consists of a minimum of 3 students sitting in a circle and asking each to play in turn

a selected instrument for approximately one minute, without errors. It is important not to mix several instruments until each student has mastered the technique for each, as this could cause confusion. The students may choose to play different Latin American musical styles or decide to practice on the same one. They then move on to play several instruments simultaneously, thereby creating an ensemble. This teaching technique helps students master each style, which they can then combine with previously learned rhythms. Finally, they learn the most appropriate way to accompany

chorales in each of the different styles.

Everything is combined in a single dynamic, simple and not overly scholarly practice, since in my opinion, many scholastic techniques blocks learning. In many cases, students use other learning methods such as reading recommended articles, listening to recordings, attending concerts, and sometimes having direct interaction with professional performers. This long process concludes with a public demonstration, and ultimately, with what I call the “graduation,” which entails bringing



these young percussionists together as a team of instrumental accompanists, with the teacher present to provide security and confidence.

During my career as a percussionist and teacher, I have observed that all students express music differently, regardless of age or the chorus in which the student participates. Their inclusion in the role of accompanying musicians helps form musical capabilities

for understanding the complexities of Latin American music, keeps them involved in the daily events of their respective assemblies and encourages respect for the individuality of each performer. This musical knowledge will remain throughout their musical life, allowing them to become good percussionists and better singers. It stimulates young people in many ways, providing positive values of interaction, cooperation and teamwork; and who knows, could potentially generate excellent and versatile choral directors in the future.

Freddy Miranda, Venezuelan Percussionist, has been a part of popular and folk music groups, specializing in accompanying choirs. He is a consultant, workshop leader, and instructor of Venezuelan and Latin American percussion, and remains involved in the formation of choirs in schools and communities. Freddy is active in various groups such as the project "Building Singing" of the Foundation Schola Cantorum de Venezuela, the Latin American Choral Ensemble, the American Orquestina and Traditional Instruments Anakarinarote, and performs as a percussionist in Venezuela and abroad.

Edited from the French by Anita Shaperd (USA)

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COMPOSERS' CORNER

Raymond Murray Schafer
A Brief Biography
Brett Scott

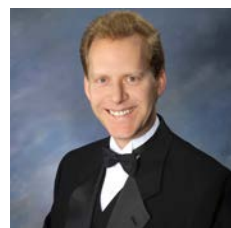
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Raymond Murray Schafer

A Brief Biography

Brett Scott
Conductor and Teacher



Raymond Murray Schafer was born on July 18th, 1933 near Toronto, Ontario, Canada. His first early exposure to music was piano lessons, started at the age of six through the insistence of his mother. Although he generally detested these lessons, he persevered long enough to receive a Licentiate in piano from the Royal Schools of Music – his only formal music certificate. A much more significant musical experience was his participation in a choir at a local Anglican church, which instilled in him a lifelong interest in composing choral music. At the age of fifteen he began theory lessons with the noted (and controversial) Canadian composer and teacher John Weinzwieg, continuing these lessons through high school and his two years at the Royal Conservatory of Music and the University of Toronto. After an abrupt dismissal from the University of Toronto (he refused to apologize for “rude behavior” to certain faculty), Schafer went to Austria to study music at the Vienna Academy and travelled through Eastern Europe, where he met Kodaly and heard the folk music of Hungary and Romania.

After a brief return to Canada, Schafer travelled to London where he studied composition with Peter Racine Fricker. In 1961 he came back to Toronto and worked at the local branch of the *Canadian Music Centre*, cataloguing and duplicating scores by contemporary Canadian composers. Dissatisfied with the musical scene in the city, Schafer joined with several fellow composers to form the influential *Ten Centuries Concerts* series, designed to expose the public to neglected music from the 11th to the 20th centuries.

After a two-year stint as an artist-in-residence at Memorial University in St. John's, Newfoundland, Schafer joined the faculty of the newly formed Simon Fraser University in British Columbia. He was a founding member of the *Centre for the Study of Communications and the Arts*, an organization created to break down the barriers between the arts and sciences. During his ten years at the university, Schafer rose to national prominence as a composer, with

performances at the Tanglewood and Aldeburgh festivals and commissions from major Canadian orchestras. He developed the field of soundscape studies and gained an international reputation through his writings on music education.

In 1975 Schafer resigned from Simon Fraser and moved to an abandoned farmhouse in rural Ontario, hoping to make a living through composing and accepting various visiting professorships. Between commissions he devoted significant compositional energy to his massive twelve-part musical/theatrical cycle *Patria*. In 1984 he left Ontario for St. Gallen, Switzerland, staying there for two years before moving again to Toronto, then back to rural Ontario. Since his return to Canada he has filled numerous national and international choral and instrumental commissions. He is in demand as a lecturer and educator in Canada and other areas of the world, particularly in South America and Asia. His central focus has been completing and producing the *Patria* cycle, several portions of which have been presented in Canada and internationally. He continues to receive accolades from his home country, with national celebrations commemorating his 70th and 75th birthdays.

The Choral Compositions

Raymond Murray Schafer has written over forty choral compositions, ranging from massive music dramas to short pieces for vocal quartet.¹ He has written virtuosic commissions for such ensembles as the King's Singers, the BBC Singers, and Orphei Drängar, and simple, collaboratively created compositions for amateur community groups. His compositions for young singers are particularly noteworthy, and such pieces as *Epitaph for Moonlight* and *Gamelan* have become his most popular works. Several influences, which can be more accurately labeled as compositional concerns, are apparent in his artistic output in general, and his choral pieces in particular.

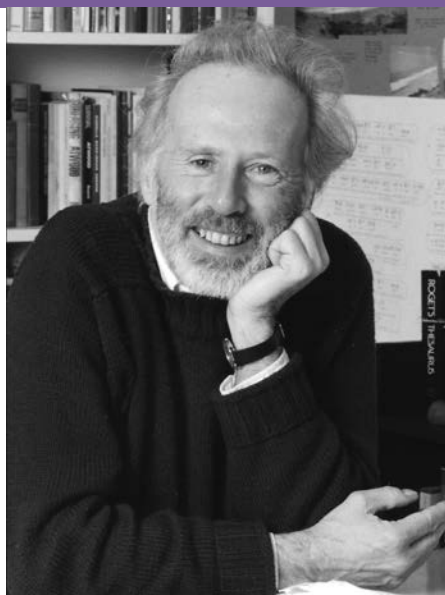
Schafer has written extensively on the philosophical underpinnings of his twelve-part musical/theatrical cycle *Patria*. The two main collections of these writings are *Patria and the*

Theatre of Confluence and *Patria: The Complete Cycle* (which incorporates material from the earlier publication.) His concept of the “Theatre of Confluence” (his term) influences not only those choral compositions that were written for inclusion in *Patria*, but also pieces not specifically tied to the cycle. Schafer's attempt at a fusion of the arts borrows on the concepts of both Wagner and the work of Berthold Brecht, but moves beyond those models. The various artistic disciplines (visual, theatrical, sonic, dance) are interwoven in his compositions – sometimes moving together, sometimes working contrapuntally, sometimes isolated or sharply contrasted. In his choral compositions the visual arts and music are combined through his use of graphic notation in his stunning handcrafted scores. (*Snowforms* is an excellent example). Movement is regularly incorporated into his compositions (*Hear Me Out*), and the audience is often engaged in a physical way. His larger choral compositions (*Apocalypse*, *Jonah*, *In Search of Zoroaster*) incorporate costuming and staging, moving them into the realm of sacred music drama. There are few choral pieces that do not include non-musical elements.

