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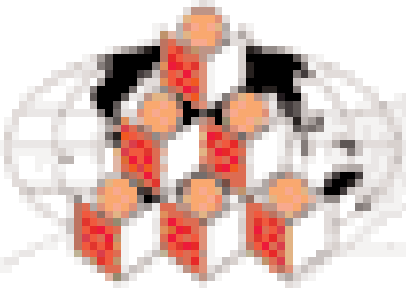
ICB

International Choral Bulletin

Dossier

A Full Immersion in the World Choral Symposium

Puerto Madryn, Argentina, 3-10 August 2011



International Federation for Choral Music

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Managing Editor
Dr Andrea Angelini
Via Pascoli 23/g
47900 Rimini, Italy
Tel: +39-347-2573878 - Fax: +39-2-700425984
E-mail: aangelini@ifcm.net
Skype: theconductor

Editor Emerita
Jutta Tagger

Editorial Team
Michael J. Anderson, Philip Brunelle,
Theodora Pavlovitch, Fred Sjöberg, Leon Shiu-wai Tong

Regular Collaborators
Mag. Graham Lack – Consultant Editor
(graham.lack@t-online.de)
Dr. Marian E. Dolan - Repertoire
(mdolan@aya.yale.edu)
Dr. Cristian Grases - World of Children's and Youth Choirs (cgrases@gmail.com)
Nadine Robin - Advertisement & Events
(nrobin@ifcm.net)
Dr. Cara S. Tasher - Composers' Corner
(ctasher@gmail.com)

Help with Texts and Translations
English: Gillian Forlivesi Heywood (coordination), Diana J. Leland, Irene Auerbach (text and linguistic editing and revision)
French: Maria Bartha (coordination), Florence Récoursé (linguistic editing and revision)
German: Anne Stahl (coordination), Dr. Lore Auerbach (linguistic editing and revision)
Spanish: Maria Catalina Prieto (coordination), Juan Casasbellas (linguistic editing and revision)

Layout
Nadine Robin

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International Federation for Choral Music
PO Box 42318, Austin TX 78704, USA
Fax: +1-512-551 0105
E-mail: nrobin@ifcm.net
Web: **www.ifcm.net**

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A Series of Meetings in Puerto Madryn Mark the Final Stage in the Organization of the 9th World Symposium on Choral Music 2011

At the end of September, the cities of Puerto Madryn and Buenos Aires played host to some prominent members of the International Federation of Choir Music, who were there for the final stage in organising the 2011 9th World Symposium on Choral Music, which begins in less than 300 days.

The Organizing Committee, which met on the 22nd and 23rd of September in Puerto Madryn, consisted of members of the CIC Foundation, Puerto Madryn Municipality representatives, and Steen Lindholm from Denmark, who was responsible for organizing the last Symposium held in Copenhagen in July 2008. They discussed venues for the Symposium, and their suitability for hosting the conferences, concerts, singing community and ExpoChoral. They also considered the global dissemination of the Symposium activities, and all the related issues of accommodation, transport, meals, and the excursions to be provided for the individual participants. Mr Lindholm was also present in the role of Guest Director in the Singing Community of "Madryn Sings", which took place some days previously.

On Friday the 24th and Saturday the 25th, the Artistic Committee met to review every aspect of the Artistic and Academic Programming for the Symposium - the organization of the Master Classes, the Institutional Presentations, and the Round Tables - and to develop and supervise related activities such as the Conference of the World Music Council of the Three Americas (COMTA - IMC), and the Latitude 35 Project in co-operation with the Argentine Music Council (CAMU). In addition, an interesting meeting took place between ArtCom and the leaders of the Working Committees responsible for developing all the Symposium activities, who received valuable feedback from the experienced members of the Artistic Committee. The Artistic Committee members are Theodora Pavlovitch (Bulgaria), Lyn Williams (Australia), Philip Brunelle (USA), Néstor Andrenacci (Argentina), Daniel Garavano (Argentina) and Diego Lenger (Argentina) who is the Secretary.

On Friday the 24th at noon, the members of the Symposium ArtCom and the Madryn Sings Maestros were received by the Mayor of Puerto Madryn who exchanged gifts with Philip Brunelle (USA). Mr Brunelle carried a special message from the Mayor of Minneapolis - home to IFCM's Symposium in 2002.

On the same day, the Executive Committee of the International Federation for Choral Music met for the first time on Argentinean soil. Present were Interim President Michael J. Anderson (USA), First Vice-President Daniel Garavano (Argentina), Treasurer Philip Brunelle (USA), and the Vice-Presidents Theodora Pavlovitch (Bulgaria) and Leon Shiuwai Tong (China). For reasons of health, Fred Sjöberg (Sweden) was absent. The IFCM's ExCom discussed administrative issues and decided on matters relating to the IFCM's future, and also acted on work begun after the Assembly of Directors which took place in Barcelona in July.

From left to right: Ricardo Denegri, Jorge Villamarín, Daniel Garavano, Michael J. Anderson , Bernardo Moroder, Graciela Pedro, Horacio Alfaro

IFCM Interim President Michael Anderson and Vice-President Daniel Garavano

…A Series of Meetings in Puerto Madryn

The work of the Executive Committee then continued with Michael J. Anderson (USA), Jeroen Schrijner (Switzerland), Ricardo Denegri (Argentina – OFADAC), Willie Paats, representing the city of Puerto Madryn, Daniel Garavano of the Fundación CIC, and Secretary María de las Mercedes Zavala. Tuesday the 28th and Wednesday the 29th were devoted to questions relating to organization, administration, publicity, the Symposium's General Budget, and further organizing of ExpoChoral.

On September 30th, activities moved to Buenos Aires where IFCM Interim President Michael J. Anderson, accompanied by chief Vice-President Daniel Garavano and Councilor Ricardo Denegri, together with Jeroen Schrijner, met with members of the Organizing Committee of the Organización Federada Argentina de Actividades Corales – OFADAC (Jorge Villamarín, Horacio Alfaro, Bernardo Moroder). Subsequently they also met with the President and Secretary for International Relations of the Argentinean Association of Choir Directors – ADICORA – Hugo de la Vega and Maximiliano Mancuso. Both were productive meetings, informing President Anderson about choral activities in Argentina, and he requested the cooperation of the International Institution in advising on matters such as Interchange of Activities, the work situation of Choir Directors, and Cultural Legislation. In addition, they will work together with Ricardo Portillo, who will be the Argentinean Director of the World Youth Choir in the 2011 Argentina-Uruguay session.