In a statement presented at the 1971 *International Music Congress of the International Music Council of UNESCO*, R. Murray Schafer laid out four significant goals for what he calls ‘creative music education’. He believes that music education should discover whatever creative potential children have for making music of their own, introduce students of all ages to the sounds of the environment, discover a gathering-place where all the arts may meet and develop harmoniously, and explore the ways in which oriental philosophies can be used in the training of western artists and musicians.² His response to these goals can be seen in several of his compositions for young singers or amateur community choruses. Many of the compositions in the *Patria* cycle (his ‘place where all the arts may meet’) are written for young solo singers and youth choruses. His use of graphic notation in his compositions for youth directly flows from his philosophy that “we need... a notational system, the rudiments

72 of which could be taught in fifteen minutes, so that after that the class could immediately embark on the making of live music.”³ His graphic scores do often incorporate elements of traditional notation, whether time signatures or rhythmic indications (*Epitaph for Moonlight, Minnewanka*), or pitch levels (*Snowforms*) but the underlying philosophy is that the notational system will allow students to participate in the realization of the composition in an active and creative way.

In 1972 Schafer founded the *World Soundscape Project* as the culmination of several years of research on the relationship between man and his acoustic environment. In addition to his educational desire to introduce people to the sounds of the environment, Schafer’s soundscape work grew out of his concerns about noise pollution and his desire to find a positive approach to the problem. (The first official publication of the *World Soundscape Project* was *The Book of Noise*.) Soundscape studies seek to address issues such as the obscuring of natural sounds by mechanical sounds, the problem of internal combustion engines and the sonic pollution of the skies by airplanes. Schafer’s two definitive texts on soundscape studies are *The Tuning of the World* (reprinted as *The Soundscape*) and *Voices of Tyranny, Temples of Silence*. In his writings Schafer points to a drawing together of music and soundscape in contemporary life – a redress of the long Western tradition to isolate music as an abstract or aesthetic enjoyment unassociated with other purposes or functions, so different from the traditions of many other cultures. Much of Schafer’s choral music reflects not only his soundscape research but a concern that modern humanity is increasingly isolated from the natural world. Several choral compositions either depict natural or imagined sounds and soundscapes (*A Garden of Bells, Fire, Once on a Windy Night*) or transform visual phenomena into aural experiences (*Epitaph for Moonlight, Sun, Snowforms*). A common thread through all of these works is the use of onomatopoeic language, for Schafer notes “in onomatopoeic vocabulary, man unites himself



with the soundscape about him, echoing back its elements.”⁴

R. Murray Schafer’s use of onomatopoeic vocabulary is an outgrowth of his long consideration of language and its relationship to music. Often Schafer uses words for their onomatopoeic sense or simply their beautiful sounds. (*Beautiful Spanish Song* sets a list of ‘beautiful’ Spanish words with no relation to their meaning). He will use multiple world languages in a single composition (*Sun*), collections of Native American words (*Minnewanka, Snowforms*) or newly created languages (*Epitaph for Moonlight*). In other compositions Schafer goes beyond words as sound. In his writings he has often discussed early societies’ beliefs in the magical powers of speaking and singing, citing examples from the many creation stories that describe God creating through sound or speech. He summarizes his theories on this topic in the way “By the homeopathic reasoning that anyone who can imitate the specific sound of an object is in possession of the magic energy with which that object is charged, primitive man cultivated his vocalizing and his music to influence nature for his own benefit.”⁵ Schafer has explored these concepts extensively in *Patria Epilogue: And Wolf Shall Inherit the Moon*. In this annual week-long project set in the wilderness of Ontario the participants create chants and melodies in response to the natural landscape. His best known published exploration of these concepts is *Magic Songs*, created to bring awareness of aspects of the natural world destroyed or neglected by humanity. Schafer calls these pieces magic songs “because they not only reflect nature but participate with and attempt to

influence it.”

R. Murray Schafer’s interest in non-Western cultures and philosophies extends beyond his interest in pre-historic societies. Many of his choral compositions reflect an interest in eastern philosophy that extends back to his student days. Two influential poets in this tradition have been Jalal al-Din Rumi, whose writings Schafer first experienced during a trip to Iran in 1968, and Rabindranath Tagore. Schafer has also set texts from Hinduism (the *Bhagavad Gita* in *Gita*), Buddhism (*the Bardo Thödol* in *From the Tibetan Book of the Dead* and the *Digha Nikaya* in *The Death of the Buddha*) and Zoroastrianism (in *In Search of Zoroaster*). Many of these eastern philosophies have been fused together with Gnostic and Hermetic writings to create the librettos for not only sections of *Patria* but such significant choral compositions as *The Fall Into Light*. When Schafer chooses texts from the Christian canon, it is often in reaction to the drama of the texts, as in the extended choral compositions *Apocalypse Part I: John’s Revelation* and *Jonah*.

Through the integration of his multiple social and artistic concerns, Schafer had created an individual and sophisticated compositional voice. In his numerous choral compositions, these elements are put together in different ways, so that no two compositions are exactly alike. Over his career, he has devoted a large portion of his compositional energy to creating engaging choral music, for almost every level and combination of voices. The result is a significant and worthy contribution to the contemporary musical canon, one that can be beneficially explored by choral conductors in every area and culture of the world.

Brett Scott is Assistant Professor of Ensembles and Conducting at the University of Cincinnati’s College-Conservatory of Music, where he teaches choral conducting, choral literature and directs the CCM Chorale. He is editor of *Chorus America’s Research Memorandum Series* and associate editor of the *National College Choral Organization’s Choral Scholar*.

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Choral Music Recordings



Choral Music Recordings

Critic's Pick...1: Manitou Singers Highlights from the St. Olaf Christmas Festival
Sigrid Johnson, Conductor

Jonathan Slawson

Critic's Pick...2: Vokalna Akademija Ljubljana (VAL)
Stojan Kuret, conductor

Jonathan Slawson

If you would like to write an article and submit it
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Please contact Jonathan Slawson
Email: jonathan.ryan.slawson@gmail.com

Critic's Pick... 1

Manitou Singers Highlights from the St. Olaf Christmas Festival - Sigrid Johnson, Conductor

Jonathan Slawson
Journalist



And so, the tradition continues: For decades, St. Olaf College's (located in Minnesota, USA) choral program is one of the most sought after, acclaimed, and diverse collegiate choral music programs in the country. The School boasts eight highly proficient ensembles, an impressive faculty roster, and has a national and international appeal, heightened by their full concert schedule and the frequent outreach by their conducting faculty (i.e. workshops, master classes, seminars, conferences, etc...).

While the St. Olaf Choir is, no doubt, the crown jewel of the School's tradition, the other seven choral ensembles (not to mention a host of other instrumental ensembles) are worthy of recognition, particularly because they provide the framework through which these college singers grow as choral artists.

The Manitou Singers is a select women's ensemble in their first year of collegiate study (the male ensemble, larger in size, is known as the Viking Chorus). They are one of the most popular music organizations on campus. Despite a complete personnel turnover each year, the 100-voice, primarily resident choir, sings at the college's opening worship service as well as at various campus functions throughout the year. With a repertoire that ranges from sacred to secular to popular ballads, the Manitou Singers have broad appeal both on and off campus.

This particular CD is a compellation of musical highlights from the St. Olaf Christmas festival, performed live by the Manitou Singers between 1998 and 2009. The St. Olaf Christmas Festival is one of the oldest musical celebrations of Christmas in the United States. Started in 1912 by F. Melius Christiansen, founder of the St. Olaf College Music Department, the festival features more than 500 student musicians who are members of five choirs and the St. Olaf Orchestra.

The festival, which is regularly broadcast nationwide on public television and radio, is listed as one of five significant global holiday events in the *New York Times International Datebook*, and has been featured in hundreds of other publications, including *TV Guide*, *Wall Street Journal*, and the *Los Angeles Times*.

This CD is filled with great Christmas classics. It opens with Norman Dello Joio's, *A Christmas Carol*, and closes with Benjamin Britten's popular *Procession and Balulalow* from *Ceremony of Carols*. The CD also features Paul Lohman's, *What Child is This*, Corin T.