Finally, at 6:30 p.m on September 30th in the Miguel Cané room at the Ministry of Culture of the Presidency of the Republic of Argentina, there was a presentation of the 9th Symposium in the presence of José Luis Castiñeira de Dios, National Director for Arts, Ricardo Lázaro, Vice-Mayor of Puerto Madryn, Daniel Garavano, President of the CIC Foundation, and Michael J. Anderson, IFCM President, who referred to the importance of the fact that the IFCM Symposium was being held on Latin American soil for the first time. The event closed with more than eighty people from the Argentinean choral world, Maestros in charge of Symposium Conferences, numerous journalists, and the Grupo Vocal de Difusión (GVD) led by Mariano Moruja. GVD is one of the three Argentinean choirs selected to participate in the Symposium, and they received great applause and compliments from those present. A reception was held to mark the closing, with of course a fine selection of excellent Argentinean wines.

© Antonio De Azevedo Negrão - Dreamstime.com

Flower in the dry trunk - Patagonia - Argentina

We are less than three hundred days away from the start of the 9th World Symposium on Choral Music. Already, we are receiving enrolments every day and answering messages from directors all over the world who want to participate. The community of Puerto Madryn is preparing to receive the participants, and the Argentinean institutions involved are ready to welcome the choirs with open arms.

Don't miss the 9th World Symposium on Choral Music. All the information can be found on the website **www.wscm9.com**. Up to the 31st March enrolments will carry an interesting bonus, and you will also be guaranteed a good place at the conferences and concerts.

Puerto Madryn awaits you.... you can already hear the tango playing.

Email: ***info@wscm9.com***

Translated from the Spanish by Martin Clarke, Argentina ●

Notes for Visitors

9th World Symposium on Choral Music, Puerto Madryn, Patagonia, Argentina, 3-10 Aug 2011

The most frequent question we are asked is, "*How do I get to Puerto Madryn?*". The answer is easy. Firstly, get to Buenos Aires and from there take a domestic flight to Puerto Madryn or Trelew.

There are daily flights to Buenos Aires from nearly every major capital city in the world. When you arrive at *Buenos Aires Ministro Pistarini Airport*, you will find our representatives, all clearly identified, ready to help you to get to the domestic airport, *Aeroparque Jorge Newbery*.

The journey time to the domestic airport is about one hour and a half, depending on traffic and the time of day. It is best to allow three hours minimum between your flight arrival and your domestic connection.

To get to Puerto Madryn, you can choose between flying to Puerto Madryn Airport (PMY) or Trelew Airport (REL). The airport in Puerto Madryn is 15 minutes away from the centre of the city and the hotels.

Trelew Airport is situated 50 kms to the south. There is a bus service running between Trelew and Puerto Madryn, and you can also contract the Symposium's tour operator **www.argentinavision.com** to provide transport. The journey from Trelew airport to Puerto Madryn takes about half an hour.

In both airports there will be clearly identified Symposium representatives there to help visitors.

And the food? This is another question we get asked. The answer is very tasty and varied! But you tell us! Puerto Madryn is a tourist city with many different kinds of bars and restaurants with lots of different kinds of food. There are restaurants specializing in seafood, selling prawn, mussels, crab, scallops, different fish – grilled, in a paella, soup or casseroled. DELICIOUS!

Other restaurants specialize in meats, such as the famous Argentine beef, and the lovely Patagonian lamb, spit roast or with sauces and herbs. Imagine that in front of you, accompanied by a salad of fresh vegetables. TASTY!

There are also fresh pastas - ñoquis, raviolis' and lasagna with different sauces.....four cheeses, bolognaise, tomato, fruits of the sea....INVENT YOUR MENU!

There are of course lots of pizzerias, with more than forty kinds of pizza. Enough for all tastes. And the fast food places and bars sell sandwiches with cold meats, and hamburgers.....HEALTHY, NUTRITIOUS AND FUN FOOD!

And don't worry about the cost, you can always find good food at an accessible price. As a bonus, there are places right on the sea shore to WATCH THE WHALES JUMPING.

We would like to suggest something. Why not get to know more of Argentina? The Symposium begins on Wednesday August 3rd and finishes on Wednesday August 10th. So you might think of a two week trip, arriving in Buenos Aires on Sunday July 31st or Monday August 1st, to enjoy this beautiful city with its tango and Argentine beef.

The Symposium also finishes on a Wednesday, and visitors might think about seeing some of our incredible countryside, The Iguazù Waterfalls in the north of Argentina, near the border with Brazil and Paraguay is spectacular. The natural scenery there was the setting for the film "The Mission", and the sheer force of the water and the profound depths of the jungle are impressive.

Those who enjoy the snow and winter sports have the option to visit Esquel, which is only 600 kms from Puerto Madryn, and in the same province. A little further north is Bariloche, with countryside similar to alpine Switzerland and Austria, with its famous Cerro Cathedral.

To the South are other great destinations. Beautiful Ushuaia, the southern-most city in the world. El Calafate and the nearby famous Perito Moreno Glacier. If you take an excursion you can actually walk on this impressive river of ice.

To the North, are the cities of Salta and Mendoza with vineyards and bodegas with the tastiest of wines. The amazing Andes cordillera has many other possibilities for travelers whose desire it is to come into contact with the culture, gastronomy and the country.

For all these proposals, you can contact the Symposium's official tour operator Argentina Visión. Through its web site **www.argentinavision.com**, you can arrange travel, accommodation and excursions, whether to get to Puerto Madryn or to other destinations within Argentina.

The entire city of Puerto Madryn is preparing for the 9th Symposium on Choral Music, Argentina is waiting for you, don't miss this special opportunity!!!