Overland's arrangement of *Sussex Carol*, Paul Carey's jazzy arrangement of *I Saw Three Ships*, Rene Clausen's setting of *Psalm 100*, and three different settings of the popular *Gloria* text. Much of the repertoire listed is frequently sung by choirs – at all levels – across the country; this disc is a great teaching tool with which any music educator could greatly benefit. Relative to first-year college students across the country, the Manitou Singers' musicality far surpasses that of what you might otherwise expect.

Sigrid Johnson is currently St. Olaf's Artist in Residence (Voice) and conductor of the

Manitou Singers. Johnson received a B.M. in vocal performance from St. Cloud State University and an M.M. in voice performance from the University of Michigan. Before her appointment at St. Olaf, she was on the music faculties of Gustavus Adolphus College in St. Peter and at the University of Minnesota in Minneapolis. Ms. Johnson is also the Associate Conductor of the Ensemble Singers and Chorus for Philip Brunelle's *VocalEssence*, formerly known as the Plymouth Music Series of Minnesota.

Ms. Johnson maintains an active schedule as a guest conductor and clinician at choral festivals and all-state music festivals across the country and has conducted choral workshops in Australia. She is a member of the American Choral Director's Association (ACDA), Music Educator's National Conference (MENC), the International Federation for Choral Music and Chorus America.

In January through March 1999, Ms. Johnson conducted the National Lutheran Choir of Minneapolis. Ms. Johnson has served as Conductor of the Dale Warland Symphonic Chorus and the Associate Conductor of the Dale Warland Singers. She has prepared symphonic choruses for Neemi Jarvi, Sir Neville Mariner, David Zinman, Stanislaw Skrowaczewsky, Gerard Swartz, Edo de Waart, and Leonard Slatkin among others.

In August 2002, she was one of the featured lecturers for the Sixth World Symposium on Choral Music. In October 2004, Mrs. Johnson was a featured lecturer and clinician at the Australian National Choral Directors National Conference in Adelaide. In 2006 she was a member of the esteemed jury for the Bela Bartok International Choral Competition in Debrecen, Hungary and in 2008 she will be a lecturer on choral sound for the Eighth World Symposium on Choral Music in Copenhagen.

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Critic's Pick...2

Vokalna Akademija Ljubljana (VAL) - Stojan Kuret, conductor

Jonathan Slawson
Journalist



76 Vokalna Akademija Ljubljana, a relatively new vocal ensemble from Slovenia has already distinguished themselves among the international choral community. The group, comprised of 16-20 experienced male singers, is thrilled to present their first CD, entitled VAL, which the choral world will surely embrace.

Vokalna Akademija Ljubljana proudly claimed the Grand Prix at the "Guido d'Arezzo", an international polyphonic competition in Arezzo, Italy. They subsequently earned the European Grand Prix in 2010 for Choral Singing - they are the first male ensemble to do so. That same year, they were invited to the renowned "Polyfolia" festival in France. Shortly thereafter in 2011, they were asked to present Purcell's Dido and Aeneas with singers Marcos and Bernarda Fink. In September, the ensemble was awarded the prestigious Guidoneum Award for artistic achievements and their contribution to the world of choral music. They look forward to representing Europe in the World Choral Summit 2012 in Beijing (July, 2012).

The artistic director and conductor of Vokalna Akademija Ljubljana is maestro Stojan Kuret. Frequent guests and collaborators of the ensemble are pianist Mojca Prus, soprano Martina Burger (also a vocal technique specialist), cellists Urša Kržič, Kaja Kapus and mezzosoprano Barbara Sorč.

This disc is particularly impressive in the breadth of music it covers, and the depth at which the singers explore each individual piece. As a relatively new group, they prove to their audience that they are equally capable at mastering Schubert, as they are Wolf, as they are music of today. The group sings, with great elegance and ease, challenging pieces from the Classical and Romantic era and concludes with 6 equally challenging pieces by living composers.

The dichotomy between the first part of the CD and the last six tracks is remarkable. The final six pieces are written by living composers: Lojze Lebič, Ambrož Čopi, and Giovanni Bonato. In what would otherwise feel like an awkward and mismatched end to a wonderful presentation of Mendelssohn, Schubert, Haydn, etc..., they bring such individuality to each

piece that it truly is captivating.

Nothing should be more exciting to the choral community than a relatively new group that has already begun to make their mark in the community. Let us continue to embrace Vokalna Akademija Ljubljana and support their wonderful work moving forward.

Jonathan Slawson holds a Bachelor of Music degree from Westminster Choir College and is currently pursuing a Master's in Nonprofit Management at the New School University. His professional interests cross arts education, policy, and management. He is the Development Assistant for the Bravo Lincoln Center Campaign, the capital campaign to raise the necessary funds for Lincoln Center's redevelopment. Prior to that he served as Lincoln Center's Government and Community Relations Intern. In addition he has written for Disney's, In Tune Monthly Magazine, where he was editor of the Teacher Guide. He also worked at New World Stages (Stage Entertainment) and the McCarter Theatre Center. He has taught music at Maureen M. Welch Elementary School, the New Jersey Performing Arts Center, and Stagestruck Performing Arts Center. He serves on Blair Academy's Board of Governors, and was the recipient of the Westminster Choir College President's Award in 2009; the university's top honor



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Dear Conductors and Choral Enthusiasts,

As part of the annual festivities of the Festas de Lisboa'12 organised by the Empresa de Gestão de Equipamentos e Animação Cultural (EGEAC) and together with Sourcewerkz Pte Ltd, Singapore, the 1st Portuguese Summer Choral Festival™ will be held from 16 – 19 June 2012.

Held in Lisbon, one of Europe's most charming cities and historical capital of Portugal, the festival is designed to provide a platform for choirs to partake not only in high-level competition, but also as an opportunity for choirs of different cultures to exchange choral ideas, interpretation and techniques.

In line with this, participating choirs will perform together on a common work under the tutelage of the panel of 4 internationally renowned judges and myself. Drawing from four corners of the world, we have Eugene Rogers (USA), Werner Pfaff (Germany), André van der Merwe (South Africa) and Ms Lim Ai Hooi (Singapore) on our panel to provide a diverse perspective to the festival.

The festival also aims to provide valuable performance opportunities to the choirs by having participants sing at various city landmarks in the historical district of Belém, joining in the festivities of the annual Festas de Lisboa'12. We sincerely hope to see you in Lisbon, Portugal! With best regards,

Paulo Vassalo Lourenço
Artistic Director, 1st Portuguese Summer Choral Festival
Director of Choral Studies at the Escola Superior Música de Lisboa, Portugal

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Events



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
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E-mail: nrobin@ifcm.net

Conferences, Workshops & Masterclasses

Orthodox Music with Theodora Pavlovitch, Tolosa, Spain, 5-6 Nov 2011. Repertoire including pieces from Yoan Kuzell, P.I. Tchaikovsky, Sergei Rachmaninov, Dobri Hristov, Konstantin Shvedov, Alexander Tekeliev. Contact: Confederacion de Coros del Pais Vasco, Tel: +34-943-670 013, Fax: +34-943-536 973, Email: koralakeae@euskalnet.net - Website: www.federagaf.net

Workshop for Singers and Conductors, Staffordshire, United Kingdom, 5-6 Nov 2011. Courses for singers and for advanced conducting singer/observer, and for foundation, intermediate 1, intermediate 2 and advanced conductors. Contact: Sing for Pleasure, Bolton Music Centre, Manvinder Rattan, Tel: +44-1204-333540, Fax: +44-1204-333540, Email: conducting@singforpleasure.org.uk - Website: www.singforpleasure.org.uk

3rd Stellenbosch Seminar for Choral Conductors, Singers, Educators and Composers, South Africa, 15-18 March 2012. Lectures, workshops, masterclasses, and concerts on aspects of choral conducting, singing, education, and composition. Contact: Department of Music at Stellenbosch University, Tel: +27-21-8872047, Fax: +27-21-8082340, Email: schola_cantorum@sun.ac.za - Website: www.sun.ac.za/schola