Translated from the English by Martin Clarke, Argentina

Master Classes at WSCM 9

9th World Symposium on Choral Music, Puerto Madryn, Patagonia, Argentina, 3-10 Aug 2011

WSCM9 is offering four Master Classes under the guidance of four world-renowned Maestros, focused on Afro-American Music, Early Music, Youth Choirs and Conducting Technique supported by WS9 participating groups as demonstration choirs. Young Delegates (age limit: 35) who want to apply for active participation may mark this in the registration form and must send by e-mail a short CV (no more than one page A4) and a letter of introduction from a well known Maestro. All registered delegates are welcome to follow the daily work in the Master Classes

Anton Armstrong, USA
AFRO-AMERICAN MUSIC

Demonstration Choir: Coro de la Universidad de la República (Uruguay)
Conductor: Francisco Simaldoni

Anton Armstrong is Professor of Music at St. Olaf College and Conductor of the St. Olaf Choir. A graduate of St. Olaf College, Armstrong earned a Master of Music degree at the University of Illinois and the Doctor of Musical Arts degree from Michigan State University. He holds membership in the American Choral Directors Association, Chorus America, and the International Federation for Choral Music. Armstrong also serves as editor of a multicultural choral series for Earthsongs Publications and coeditor of the revised St. Olaf Choral Series for Augsburg Fortress Publishers. He is featured with André Thomas on an instructional video on adolescent singers entitled Body, Mind, Spirit, Voice. He is a contributing writer to Volume I of Teaching Music through Performance in Choir. Armstrong conducted the St. Olaf Choir in critically acclaimed solo concert performances at the 59th National Conference of the Music Educators National Conference, the Sixth World Symposium on Choral Music, and the 1999 National Convention of the ACDA in Chicago, Illinois. He was a featured clinician at the WSCM4 in Sydney, Australia and at the WSCM8 in Copenhagen, Denmark. Armstrong is active as a guest conductor and lecturer throughout the world. In the summer of 2001 Armstrong conducted the World Youth Choir sponsored by IFCM with concerts in Venezuela and the United States.

Simon Carrington, Great Britain
RENAISSANCE MUSIC

Demonstration Choir: Coro de Cámara de la Municipalidad de Quilmes (Argentina)
Conductor: Pablo Canaves

British singer, double bass player and conductor. From 2003 to 2009 he was professor of choral conducting at Yale University and director of the Yale Schola Cantorum which he brought to international prominence. From 2001 to 2003, he was director of choral activities at the New England Conservatory, Boston, where he was awarded with the Krasner Teaching Excellence Award, and from 1994 to 2001 he held a similar position at the University of Kansas. He co-founded the internationally acclaimed British vocal ensemble The King's Singers at Cambridge University and performed at the world's most prestigious festivals and concert halls, made more than 70 recordings, and appeared on television and radio programs. He maintains an active schedule as a freelance conductor and choral clinician, leading workshops and master classes around the world. He has conducted in Japan, Barcelona, Chicago, Dublin and Boston, in Victoria, Canada, and Poland. He is a regular guest conductor at the Monteverdi Choir Festival in Budapest and the Tokyo Cantat in Japan and leads annual conducting courses at the Chamber Choir Festival in Sarteano (Italy) and the Yale Summer Festival in Norfolk, Connecticut. In 2009 he had conducting engagements in Canada, Korea, Japan, New Zealand, Europe and the US.

Aarne Saluveer, Estonia
REPERTOIRE FOR YOUTH CHOIRS

Demonstration Choir: Estonian TV Girl's Choir (Estonia)
Conductor: Aarne Saluveer

Aarne Saluveer (b. 1959) graduated from Estonian Music Academy and music pedagogics in 1982 and has since furthered his studies at diverse courses in Estonia and abroad. He is currently one of the most active figures in the Estonian children's and youth music scene, teacher, conductor and educator. He holds the post of Principal at Tallinn G. Ots Music School, conducts six important choirs which have won international awards at Estonian and international contests. The Lasteekraan Music Studio he founded in 1990 has amply produced skilful choral singers and acclaimed soloists. Mr Saluveer is one of the founding members of the Estonian Society for Music Education and a board member of European Federation of Young Choirs Europa Cantat, and since 2008 serves on the Board of IFCM. He was Artistic Director of X Youth Song Celebration Ilmapuu (2007): open-air concert uniting a choir of 20 000 singers, symphony orchestras and 100 000 listeners. Aarne Saluveer has made presentations at numerous international conferences and symposiums and led international workshops in Europe and America. He has published articles in IFCM's ICB and Europa Cantat Magazine and worked on juries at choral contests. Mr Saluveer was awarded the annual prize of Estonian Cultural Endowment and decorated with the Order of the White Star of the Republic of Estonia in 2004. He was elected Musician of the Year 2007 and Conductor of the Year 2007 by the Estonian Choral Association.

Josep Vila i Casañas, Spain
CONDUCTING TECHNIQUES AND INTERPRETATION

Demonstration Choir: Estudio Coral Meridies (Argentina)
Conductor: Virginia Bono

Josep Vila was born in Sabadell in 1966. He began his musical training at the Conservatory of Sabadell, where he studied piano with Gloria Peig. He continued studying harmony, counterpoint, fugue and composition with Benet Casablancas and Josep Soler, and orchestral conducting with Salvador Mas. At the same time, he worked on choral conducting with Manuel Cabero, Pierre Cao and Laszlo Heltay among others, in several national and international courses. During 1995/1996 he studied in Sweden with Eric Ericson. Nowadays he teaches Conducting in Barcelona. As a composer, he dedicates himself essentially to vocal-instrumental music and has been awarded three times the prize of composition "Premis Reus" for children's choirs. He has conducted several vocal and instrumental groups, including the Choir Cardedeuenca, the Fine Arts of Sabadell Choir, the Conservatory of Badalona Children's Choir and the Conservatory of Igualada Chamber Orchestra. From 1991 to 1995 he was the main conductor of the Choir Carmina of Barcelona. In January 1990 he founded the chamber choir LIEDER CAMERA in Sabadell, of which he became conductor. In 1999 he was awarded with one of the Sabadellencs Prizes, the Jove Cambra of Sabadell awards.

English text revised by Philip Brunelle, USA ●

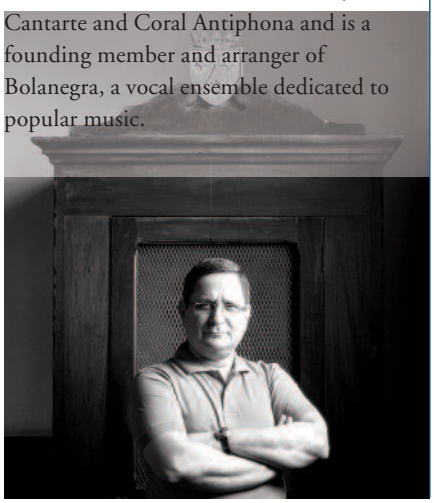
Composers at WSCM 9

9th World Symposium on Choral Music, Puerto Madryn, Patagonia, Argentina, 3-10 Aug 2011

Six well known composers from Latin America will premier their new creations, commissioned by WSCM9. Chosen for their interesting styles the featured composers hail from Argentina, Uruguay, Venezuela, Brazil and Cuba. The Argentine Maestro Oscar Escalada will be the presenter of every Composer conference. In addition, many of the invited choirs will bring new compositions to their concert programs, enriching the choral literature.

César Alejandro Carrillo, Venezuela

Composer, arranger and choir conductor. He studied Composition with Modesta Bor and Choral Conduction with Alberto Grau and Michel Eustache. He graduated from Conservatorio de la Orquesta Nacional Juvenil (1987) as Choral conductor with a degree in Music (1997); he graduated with honours (Cum Laude) in Choral conducting from Instituto Universitario de Estudios Musicales. He has given concerts several times in Europe, Asia and America. He has received many prizes in choral competitions and has participated as juror and lecturer in different national and International events. He was appointed to present his atelier of Caribbean Popular Music at América Cantat III (Caracas, 2000). One of the most important composers and arrangers of choral music in Venezuela, his work has received awards more than 20 times. Santa Barbara Music Publishing and Earthsongs publish his music for the international market. He is the author of the book "Música Sacra - Guía de textos latinos traducidos al español", published by Lulu.com, 2008. He teaches at the university level. He currently conducts the Orfeón Universitario de la UCV, Cantarte and Coral Antiphona and is a founding member and arranger of Bolanegra, a vocal ensemble dedicated to popular music.



Francisco Kröpfl, Argentina

Composer, teacher and musical researcher. Musical director of the Recoleta Center, Buenos Aires. President of the Argentine Federation of Electroacoustic Music from 1998 to 2006 and board member of the International Confederation of Electroacoustic Music (ICEM-UNESCO). Occupied the chair of the Musical Morphology Studies within the Philosophy School, National University Bs. As.(UNBA). where he taught from 1986 to 1997. He founded the first Institutional Lab of Electroacoustic Music in Latin America at the UNBA (1958). He was given the Guggenheim Scholarship in 1977 and the National and Municipal awards in composition in the '90s. Distinguished with the "Magistere" for his pioneering work in E.M. by the International Institute of E. M. of Bourges (IMEB). Main researcher in the exchange program with Stanford University, California, USA, related to computer music composition. He has given courses and lectures in composition and musical analysis in several European and American countries for the last 40 years. His instrumental and electroacoustic music have been performed worldwide. Articles and papers of his on different musical subjects have appeared in many specialized publications.

Leo Masliah, Uruguay

Leo Maslíah was born in Montevideo, Uruguay, in 1954. He studied music with Bertha Chadicov, Wilser Rossi, Nydia Pereyra Lisaso, Manuel Salsamendi, Coriún Aharonián and Graciela Paraskevaídis. He had his first public presentation in 1974 as an organist performing a solo concert of Haendel. Since 1978, he actively works as an author and performer of popular music with presentations in many countries of America and Europe. As composer and performer of the genre called "culto" he participated in concerts and records of contemporary music from Uruguay, Argentina and other countries. The Uruguayan orchestras have played many of his symphonic works. His chamber music is part of the repertoire of several national and international performers. In June 2003 his opera "Maldoror", based on the book of Lautréamont, was premiered at Teatro Colón, Buenos Aires. He has recorded nearly 40 records as a soloist. "Árboles" won the Gardel Awards in 2008 (Argentina) for "best instrumental album". Leo Masliah has also published nearly 40 books, among which are novels, compilations of stories and theatre plays. His work "Telecomedia" was awarded the National Prize of Literature of Uruguay in 2000.

Marlos Nobre, Brazil

Marlos Nobre was born in Recife in 1939. He studied music composition at Instituto Torcuato Di Tella in Buenos Aires with Maestros Ginastera, Messiaen, Malipiero and Dallapiccola. He has been awarded 25 international prizes of music composition such as the Prize UNESCO 1974 and Tomas Luis de Victoria 2006. He has written 240 works which have been recorded by the great orchestras, such as Orchestre de la Suisse Romande, the Royal Philharmonic of London, the Orchestre de Paris, and the Orchestre de l'Opéra de Nice. His music production is recorded on 57 CDs by Philips Phonogram, EMI, Angel and Deutsche Grammophon. He has been given more than 40 commissions from important institutions all over the world. He has been Director of the program "Concertos para a Juventude" at Rede O Globo; First Director at Instituto Nacional de Música da FUNARTE where he created projects to support Brazilian young instrument players and the National Contests of University Choirs, among others. In 1985, he was appointed President of the International Music Council of UNESCO. He is an Officer of Orders in France and Belgium, guest professor at universities in the USA, Belgium, Netherlands, and the University of Art in La Habana. He is a member of honor at the Contests "Rubinstein" in Israel, "Santander" in Spain, "Ginastera" in Switzerland and the Committee of Olympic Arts in Paris. The critics of International musicologists consider Marlos Nobre as the genuine expression of contemporary music of Brazil.

Antonio María Russo, Argentina

Born in Italy in 1934 and Argentinean citizen since 1958, he has developed a long and successful career as choir conductor, orchestra conductor, pedagogue and composer. In 1981 he was invited as guest of honor to the city of London by the British Council for his premieres of English music. He was declared "Personalidad emérita de la Cultura Argentina" by the Secretary of Culture of the Nation in 1999. Recently, he received the prize Konex once more for his teaching work. Since 1992 he has intensified his work as composer. He has created pieces for piano, a cappella choir, choir and orchestra, orchestra, chamber ensembles, and symphonic orchestra which have been performed in important theatres of Argentina and the world. In 1998 he premiered a "Misa de Corpus Christi" for soloists, choir and orchestra, commissioned by the Vicaría de Buenos Aires, which has been highly praised and was premiered in Europe in 2000. His "Pasión según San Juan", was awarded by the Association of Music Critics of Argentina as the best Argentinean work premiered during the year 2002. He has also received praise from this association for his career in 1997, "Best Orchestra Conductor" in 2003 and 2007, and "Hechos positivos de mayor trascendencia cultural" in 2005. On December 2009, he conducted the first world performance of his oratory Jephte Galaadites, based on the biblical text, for choir, soloist, piano and percussion.