Carmina Slovenica Attaca, Maribor, Slovenia, 19-22 Apr 2012. International masterclasses and workshops for conductors with artistic leader Karmina illec. Program of the workshops by international and Slovenian clinicians: choregie concept, contemporary and ethnic music from different countries, Balkanika, Slovenian sounds. In the frame of the "Na a pesem" choir competition and the Grand Prix Europe Competition. Contact: Carmina Slovenica, Tel: +386-2-2512215, Fax: +386-2-2525224, Email: carmina.slovenica@guest.arnes.si - Website: www.zbor-carmina-slovenica.si

Podium 2012 Choral Celebration Chorale, Ottawa, Canada, 17-20 May 2012. Canada's national choral conference. Choirs should apply before: 15 March 2011. Contact: ACCC and Choirs Ontario, Tel: +1-416-923 1144, Fax: +1-416-929 0415, Email: info@choirsontario.org - Website: www.choirsontario.org

IFCM World Choral Summit Voices in Harmony, Beijing, China, 15-22 July 2012. Choirs from five continents will join with their Chinese counterparts to highlight the importance of the choral art. Executives from 30 national and international choral organizations will be invited to the Summit, sharing ideas from their respective choral traditions. Contact: International Federation for Choral Music (IFCM), Email: info@ifcm.net - Website: www.ifcm.net

Rimini International Choral Workshop with Peter Phillips, Andrea Angelini and Ghislaine 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

European Seminar for Young Choral Composers, Aosta, Italy, 4-11 Sep 2012. For composers and aspiring composers interested in choral music and choral conductors with composition and elaboration experience. Contact: FENIARCO (Italian Federation of Regional Choir Associations), Tel: +39-0434-876724, Fax: +39-0434-877554, Email: info@feniarco.it - Website: www.feniarco.it

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.corosyorquestras.org

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Cantio Lodziensis, Lodz, Poland, 18-20 Nov 2011. 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 2011, Spain, 24-27 Nov 2011. 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, 24 Nov-19 Dec 2011. Concerts and friendships. Contact: Music Contact International, Fax: +1-802-8622251, Email: vienna@music-contact.com - Website: www.music-contact.com

18th Statys Šimkus Choir Competition, Klaipėda, Lithuania, 24-27 Nov 2011. Open to mixed choirs, choirs of equal voices, school choirs and children's choirs for participants under 16 years old. Contact: International Statys imkus Choir Competition, Tel: +370-46-398714, Fax: +370-46-398766, Email: aukuras@ku.lt - Website: www.ssimkus.ku.lt

21th International Festival of Advent and Christmas Music with Petr Eben Prize 2011, Prague, Czech Republic, 25-27 Nov 2011. Competition open to amateur female, male, youth, mixed and children's choirs. Contact: Prague Festival, Tel: +420-2- 57219999, Fax: +420-2- 57219999, Email: christmas@praguefestival.cz - Website: www.praguefestival.cz

3rd International Festival of Choirs and Orchestras "Advent Music Festival", Prague, Czech Republic, 25-28 Nov 2011. 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

10th International Festival "Coros en el Bosque", Pinamar, Buenos Aires, Argentina, 26-28 Nov 2011. Workshops on Argentinian and Latin American folk music with Néstor Andrenacci and Ricardo Mansilla, for singers and/or conductors. Concerts by participating choirs, adults or youth choirs, mixed or equal voices. Contact: Encuentro Coros en el Bosque - Pinamar 2010, Martín Lettieri, Diego García Picasso, Tel: +54-114-7712316, Email: info@corosenelbosque.com.ar - Website: www.corosenelbosque.com.ar

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 1-4 Dec 2011. Competition, workshop, concerts in churches and on the Christmas markets stage. Apply before Oct 1st, 2011. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

2nd Krakow Advent & Christmas Choir Festival, Krakow, Poland, 9-11 Dec 2011. 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

5th International Choir Conducting Competition Towards Polyphony, Wrocław, Poland, 14-17 Dec 2011. programme including world famous choral works as well as Polish compositions. For young trainee conductors to show their skills and ability in working with choral ensembles and have the opportunity to be evaluated by an international jury composed of eminent specialists in choral music. Apply before 15 June 2011. Contact: Karol Lipi ski Academy of Music, Tel: +48-71-3557276, Email: info@amuz.wroc.pl - Website: www.amuz.wroc.pl

Kaunas Advent and Christmas International Choral Festival, Kaunas, Lithuania, 15-18 Dec 2011. 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

New Year Prague 2012, Czech Republic, 3-6 Jan 2012. For all kind of choirs from around the world. Contact: Music Travel Agency, Tel: +420-224-916899, Fax: +420-224-916899, Email: info@agencyMTA-Stadler.com - Website: www.agencyMTA-Stadler.com

CHOREGIE aka CHOREGIE International Festival of New Music Theatre, Maribor, Slovenia, 7-13 Jan 2012. 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: +386-2-2512215, Fax: +386-2-2525224, Email: carmina.slovenica@guest.arnes.si - Website: www.zbor-carmina-slovenica.si

Paris International New Year Choral Festival, France, 13-16 Jan 2012. Friendship concerts and sightseeing. The closing evening will take place at the auditorium of the UNESCO-Palace, the seat of the United Nations for education, science and culture Contact: Music Contact International, Tel: +34-972-358871, Email: info@musiccontact.com - Website: www.musiccontact.com

Choir Festival Paris, France, 26-29 Jan 2012. For local and foreign choirs. Final concert at the UNESCO. Choirs with a good performance standard will also have the possibility of singing in Notre-Dame de Paris or the church of La Madeleine upon agreement. Contact: Music&Friends, Tel: +33-1-49277009, Fax: +352-241616, Email: musicandfriends@tri.lu - Website: www.choirfestivalparis.com

Jacksonville SINGS! Choral Festival and Competition, Florida, USA, 27-28 Jan 2012. Mixed and Treble choir categories. Clinicians: Dr. Sandra Snow, Dr. Richard Bjella and Dr. Joey Martin. Contact: Department of Music at University of North Florida, Cara Tasher, Tel: +1-904-6202568, Email: cara.tasher@unf.edu - Website: www.visitjacksonville.com/jacksonvillesings

Gdansk Choir Festival, Poland, 17-19 Feb 2012.

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

Ínin 2012 on the Path of Peoples, Your Voice for One Earth Choir, Global project, Seven Continents, 21 Feb 2012. One day, one hour (11.00 Greenwich mean time), seven continents, people in cities wherever, one global video transmission, choirs, schools, theatres, orchestras, associations, companies, institutions and you will sing together the same music simultaneously, conducted by the same conductor Contact: Vocal Sound Bacchia Studio Research Cultural Association, - Website: www.inin2012.net

International Choral Music Festival & Competition Kaunas Musica Religioza, Kaunas, Lithuania, 23-26 Feb 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

Canti veris Praga, Prague, Czech Republic, 23-26 Feb 2012. International festival of contemporary choral music with the Zden k Luká Award. Contact: Music Travel Agency, Tel: +420-224-916899, Email: info@agencyMTA-Stadler.com - Website: www.agencyMTA-Stadler.com

Taipei Bach Festival, Taipei, Taiwan, 3 Mar 2012. Repertoire: St. John Passion, BWV 245. Lecturer and conductor: Helmuth Rilling. Master Class Director: Thomas Davies. Discovery concerts and gala concert with the Taipei Philharmonic Chorus and the Evergreen Symphony Orchestra. Contact: Taipei Bach Festival Master Class, Tel: +886-2-27733691, Fax: +886-2-27733692, Email: ticf@tpf.org.tw - Website: www.tpf.org.tw/bachfestival

11th European Youth Music Festival, Region of Emilia-Romagna, Italy, Spring 2012. The festival will create a meeting place full of concerts for 4500 young music enthusiasts from all over Europe. Contact: European Music School, Tel: +31-30-2303740, Fax: +31-30-2303749, Email: office@musicsschoolunion.eu - Website: www.musicsschoolunion.eu