Roberto Valera, Cuba

Roberto Valera, La Habana 21-12-1938. National Prize of Music 2006. Studies: Conservatory Amadeo Roldán, post-grades of Music Composition and Orchestra Conducting at Frederic Chopin School, Warsaw. Graduate from Escuela Normal para Maestros. Doctor in Pedagogy at the University of La Habana. Doctor in Arts and Advisor Professor at the Instituto Superior de Arte. He studied singing and dramatic acting, receiving in 1958 the Prize Alcaldía for graduates. First Prize at the National Competition of Composition 1989. Annual Prize of Acknowledgement UNEAC 1989. He has received the Order Félix Varela of First Grade, Medal Alejo Carpentier, Distinctions "For National Culture" and "For Cuban Education", Machete de Máximo Gómez, Medal José María Heredia, Key of Santiago de Cuba, Medal Karol Szymanowski from Poland, Medal of Basse Terre, Guadalupe, and others. In 2008, his work Non Divisi was nominated for the Latin Grammy Awards in the category Best Work/Composition Contemporary Classic.

English text revised by Philip Brunelle, USA

A Decade of Choir Success

María Guinand
Choral Conductor, University Professor,
Leader of many choral projects
IFCM Advisor

Photo: Dolf Rabus

Today, our country possesses a vigorous and vibrant musical movement within which the protagonists are fundamentally children and young people. Everywhere across the country we will find an orchestra, a chamber ensemble, a music group or a choir. There is no doubt that the Venezuelans like music a lot, and that it forms part of our daily lives. But this marvelous reality has not been the product of improvisation, a fantasy or simple musical talent. It exists because of a history of visionary men who made great personal and institutional efforts to construct spaces that stimulate, creating a situation that is undoubtedly unique on the continent. Two of these visionaries are José Antonio Abreu (creator of Fundación del Estado para las Orquestas Juveniles e Infantiles de Venezuela - El Sistema, the State Foundation for Children's and Youth Orchestras of Venezuela – the System, now known as **FESNOJIV**) and Alberto Grau (founder of **Fundación Schola Cantorum de Venezuela** - the Venezuela Schola Cantorum Foundation, **FSCV**), who were both trained in Master Vicente Emilio's department of composition in the José Angel Lamas School of Music.

While choral singing today occupies an important place within this panorama, there is still a long way to go until we can make this art a regular part of the primary and secondary school system. Today in our country there are many opportunities to get good musical training, both in instrumental performance practice from the Conservatory of Music, and in academic development at undergraduate and graduate level, at various universities. Academic music in Venezuela has grown steadily for more than 40 years, and currently the most important organization, in relation to academic music, is 'FESNOJIV'. At the choral level, FSCV (**www.fundacionscholacantorum.com**) is the most recognized internationally. This foundation, a private not-for-profit organization which has been active for 43 years, has always been the choral arm of FESNOJIV symphonic and choral productions since 1975, and has contributed to the growth of its network of choirs by training choral conductors. Apart from the FSCV, there are other private choral foundations which play an important role in promoting choral singing in the country, both in the organization of national and international festivals, and in the area of teaching and training of maestros and the promotion of citizenship activities and value-building values through choral singing. They are **Fundación Vinicio Adames**, **Fundación Julio Villarroel**, **Fundación D' Canto**, **Fundación Gaudeamus**, **Fundación Aequalis**, **Fundación Calcaño**, **Fundación Cantoría de Mérida**, **Fundación Beatriz Miranda**, **Fundación Caribe**, **Fundación Camerata de Caracas**.

Currently, the **FSCV** continues to exercise strong leadership in the achievement of new artistic goals for the groups, staging new repertoires from a cappella literature to choral symphonies, premiering Latin American works, creating new choral works, training directors and maestros, and keeping an international presence across diverse settings. Its actions have transcended our frontiers to the Andean region and into the international sphere. The **FSCV** has developed a network of mechanisms to make the Venezuelan choral movement one of the most dynamic and well known worldwide, not only for the quality of its groups but also

Schola Cantorum de Caracas

for its organization, perspectives and scope. The foundation has moved into different fields through its areas of work:

- Teaching (Singing to Build Citizenship Program)
- Dissemination and research (foundation choirs and musical archive)

The **Schola Cantorum de Venezuela**, following its path of excellence, innovation and the search for new repertoires, has in the last decade appeared at the most important events in the world. The group has premiered, with much success, choral a cappella works by Alberto Grau and other Latin American composers, such as 'La Pasión según San Marcos' by Osvaldo Golijov, and the opera 'A Flowering Tree' by John Adams, commissioned for the Venice Festival in 2006 on the occasion of the celebration of the Mozart Year. These concerts received exceptional acclaim in the press and have been recorded by the record companies Haenssler Verlag (nominated for the Grammy award and the Grammy Latino in 2002), Nonesuch and Deutsche Grammophon. These achievements, milestones in Latin American choral history, have been accompanied by successes on the most important stages in the world, amongst others the Lincoln Center (New York, USA), Disney Hall (Los Angeles, USA), Sydney Opera House (Sydney, Australia), Barbican Centre (London, England) and Casa de la Música (Oporto, Portugal). There is no doubt that the national and international trajectory of the Schola Cantorum de Venezuela has been the most successful in this country and in Latin America, this century.

Cantoría Alberto Grau

…A Decade of Choir Success

In 1976, the **Cantoría Alberto Grau** was created within the Fundación Schola Cantorum as a female vocal group working to train young female singers and choral directors. It is the first female voice choir in the country with an enviable national and international reputation, and it acted as a role model for the formation of other similar groups such as **Aequalis Aurea** directed by Ana María, **Ludus Vocaliter** directed by Lourdes Sánchez, and **Canticum Merú** directed by Irma Iorio, all of which are today well known nationally and internationally.

The **Schola Juvenil de Venezuela**, directed by Luimar Arismendi, was founded in 2006. It is a choir of young people between the ages of 12 and 18 and comes out of the program **Construir Cantando** (Singing to Build Citizenship) program, which addresses the need to promote musical education in all of Venezuela, with special emphasis placed on youngsters of limited financial resources. It responds to the limitless possibilities of choral singing as an effective tool for social development and the formation of values. It also allows for both the training of young choristers in the Pequeños Cantores centers (Little Singers), and for the creation of a new generation of choral directors. There are currently 18 **Pequeños Cantores** centers located in the city of Caracas and in the states of Mérida, Miranda, Trujillo and Bolivar, and they are attended by about 1800 children and young people. The Schola Cantorum de Venezuela Foundation has also encouraged the creation of a choral music archive, which is currently the largest in the country.

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In the last four years **FESNOJIV** has given great impetus to the choral movement, developing a network of choirs called Coros Sinfónicos Juveniles (Youth Symphony Choirs), and these cover the states of Tachira, Merida, Zulia, Lara, Carabobo, Aragua, Miranda, Distrito Capital and Guarico. The longest-running groups operate under the auspices of the '**Camerata Larense**' founded in 1987 by Libya Gomez, which has six choirs and promotes a wide network of children's choirs, among them the '**Coro Sinfónico de Aragua**' directed by Iraida Pineda and the 'Coro Sinfónico Metropolitano' directed by Lourdes Sánchez. Also, in all its nuclei, FESNOJIV is developing an extensive network of children's choirs called '**Niños Cantores**' (Child Singers) who begin music through choral singing.

The 21st century has begun with a great deal of vitality in music and choral work. Our country has an extraordinary future in the development of this discipline, and it will certainly contribute in a profound and substantive way to the consolidation of the foundations of a more humane, civic, democratic and truly integrated society.

Translated from the Spanish by Martin Clarke, Argentina ●

CHOIR

HONG KONG INT'L YOUTH & CHILDREN'S CHOIR FESTIVAL 2011 香港國際青少年合唱節

17 – 21 July

Hong Kong Treble Choirs' Association proudly presents the 3rd Festival in July 2011, which has been successfully organized in 2006 and 2008. Seventy choirs from Estonia, Romania, USA, Congo, South Africa, China, Malaysia, Indonesia, Singapore, Chinese Taipei, Philippines, North Korea, New Zealand and Macao SAR gathered in Hong Kong to share the joy of singing --- in concerts and competitions.

A world-class mega choral event in Hong Kong

- 15 competition categories including new items of A Cappella and Vocal Ensemble
- A jury is established by more than 20 international choral masters
- International choral judging system is applied
- Concerts and competitions are held in high standard venues
- 6 fantastic concerts are presented
- More than 10 master classes, choral workshops & choral clinics are held
- Cultural and music exchange with choirs from other regions

Artistic Director : Prof. Leon Shiu-wai TONG
Chief Adjudicator: Prof. Wing-wah CHAN

For more details, please visit our Festival website:
http://www.hktreblechoir.com/hkiyccf/

CONTACT
Hong Kong Treble Choirs' Association
704 Kornhill Plaza Office Tower, 1 Kornhill Road
Quarry Bay, Hong Kong
Tel no: (852) 2381 9262 Fax no: (852) 2380 7302
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Tango!

Oscar Escalada
Argentinean Composer, Arranger,
Choir Conductor and Musicologist

Tango music is representative of Argentina in the same way that Son represents Cuba, the Samba represents Brazil and Jazz represents the U.S. This does not mean that these musical mediums are the only ones which have developed in these countries of the Americas; however, these musical idioms best represent their respective country throughout the world.

The Origin of the Word

In my opinion, the *word* tango is a native to America. It began with the Quechua language, which together with Aymara and other lesser languages, was used by the Incas and some Andean nations.

The word *tango* comes from *tanpu* in Quechua, and for phonetic reasons the Spanish tongue transformed it into *tambo*.

The original meaning of *tambo* meant a site, meeting, or inn. Later it began to be used for the places and meeting sites where black people met up until 1780. It then started to be changed into the word *tango*. These phonetic changes appear by association, in a pan-Hispanic phenomenon that consists of changing letters in words. I invite the reader to discover more about this in detail at **www.oescalada.com** > Articles and research> Etymology of the word tango.

The native word *tambo* is the same word that later is used for a brothel. Indians, black slaves and prostitutes were among the lowest strata of society and, therefore, the same word was used to refer to all of them. Something similar happens with the Portuguese word *quilombo*. In Brazil, this name was given to places inhabited by black slaves who escaped from their master's plantation. We can imagine that if a slave was already considered among the lowest social strata, being an escaped slave was even worse. By extension then, calling *prostibulos* (a brothel) a *quilombo*, shows that both words already had similar social connotations. Today, this word means a *noisy racket, mess, and disorder*, perhaps because of the association with the noise of a brothel and the disorder of the rooms. However, even in the 60's, brothels used to be called quilombos.

The period 1780 to 1860 was a time of transition when both words coexisted synonymously.

Around 1860, the word *tango* is identified as being used to refer to the dance. The name was also used for the place where *tango* was danced; whereas tambo remained as the word for brothel.

In 1917, a Tango was sung for the first time. It was *Mi noche triste* by Pascual Contursi and Samuel Castriota, sung by Carlos Gardel. From that moment the word tango widens its meaning, defining not only the dance but also the song, thus bringing a reflective attitude that it never had before. Simultaneously the word *milonga* came to mean both the dance that is akin to the tango, and the place to dance. Both names continue to this day, and it is correct to say "*I'm going to a milonga to dance a milonga*".

With the appearance of Astor Piazzolla in the 50's, the word tango broadened its meaning to designate that music that is not for dancing can be heard in concert. The revolution caused by this extraordinary composer goes hand in hand with the mass demonstrations that rock and roll produced, filling stadiums with people going not to dance but to listen to the music.

The Evolution of Rhythm

It is recognized that in America from the late nineteenth and beginning of the twentieth century, there is a common rhythm from the Gulf of Mexico to Rio de la Plata. The rhythm is called many names according to the diverse region in which it is found. In the U.S it is called *rag time*, *habanera* in Cuba, *maxixe* in Brazil, *tango* and *milonga* in Argentina, *candombe* in Uruguay, etc. This rhythmic structure comes from the French quadrille that settled in Spain, and which in turn originates from English country dance. But in each place it was given different characteristics, regarding its accent, its speed, or in other parameters, making it locally differently over time. This scheme is as follows:

By 1940, the rhythm of tango is more marked, accompanied in some way by the logical imperative of the moment. Since 1930, Argentina was rocked by successive coups and military governments. The pace was closer to the military marches and had the following form:

The dominance of Astor Piazzolla in the Buenos Aires scene and the advent of new tango have resulted in a rhythm that can be considered a derivation of the late nineteenth century original, as it differs only in the added ligation extension between the two central values and is expressed in 4/4 instead of 2/4. However, it must be added that Piazzolla himself made mention of that rhythm and accent that he heard many times in his childhood in New York. The Piazzolla family lived in Greenwich next to a synagogue, and Astor soaked up the accents of popular Jewish folk music that he heard at weddings. It is possible that both things are united in his spirit to produce a synthesis. This rhythmic pattern is:

Today we can recognize the juxtaposition and simultaneous use of these rhythmic patterns.