5th Fukushima Vocal Ensemble Competition, Fukushima, Japan, 22-25 Mar 2012. Rebuilding Fukushima with music. Fukushima was affected by the earthquake, tsunami, and nuclear power plant accident on March 11, 2011. Competition for ensembles with number of singers limited to 2-16. Three categories: ages: 12-15, 15-18 and others. Contact: Fukushima Vocal Ensemble Competition, Email: bunka@pref.fukushima.jp - Website: www.pref.fukushima.jp/bunka/seigaku/en/index.html

International Competition of Academic Choirs Praga Cantat, Prague, Czech Republic, 22-25 March 2012. For university students from the whole world. Contact: Bohemia Ticket s.r.o., Tel: +420-222-516189, Fax: +420-224-219480, Email: koslerova@bohemiaticket.cz - Website: www.bohemiafestival.cz

Spring Festival Cantus Salisburgensis 2012, Salzburg, Austria, 22-25 Mar 2012. Compulsory Pieces: Carl Orff - excerpts from Carmina Burana, Johann Sebastian Bach - choir pieces for Passion Sunday. Contact: Cultours Carl Pfliegler, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.cultours.at

8th Palm Sunday International Choir Cycle Concerts, Cascais, Portugal, 24 Mar-1 Apr 2012. Guest Conductor: Marta Jakubiec, Poland. 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

9th Festival Musica Religiosa, Olomouc, Czech Republic, 28 Mar-1 Apr 2012. For choirs in all categories from all around the world. Contact: Festa Musicale, Tel: +420-585-237373, Fax: +420-585-237373, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

Young2012Prague, Czech Republic, 29 Mar-1 Apr 2012. For young people aged 8-26 who have an active interest in music and choir singing. Contact: Music Travel Agency, Tel: +420-224-916899, Fax: +420-224-916899, Email: info@agencyMTA-Stadler.com - Website: www.agencyMTA-Stadler.com

International Festival of choirs and orchestras in Istria, Croatia, 29 Mar-2 Apr 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

12th Concorso Corale Internazionale, Riva del Garda, Italy, 1-5 Apr 2012. 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

Children Festival Vox Pueri 6, Cascais, Portugal, 2-5 Apr 2012. Non-competitive festival for all kinds of children's choirs with many concerts and common singing. Guest conductors: Nathalie Goldberg (France) and Myguel Santos e Castro (Portugal). Contact: Vox Laci, Myguel Santos e Castro, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.com

4th Antalya International Choir Festival, Antalya, Turkey, 11-15 Apr 2012. For amateur choirs. Categories: female, male, mixed, children and youth choirs. Contact: Antalya International Choir Festival, Tel: +90-242-316 4660, Email: festivalantalya@festivalantalya.com - Website: www.festivalantalya.com

2nd Messiah Festival, Salzburg, Austria, 12-15 Apr 2012. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Tel: +43-662-874537, Fax: +43-662-874537-30, Email: chorus2000@aon.at - Website: www.chorus2000.com

Charleston International Choral Festival, South Carolina, USA, 12-15 Apr 2012. Contact: Music Contact International, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

Ars Choralis 2012, 2nd International Artistic and Scientific Symposium on Choral Music, Zagreb, Croatia, 12-14 Apr 2012. Topic categories of lectures and workshops: choir/choral director, art of singing/vocal pedagogy, conducting/interpretation, composition/analysis/hermeneutics, vocal performance/vocal stylistics, science/voice and hearing, science/music, music pedagogy/education, musica sacra, music media/technology, ... Call for papers: apply before 15 Dec 2011. Contact: ECA-EC Central Eastern European Centre in Budapest, Móczár Gábor, Director, Tel: +36-30-9415598, Fax: +36-1-4110039, Email: cec@europeanchoralassociation.org - Website: www.europeanchoralassociation.org/ecceec

2nd Vratlavia Sacra - Wroclaw Choir Festival, Poland, 13-15 Apr 2012. 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@vratlaviasacra.pl - Website: www.vratlaviasacra.pl

1st International Pop Choir Festival Berlin 2012, Germany, 14 Apr 2012. Non competitive festival except for best conductor, best repertoire, best presentation and best solo singer. Contact: EvenTTours, Tel: +31-46-4106565, Email: info@eventtours.nl - Website: www.eventtours.nl/choirfestivals.html

1st International Choir Festival Dublin 2012, Ireland, 14 Apr 2012. Non competitive festival except for best conductor, best repertoire, best presentation and best solo singer. Contact: EvenTTours, Tel: +31-46-4106565, Email: info@eventtours.nl - Website: www.eventtours.nl/choirfestivals.html

3rd International Choral Competition for Children's Choirs "Il Garda in Coro", Malcesine sul Garda, Verona, Italy, 17-21 Apr 2012. Children must be born after 1 Jan 1996. Two categories: secular and sacred music. Contact: Associazione Il Garda In Coro, Renata Peroni, Tel: +39-045-6570332, Fax: +39-178-6017432, Email: info@ilgardaincoro.it - Website: www.ilgardaincoro.it

European Grand Prix Award for Choral Singing 2012 - finale, Maribor, Slovenia, 22 April 2012. For 5 selected choirs – winners of the 2011 competitions Concorso Polifonico Guido d'Arezzo/Italy, International Choral Competition Maribor/Slovenia, Certamen Coral de Tolosa/Basque Country, Spain, Florilège Vocal de Tours/France and International May Choir Competition Varna/Bulgaria (members of The European Grand Prix for Choral Singing Association). The city of Maribor is the European City of Culture 2012. Contact: Mihela Jagodic, JSKD, Tel: +386-1-2410525, Fax: +386-1-2410536, Email: mihela.jagodic@jskd.si - Website: www.jskd.si or www.europa.org

Slovakia Cantat 2012, Bratislava, Slovak Republic, 26-29 Apr 2012. International Choir and Folksong Festival. Competition, workshop, concerts of sacred and secular music. Apply before Dec 15, 2011. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

International Festival of choirs and orchestras in Costa Brava, Spain, 27 Apr-1 May 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

International Competition for Chamber Choirs, Mosbach/Baden, Germany, 27-30 Apr 2012. With jury members: Frieder Bernius and Marcus Creed. Contact: , - Website: www.choral-competition-mosbach.de

European Music Festival for Young People, 58th Vocal Festival, Neerpelt, Belgium, 27 Apr-2 May 2012. Categories: children's, single-voice youth, mixed-voice youth, pennant series children, pennant series single-voice youth, pennant series mixed-voice youth, free series: vocal and vocal-instrumental ensembles such as close harmony, vocal jazz, folk music, gospel & spiritual. Contact: Europees Muziekfestival voor de Jeugd, Tel: +32-11-662339, Fax: +32-11-665048, Email: info@emj.be - Website: www.emj.be

10th Venezia in Musica, Choir Competition and Festival, Venice, Italy, 29 Apr-3 May 2012. 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

58th Cork International Choral Festival, Ireland, 2-6 May 2012. 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 prestigious international and national competitions, gala and fringe concerts, public performances, non-competitive choirs and an education programme. Opportunity to 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

... Festivals & Competitions

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First International Festival of Children and Youth Choirs "Vivat, Odessa!", Ukraine, 2-7 May 2012. Let's break the borders and language barriers with our songs is the theme of this festival for children and youth choirs from all over the world. Apply before 10 January. Contact: Festival "Vivat, Odessa", Larysa Garbuz, Tel: + 38-67-974 3329 or +38-98-442 8753, Fax: +38-48-725 1682 or +38-48-725 1682, Email: vivat-odessa@keysolution.ru or chorus@keysolution.ru - Website: www.vivat-odessa.keysolution.ru

Tapestry International Choral Festival, Vancouver, Canada, 2-5 May 2012. 4 outstanding women's choirs from North America and beyond joining with Elektra for four days of rehearsal, collaboration, and public performance. Artistic excellence is at the heart of the project, with a goal of including a diverse mix of interesting musical cultures and repertoire. Contact: Elektra Women's Choir, Tel: +1-604-7391255, Fax: +1-604-2613445, Email: manager@elektra.ca - Website: www.elektra.bc.ca

33th Children's Choir Festival "Fröhlich sein und singen", Halle (Saale), Germany, 3-6 May 2012. Non-competitive festival for all kinds of children's choirs and folklore dance groups, with many concerts and common singing in workshops. Contact: Jugendwerkstatt „Frohe Zukunft“, Tel: +49-345-7808000, Fax: +49-345-7757103, Email: kinderchorfestival@jw-frohe-zukunft.de - Website: www.jw-frohe-zukunft.de

European Music Competition, Filadelfia, Italy, 6 May 2012. 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

International Choral Competition Ave Verum, Baden, Austria, 10-13 May 2012. For non-professional children, female, male and mixed choirs from all over the world (between 20 to 50 singers). First part of the competition: 4 pieces (comp. before 1700, Romantic period, comp. after 2000, unisono song). Second part: the 5 best choruses from 1st part will sing a free program (no pieces may be repeated from part A). Music pieces may be sacred and secular, but all a cappella. Apply before Sep 30. Contact: Wolfgang Ziegler, chairman, Tel: +43-650-531 2280, Fax: +43-2252-265614, Email: office@aveverum.at - Website: www.aveverum.at

8th European Festival of Youth Choirs, Basel, Switzerland, 15-20 May 2012. Festival for 18 selected children's and youth choirs (age limit 25) from European countries. No competition. Over 20 choral concerts in churches, concert halls and open air in Basel and the surrounding region for more than 22'000 spectators. Workshop day for all participating choirs, party for the singers, music culture and choir conducting education projects organized by Swiss music academies, open singing for everybody. Contact: Europäisches Jugendchor Festival Basel, Kathrin Renggli, Tel: +41-61-4012100, Fax: +41-61-4012104, Email: k.renggli@ejcf.ch - Website: www.ejcf.ch

Canta Guayana International Choral Festival, Cuidad Guayana, Venezuela, 16-20 May 2012. For all choirs of all kinds from around the world. Contact: cantaguayanaweb@gmail.com - Website: www.cantaguayana.org

International Festival of Choral Singing Nancy Voix du Monde, Nancy, France, 16-20 May 2012. 1600 singers from all over the world. Contact: Festival International de Chant Choral de Nancy, Tel: +33-3-83275656, Fax: +33-3-83275566, Email: festival-choral@orange.fr - Website: www.chantchoral.org

8th International Choir Festival Mundus Cantat Sopot 2011, Sopot, Poland, 16-21 May 2012. For choirs from all over the world. Exchange of cultural traditions, strengthening natural human bonds. Contact: Festival Office Mundus Cantat Sopot, Tel: +48-58-5558458, Fax: +48-58-5558442, Email: munduscantat@sopot.pl - Website: www.munduscantat.sopot.pl

Festival Musica Sacra in Venezia, Italy, 17-21 May 2012. For choirs and orchestras with sacred music repertoire. Contact: MusikReisenFaszination Music Festivals, Tel: +49-7221-967765, Fax: +49-7221-967764, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

Kaunas Cantat International Choir Festival and Competition, Kaunas, Lithuania, 17-20 May 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

Námestovo Music Festival, Námestovo, Slovak Republic, 18-20 May 2012. 21st International Sacred Music Festival in honour of bishop Ján Vojtašák. Competition, workshop, concerts in churches, sightseeing. Apply before Jan 31, 2012. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

1st International Gospel Choir Festival Berlin 2012, Germany, 19 May 2012. For all amateur Gospel Choirs. Non competitive except for best conductor, best repertoire, best presentation and best solo singer. Contact: EvenTTours, Tel: +31-46-4106565, Email: info@eventtours.nl - Website: www.eventtours.nl/choirfestivals.html

Mayo International Choral Festival, Ireland, 24-27 May 2012. Involvement with choirs from the Mayo County, local performances, concert tour in different cities of the county, competition and a Gala Concert at the Royal Theatre in Castlebar. Competition categories: mixed, female and male choirs, Sacred Music and Gospel Choirs, Gaelic or Celtic Language pieces. Contact: Mayo International Choral Festival, Tel: +353-94-9026214, Fax: +353-94-9026421, Email: info@mayochoral.com - Website: www.mayochoral.com

Šiauliai Cantat International Choir Festival and Competition, Kaunas, Lithuania, 24-27 May 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

41st International Competition "Florilège Vocal de Tours", France, 25-27 May 2012. Four categories: mixed choirs, mixed vocal ensembles, equal voices (male or female), free expression (all ensembles). Qualifying rounds, final rounds and Grand Prix. International competition for youth and children's choirs - two rounds. Contact: Florilège Vocal de Tours, Tel: +33-2-47216526, Fax: +33-2-47216771, Email: contact@florilegevocal.com - Website: www.florilegevocal.com

Musica Sacra International Festival, Marktoberdorf, Germany, 25-30 May 2012. Musica Sacra is a unique festival which brings music and dance from the five major world religions into Allgäu region, organising concerts in which Christians, Jews, Moslems, Buddhists and Hindus meet and perform together. Contact: Musica Sacra International, Tel: +49-8342-8964033, Fax: +49-8342-40370, Email: office@modfestivals.org - Website: www.modfestivals.org

2nd International Choir Festival Berlin 2012, Germany, 27 May 2012. For all kind of choirs around the world. Non competitive except for best conductor, best repertoire, best presentation and best solo singer. Contact: EvenTTours, Tel: +31-46-4106565, Email: info@eventtours.nl - Website: www.eventtours.nl/choirfestivals.html

Competition Festa Choralis, Bratislava, Slovak Republic, 30 May-3 June 2012. 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

3rd International Krakow Choir Festival, Krakow, Poland, 31 May-3 June 2012. For all kinds of choirs, the biggest international festival in Poland. Contact: International Krakow Choir Festival MELODY, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

36th International Choir Festival of Songs, Olomouc, Czech Republic, 6-10 June 2012. 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

WORLD CHOIR GAMES 2012

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... Festivals & Competitions

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Frankfurt Is All Ears!, Frankfurt, Germany, 7-10 June 2012. Festival including a international choral competition (Categories: Early music, Romantic (sacred and secular), Contemporary, Jazz/Pop/Gospel, Folk/World Music or Show/Musical), large-scale sing-along concerts (Elias, Felix Mendelssohn Bartholdy), night of the choirs, etc... Open to choirs of all kinds. Contact: Deutscher Chorverband e.V., Tel: +49-30-847108930, Fax: +49-30-847108999, Email: projektbuero@deutscher-chorverband.de - Website: www.chor.com

Sing'n'joy Vienna 2012 - 1st Choirfestival & 28th International Franz Schubert Choir Competition, Vienna, Austria, 13-17 June 2012. 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

International Sacred Music Festival, Bratislava, Slovak Republic, 14-17 June 2012. International Sacred Music Festival. Competition, workshop, concerts in churches, sightseeing. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

1st Portugese Summer Choral Festival 2012, Lisbon, Portugal, 16-19 June 2012. As part of the annual festivities of the Festas de Lisboa '12, organised by EGEAC and SourceWerkz Pte Ltd, Singapore, this Festival is a platform for choirs to partake in high-level competition as well as work under the tutelage of an artistic panel of 5 judges drawing from all corners of the world. Contact: SourceWerkz, Tel: +65-98440453, Email: sourcewerkz@gmail.com

Choirs Transforming Our World: A Symposium, Yale University, New Haven, Connecticut, USA, 19-23 June 2012. Symposium organized in collaboration with the Conductors Without Borders (CWB) network of the International Federation for Choral Music (IFCM), the American Choral Directors Association (ACDA) and the International Festival of Arts & Ideas. The symposium will explore - through workshops and presentations - real world examples of CWB's mission in action, as well as potential directions for the future. Applications for workshops or presentations are due on August 20, 2011 and must be submitted electronically to sean.maher@yale.edu. Selections will be announced by October 1, 2011. Registration for the Symposium for non-presenters will be open by October 1 at www.yalegleeclub.org. Questions may be directed to Jeffrey Douma, Yale University (jeffrey.douma@yale.edu) Contact: The Yale Glee Club,