Afincamiento

During the gestation period of the tango, there was an area surrounding Buenos Aires where there was an exchange of goods and services between the countryside and the city. This area is denominated in different ways according to names that come from different cultures. So the Mozarabe produced *arrabal*, suburb, from the Latin *suburb* (*sub* and *urbis*) or the medieval *extramuros* - outside the walls.

The tango was born in the brothels, in the *piringundines* (working class dance halls), and in the slum tenements of the suburbs of Buenos Aires. It has deep popular roots in its origins, is socially graded and was intended to be practiced on the outskirts of the city because the prudish society of the time rejected its practice in salons and thought of it as immoral. But it was precisely this prudery that took tango to the salons. Good sons and children of wealthy families used to go on a spree and visit those places where they could have a good time. They learned the tango and took it back to the salons. Pope Pius IX gave his permission, after witnessing a couple dancing the tango in his presence, and he decided that a dance with embracing couples had nothing obscene in it.

However, the tango had to be first accepted in France, a country frequented and adored by the Argentine bourgeoisie, before being inserted definitively in its place of origin: Buenos Aires.

As a result, the tango in Buenos Aires grew in its early days from composers and poets who developed their themes according to the fundamentally *machista* social structure. Carlos Gardel, Alfredo Lepe, Pascual Contursi, were using retrospective themes in their lyrics - political, historical, descriptive and nostalgic, and especially unrequited love, where the man was always "betrayed" by a woman and never the reverse.

During the decade of the 40's, the golden age of tango, there were no cafes or restaurants that did not have large or small tango orchestras. You could count, only in Buenos Aires, more than three hundred tango orchestras, which were called "*Orquestas típicas*". The musicians began work at six in the evening and finished at six in the morning. Such was tango boom of the time. You could not even think of organizing a carnival dance without having an *orquesta típica*. Many big football clubs had two, three or more alternating bands on the stage. It was customary to "double" or "triple", meaning that they played in two or three different places, at each venue.

Big names like Francisco Canaro, Anibal Troilo, Osvaldo Pugliese, Horacio Salgán, Juan D'Arienzo, Mariano Mores, to name only a handful, are now written into the history of tango in gold letters. By 1950 a young bandoneon player who played in the orchestra of Anibal Troilo began his turn with tango. He studied with Alberto Ginastera in Buenos Aires and later with Nadia Boulanger in France. This person was Astor Piazzolla, whose music differed from the great tango composers in that that they composed music "of" Buenos Aires, whereas Piazzolla's music is “Buenos Aires”.

Little by little, great poets who came to tango from within the tango perspective wrote master texts. Those poets included Homero Manzi, Enrique Cadícamo Cátulo Castillo, and Enrique Santos Discépolo.

The artistic height which tango achieved led the government on June 28, 1990, to create the sixteenth of the National Academies: the National Academy of Tango. It is currently chaired by the poet Horacio Ferrer.

Today, the younger generation has taken the baton and produced the rebirth of the tango age with a richer outlook and with more elaborate harmonic arrangements. But you can also see the creation and search for new forms of expression and fusion on the horizon. Many critics say the tango is dead. But very much to the contrary, I think tango is more alive than ever. Of course, this is no longer the tango of 1917, but neither is music composed in the same way Mozart did.

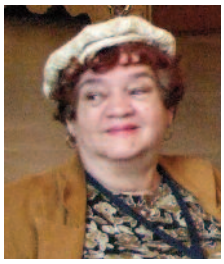
Oscar Escalada *is an Argentinean Composer, Arranger, Choir Conductor and Musicologist. During the WSCM9 he will be the presenter of the Symposium Invited Composers.*
Email: ***oscarescalada@mac.com***

Translated from the Spanish by Martin Clarke, Argentina
Edited by Diana J. Leland, USA ●

Choral Music in Puerto Rico: an Overview

Luis Olivieri
Vice President of the Choral Federation of the Caribbean and Central America

and Evelyn Robért
Music Teacher



The Contribution of the Roman Catholic Church

There was choral activity in Puerto Rico during the 17th and 18th centuries, but it is in the 19th century that choral singing flourished. There were composers who served also as choral and orchestra conductors, organists, precentors and chapel masters. Their compositions were intended for the groups of which they were in charge. Some of these works were for soloists, choir, and orchestra, or organ. Some originals have been found in the National Archive of Puerto Rico and have been presented in concert in the 20th century. The most outstanding representatives and their works are:

Domingo Delgado (1847-1896) is considered the master composer. His most outstanding works are Psalm 6, *Domine Ne in Furore,* for chamber orchestra and 3-part mixed choir, and a Mass for the Virgin of Providence, who is the patron of Puerto Rico.

The most outstanding works of **Felipe Gutiérrez y Espinosa** (1825-1899) are *Te Deum, for soloist, choir and organ;* and *Mass for Saint Cecile*. He organized a music academy which produced some 250 choir singers. He also organized an orchestra which played at the cathedral. Both Delgado and Gutiérrez served at the **San Juan Catholic cathedral**.

In **Ponce**, Juan Morel-Campos (1847-1896) directed the choir and composed sacred music for the choirs. These groups there were the first in the country to admit ladies, among them Lizzie Graham, who had a female choir, Laura and Georgina Capó, and Sicilita Arce. Morel-Campos organized an orchestra and also served as organist in the cathedral of Our Lady of Guadalupe. He was an outstanding composer of *danzas*, a genre native to Puerto Rico.