15th Alta Pusteria International Choir Festival, Alto Adige-Südtirol, Italy, 20-24 June 2012. Non-competitive festival in the heart of the Dolomites: concerts, open-air reviews, day-meetings. Contact: Alta Pusteria Festival Office, Tel: +39-06-33652422, Fax: +39-06-33652422, Email: info@festivalpusteria.org - Website: www.festivalpusteria.org

World Choir Festival, St. Petersburg, Russia, 20-24 June 2012. Competition 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

Children of the World in Harmony International Youth Choir & Dance Festival, Petoskey, Michigan, USA, 21-26 June 2012. For children choirs from all around the world. Contact: Voices Without Borders, Inc., Tel: +1-602-618 2807, Email: choralfest@msn.com - Website: www.vwbchoir.com

The Rhythms of One World 2012 Festival, New York City, USA, 25 June-1 July 2012. For youth and adult choirs from all nations with programs that include choral works in folklore, regional sacred, contemporary and national pop music. Artistic Director: Gary Fry. Apply before 15 Sep 2011. Contact: Friendship Ambassadors Foundation, Tel: +1-800-526 2908, Fax: +1-203-542 0661, Email: TheRhythmsofOneWorld2012@faf.org - Website: www.faf.org

15th Pacific International Children's Choir Festival (PICCFEST), Eugene, Oregon, USA, 27 June-3 July 2012. Non-competitive event. All participating choirs present 3 performances plus festival chorus performances at the Oregon Bach Festival and the PICCFEST Gala Concert. Space limited to 10 choirs. Contact: Oregon Festival Choirs, Tel: +1-541-4659600, Fax: +1-541-4654990, Email: piccfest@oregonfestivalchoirs.org - Website: www.piccfest.org

International Festival of choirs and orchestras in Rome, Italy, 28 June-2 July 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

Sing A Mile High Children's Choral Festival, Denver, CO, USA, 28 June-2 July 2012. 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

14th International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 28 June-1 July 2012. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Tel: +43-662-874537, Fax: +43-662-874537-30, Email: chorus2000@aon.at - Website: www.chorus2000.com

Serenade! Washington, DC Choral Festival, USA, 28 June-2 July 2012. Individual shared choir concerts in cathedrals, churches, schools, halls and National Monuments, workshops, choral evensong services. Contact: Yarina, Classical Movements, Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Yarina@ClassicalMovements.com - Website: http://classicalmovements.org/dc.htm

4th International Children's and Youth Choir Festival "Touch the future", Dannstadt-Schauernheim, Germany, 29 June-8 July 2012. For children and youth from around the world. A treble-voice choir festival with choir theater and show choir elements. Guest Choreograph John Jacobson and artistic director Judith Janzen direct the children to a wonderful experience of song and dance. Many opportunities for choirs to present the music of their country and meet new friends. Contact: Juventus Vocalis, Judith Janzen, Email: judith.janzen@t-online.de - Website: www.touch-the-future.com

Yogyakarta International Music Festival Academy, Yogyakarta, Central Java, Indonesia, 1-12 July 2012. Festival including workshops on voice, composers residency program, choir training and conducting apprenticeship program. Contact: Distinction Music School, Tel: +62-274-8509483, Email: yogyamusicfestival@gmail.com - Website: www.yogyakartafest.blogspot.com

47th International Days of Choral Singing, Barcelona, Spain, 2-8 July 2012. Concerts and workshops with Matlakala Bopape (South African Music), Òscar Boada (A Catalan suite, Kirby Shaw), Matthias Hanke (Mozart Requiem). Contact: Federació Catalana d'Entitats Corals, Tel: +34-93-2680668, Fax: +34-93-3197436, Email: fcecc@fcecc.cat - Website: www.fcecc.cat

International Festival of Academic Choirs IFAS 2012, Pardubice, Czech Republic, 3-8 July 2012. For choirs from universities, academies, college-level vocational schools in the following categories: mixed, mixed chamber, female and male. Contact: IFAS - Alena Mejstřiková, Tel: +420-724-010428, Fax: +42-0466-614162, Email: ifas.pardubice@seznam.cz - Website: www.ifas.cz

International Choral Kathaumixw, Powell River, Canada, 3-7 July 2012. Join adult, youth and children's choirs from around the world in 20 concerts, competitions, common singing, seminars and social events on the shores of Canada's magnificent Pacific Coast. Guest artists & international jury. Apply before 1 Nov, 2011. Contact: Powell River Academy of Music, Tel: +1-604-4859633, Fax: +1-604-4852055, Email: info@kathaumixw.org - Website: www.kathaumixw.org

7th World Choir Games, Cincinnati (Ohio), USA, 4-14 July 2012. WCG taking place in the USA for the first time. The city of Cincinnati, situated on the borderline of the US states of Ohio and Kentucky, has a long cultural tradition including the oldest ongoing choral festival in the world. For choirs from all over the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com



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- Vocal ensembles
- Chamber choirs
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- Vocal polyphony
- Contemporary music
- Spiritual, gospel
- Orthodox Church music

Competition, concerts, choir workshop
...and more

Application deadline:

1 MARCH 2012



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International Youth Music Festival

...for children and youth choirs, orchestras, bands

6 - 9 July 2012

BRATISLAVA, SLOVAKIA

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- ♪ Sacred and classic music concerts
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- ♪ Bratislava sightseeing
- ♪ Choir and orchestra competition
- ♪ Optional cultural trips
- ♪ Final gala programme and dinner reception

Participation as competing or non-competing groups

Choirs, vocal ensembles, string and symphonic orchestras, brass bands, fanfares, vocal-instrumental groups, folk ensembles, free-instrumentation groups.



Application deadline:

15 APRIL 2012



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

Bratislava Music Agency, Záhumenská 3, 84106 Bratislava, Slovakia;

00421 908 693 395, info@choral-music.sk

... Festivals & Competitions

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IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 5-15 July 2012. 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

Choral Festival Verona Garda Estate, Lake of Garda, Italy, 5-9, 12-16, 19-23, 26-30 July 2012. Six to eight choirs will be invited at each part of the festival. Each choir should present two 30-40 minutes programs, one sacred and one profane. Contact: Associazione Pro Musica Cantate Domino, Tel: +39-337-572343, Fax: +39-1782725707, Email: hanna.valkonen@phnet.fi - Website: <http://gardaestate.altervista.org>

International Choir Festival of Preveza, International Competition of Sacred Music, Preveza, Greece, 5-8 July 2012. For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Repertory must include a compulsory piece, a piece composed before 1800, a piece composed during 1800 - 1950, a piece composed after 1950 & a folk song from the choir's country of origin. Contact: Choral Society "Armonia" of Preveza, Tel: +30-2682-024915, Fax: +30-2682-029852, Email: armonia4@otenet.gr - Website: www.choralpreveza.gr

Cantus Salisburgensis International Choir and Orchestra Summer Festival, Salzburg, Austria, 5-9 July 2012. Kaleidoscope of Nations and cultures interacting in the city of W.A. Mozart's birth. Contact: Cultours Carl Pfliegler, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.cultours-europe.com or www.cantussalisburgensis.at

4th International Youth Music Festival, Bratislava, Slovak Republic, 6-9 July 2012. International Festival for Youth and Children Choirs and Orchestras. Competition, workshop, concerts of sacred and secular music. Apply before April 15, 2012. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

Summa Cum Laude International Youth Music Festival, held in the Musikverein in Vienna, Austria, 7-11 July 2012. 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@scfestival.org - Website: www.scfestival.org

9th Golden Gate International Children's and Youth Choir Festival, San Francisco Bay Area, USA, 8-14 July 2012. Competitions, concerts and social activities throughout San Francisco Bay Area. Artistic Director: Robert Geary (USA). Festival conductors and adjudicators: María Guinand and Stephen Leek. Apply before: Oct 2011. Contact: Piedmont Choirs, Tel: +1-510-5474441, Fax: +1-510-4512947, Email: info@goldengatefestival.org - Website: www.goldengatefestival.org

50th International Seghizzi Choral Competition and Festival, Gorizia, Italy, 12-15 July 2012. For choirs or musical groups. Categories: Renaissance, Baroque, 19th Century, 1900 to the present day, folk and traditional songs or spirituals and gospels, pop and jazz music, contemporary music. Grand Prix Seghizzi 2011 - Nation's Trophy. Contact: Associazione Corale Goriziana "CA Seghizzi", Tel: +39-0481-530288, Fax: +39-0481-536739, Email: info@seghizzi.it - Website: www.seghizzi.it

Rhapsody! Children's Music Festival, Prague, Czech Republic and Vienna & Salzburg, Austria, 12-23 July 2012. Participating choirs will perform at famous venues in three of Europe's most musical and historical cities: Vienna, Salzburg, and Prague, highlighted by the Grand Final Concert. Choirs will enjoy a 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>

2nd Krakow Singing Week, Poland, 14-22 July 2012. 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

11th China International Choral Festival and IFCM World Choral Summit, Beijing, China, 15-22 July 2012. The theme of this global initiative is "Voices in Harmony." Five world-class choirs, one from each continent, will be invited to the Summit and will perform as part a cornerstone of the festival. In addition, choral leaders from 30 national and international organizations will be invited to the Summit. They will share ideas from their respective choral traditions, exchange cultures, and make new colleagues. All choirs and individuals from around the world are welcome to participate in both the Summit and the Festival. The 11th China International Choral Festival and IFCM World Choral Summit website will be available shortly on IFCM.net. On it, you will find information on how to attend and what the costs will be. Contact: International Federation for Choral Music, Fax: +1-512-5510105, Email: nrobin@ifcm.net - Website: www.ifcm.net

1st Florence International Choir Festival, Florence, Italy, 18-20 July 2012. For choirs of all categories from all around the world. Other date in 2012: 1-3 Nov. Contact: Florence International Choir Festival, Tel: +39-3276608423, Fax: +39-055-741527, Email: director@florencechoirfestival.com - Website: www.florencechoirfestival.com

International Choir Festival, Pattaya, Thailand, 18-22 July 2012. Competition 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

Melodia! South American Music Festival, Buenos Aires, Argentina and Rio de Janeiro, Brazil, 18-30 July 2012. Accepting applications from youth and children's choirs (treble and mixed voices), as well as youth orchestras. Outstanding artistic experiences are combined with once-in-a-lifetime cultural and outreach opportunities. 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

Slovakia Folk 2012, Bratislava, Slovak Republic, 19-22 July 2012. International festival for children, youth and adult folklore ensembles and choirs. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

30th International Music Festival, Cantonigròs, Spain, 19-22 July 2012. Competition and exhibition of music for mixed choir, female voices, children's choir and popular dances. Contact: FIMC 2012, Tel: +34-93-2326444, Fax: +34-93-2463603, Email: fmc@fmc.es - Website: www.fmc.es

25th Béla Bartók International Choir Competition and Folklore Festival, Debrecen, Hungary, 25-29 July 2012. The only competition in contemporary choral music for five categories. The winner of the Grand Prize will be invited to the competition for „The Grand Prix for European Choral Music” held every year alternately in Arezzo, Debrecen, Maribor, Tolosa, Tours and Varna. Folklore festival, world-premiers, church concerts, conducting master class and social meetings. Halfboard catering and accommodation for the invited choirs free of charge. Apply before: 31 October 2011. Contact: Fonix Event Organizing NP LLC., Tel: +36-52-518400, Fax: +36-52-518404, Email: bartokcomp@bbcc.hu - Website: www.bbcc.hu

4th International Festival of choirs and orchestras in Tuscany, Italy, 26-30 July 2012. International festival of choirs and orchestras in Tuscany. Contact: MusikReisenFaszination Music Festivals, Tel: +49-7221-967765, Fax: +49-7221-967764, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

Europa Cantat Festival 2012, Torino, Italy, 27 July-5 Aug 2012. Spectacular vocal festival with participants from Europe and beyond. Workshops by international conductors in all vocal genres. Open singing, concerts: sing & listen, international contacts. Contact: Europa Cantat Festival 2012, Tel: +49-228-9125663, Fax: +49-228-9125658, Email: info@EuropaCantat.org - Website: www.ectorino2012.it

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The Singing Cadet trip to Australia was the most amazing trip we have ever taken as a group. Every detail from booking, negotiations, contracting, all the way through the trip was first class. Every arrangement was handled with expertise and precision. I felt like nothing was left to chance, but all planned out to the last detail. I can't wait to use ACFEA again.

David Kipp, Director
Texas A&M Singing Cadets

Emily Frye (ACFEA Tour Manager) and Sylvia (ACFEA Manager for Latin America) did a remarkably efficient job planning and preparing this tour under some extraordinary adverse conditions globally and in Mexico in particular.

Jeffrey Poland, Director
Fairmont State University
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*Thank you so much for planning a wonderful trip to China for the KCC!
You're the best!*

Natalie DeHorn, Director
Kettering Children's Choir



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Photos: Idaho State University Chamber Choir at Machu Picchu; Colorado Symphony Chorus with the Pardubice Orchestra in the Stephansdom in Vienna; Cornelia Connelly High School Advanced Women's Ensemble with Hangzhou Philharmonic Angel Choir in Hangzhou, China; Anima spends time with students at the Ukhanyo Primary School near Cape Town, South Africa

... Festivals & Competitions

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World Peace Choral Festival Vienna 2012, Austria, 30 July-2 Aug 2012. Concerts, workshops, mass concert for children's and youth choirs from around the world under the slogan "Coming together to sing, Singing for a better future". Contact: World Peace Choral Festival, Tel: +43-1-2698 699-0, Fax: +43-1-2698 699-21, Email: info@wpcf.at - Website: www.wpcf.at

International Choral Festival of Abidjan, 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@acoerjoie-ci.com - Website: www.acoerjoie-ci.com

International Children & Youth Choir Festival Sing The Music You Love Most, Freiburg, Germany, 8-15 Aug 2012. Repertoire: Beatles, Spirituals, 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: +49-5331-46017, Fax: +49-5331-43723, Email: amj-internationales@t-online.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

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

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

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

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

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

5th International Showcase and Marketplace for Choral Singing Polyfolia 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: Polyfolia, Jacques Vanherle, Tel: +33-2-31736919, Fax: +33-2-31051590, Email: contact@polyfolia.org - Website: www.polyfolia.org

Del Plata Cantat, 1st Choral Cruise, La Plata, Argentina, Nov 2012. Unprecedented choral experience: the ocean and choral singing are joined together to give birth to the First Choral Cruise. To the beat of Tango, Bossa and Candombe, and under the leadership of well-known conductors, this Popular Music Festival will take place in the venues of one of the most prestigious cruise liners departing from Buenos Aires city and visiting the cities of Punta del Este and Montevideo. Contact: Asociación Argentina para la Música Coral, Tel: +54-221-4258326, Fax: +54-221-4258326, Email: presidencia@aamcant.org.ar - Website: www.aamcant.org.ar

1st Xinghai Prize International Choir Championships, Guangzhou, China, 8-14 Nov 2012. 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

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

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

3rd 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

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A photograph of the Golden Gate Bridge at night, illuminated with warm orange lights. The bridge spans across the water, with its iconic towers and suspension cables clearly visible. In the foreground, a paved walkway with a white line runs along the water's edge, and a dark car is partially visible on the left. The sky is a deep blue, and the water reflects the bridge's lights.

Golden Gate

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