Other outstanding musicians who also organized and directed choirs were:

In the town of Coamo: **José Ignacio Quintón** (1881-1925) served as organist and conductor of a women's choir at **San Juan de Illescas**. His *Requiem Mass* for soprano, mezzo , mixed choir and orchestra is his most outstanding work. A revision made by Amaury Veray (a well-known composer) was presented in the 20th century in Coamo by the choir of the Conservatory of Music. In the cathedral of Our Lady of Guadeloupe in San Juan it was interpreted by Coral Interdenominacional de Puerto Rico and Ars Nova accompanied by the Puerto Rico Symphony Orchestra. It was conducted by Maestro Carlos Molina with Irem Poventud and Carmen Garcia as soloists. Choir directors were Luis Olivieri and Monsignor Abel Di Marco respectively.

In the town of Mayaguez: **José Gaudier** composed a *Mass for Good Friday* in 1884; it is presented every year in the cathedral of Our Lady of the Candlemas.

In the town of Yauco the most outstanding composer, director, organist was **Ramón Morlá Trenchs** (1875-1953). His most significant works are the *Carmelite Mass* for mixed choir, soloists and orchestra and *The Seven Last Words of Christ*. He also served at San Juan Cathedral and organized a choir with as many as 35 members there.

In the 20th century the most outstanding choirs and their directors have been: the Mercedary Chorale (Father José María Reyes, Dir.); Choir of the Sacred Heart, in Rio Piedras (Father José M. Yáñez, Dir.). Choir of Saint Mary Queen parish church of the Pontifical Catholic University of Puerto Rico, Ponce campus, (Father Abel Di Marco, Dir.) and the Archdiocesan Choir of Our Lady of Providence, of the San Juan Diocese. It was organized and directed for several years by Randolfo Juarbe; at present it is conducted by Chapel Master Julio Suárez-Fajardo.

All parishes and cathedrals have choirs, but most of them are groups accompanied by guitars and percussion or, in some cases, by a keyboard.

All parishes and cathedrals have choirs, but most of them are groups accompanied by guitars and percussion or, in some cases, by a keyboard.

The Contribution of the Various Protestant Churches

Choirs have been organized formally since 1928; two them, which are still singing now, are Rio Piedras Baptist Church Choir, and the Second Disciples of Christ Church Choir. In 1929 Luis Rosario Nieves organized a choir in the United Congregational Church in Santurce. In the 1930s were created the choir of the First Baptist Church in Caguas and the Choir of the Defenders of the Faith Church in Río Piedras. Presbyterian, Disciples of Christ, Lutheran, Methodist and Congregational churches organized outstanding church choirs. At present, in many churches choirs have been substituted by small groups of singers, mostly singing in unison, accompanied by soundtracks or by guitars and percussion. The Choral Association of Puerto Rico is doing its best to bring back the experience of genuine choral singing to churches, choirs that could make a real contribution to liturgy, and also to sing concert music of the great composers as well as by native composers.

The Contribution of Universities

The Massed Choir of the Polytechnic Institute in San Germán (today, Interamerican University of Puerto Rico) was organized in 1933 by Dr. Bartolomé Bover (1903-1984). His appreciation and interest

in choral music motivated him also to organize choirs in the public system of education. Bover worked on choral arrangements for his choirs, using popular and folkloric songs, and he contributed to the development of choral directors, choirs, and a vast repertoire for local choral groups. Most of his choral production is available in print. The Interamerican University has choirs in several of its campuses. At present directors in the San Germán campus are Ricardo Cabrera and Raquel Montavo, in Bayamón, Jaime Malavé, in the Metro campus, Luis Olivieri. Choral conducting courses are offered at the San Germán and Metro campuses.

The University of Puerto Rico Choir was organized in 1936 by Augusto Rodríguez and developed an outstanding and extensive repertoire of his compositions and his arrangements, especially from native genres, like danzas, sacred pieces using folklore, Christmas carols, and many other sources, as well as sacred music in different languages and from different religions: Christian, Jewish and Russian Orthodox. A large number of these choral arrangements has been published. Augusto traveled extensively with the Río Piedras Campus choir, to the United States and to Latin America, and he also brought the choral experience to many cities and rural areas of Puerto Rico. This Río Piedras choir was recognized as an outstanding a-cappella choir. Other conductors of this choir were Hector Vega-Druet, Rafael Ferrer, Jaime Malavé, Clark Mallory, Luz Elena Fernández; and at present, Carmen Acevedo. The University of Puerto Rico recognizes choral art as an important ingredient of education and has choirs in all of its campuses: Cayey, Arecibo, Carolina, Ponce, Medical Sciences, Bayamón, Mayaguez and Aguadilla, conducted respectively by Amílcar Rivera, Jorge Muñiz, David Franco, Marilucy Rodríguez, Amarilys Pagán, Fernando Díaz, Edgardo Vélez, and Carmen Acevedo. Some of these choirs have chamber choirs. Choral conducting courses are offered at the Rio Piedras Campus.

The Pontifical Catholic University of Puerto Rico, Ponce campus, has a choral program with several courses on this subject. The choirs are conducted by Rubén Colón-Tarrats, composer and a prolific arranger of choral music.

The Adventist University of the Antilles has a choral program and two courses on choral conducting; Ricardo Pedroza directs Pro Musica, the concert choir.

The Polytechnic University has a choir conducted by Luis Ramos.

The Conservatory of Music of Puerto Rico Choir was founded by Augusto Rodríguez in 1961. It developed an extensive repertoire of diverse styles and also sings choral-symphonic works, which are performed together with the Symphony Orchestra of the Conservatory and with the Puerto Rico Symphony Orchestra in different seasons, especially Christmas. It also sings in operas, zarzuelas, concerts and musical events like cinema music, and at other events.

The Metropolitan University has a choir conducted by Evangeline Oliver. It has participated in some university television programs.

Several university choral conductors in the past and at present are also composers and arrangers, creating an extensive repertoire for their groups. We can mention Fernando Díaz, César Santiago, Rubén Colón-Tarrats, Msg. Abel Di Marco, Luis Olivieri, Angel Mattos De Jesús, Angel Mattos Maisonet and Amílcar Rivera.

Most of these choirs travel outside Puerto Rico: to the USA, Europe and Latin America, and this, besides enriching their social and choral experience, contributes to the development of new repertoire, providing a multicultural and multilingual experience.

The Contribution of School Choirs

During the 1940s and 1950s school choirs flourished in Puerto Rico; the School of Education of the University offered several courses to train music teachers, band and choral directors, as well as supervising personnel. We are in debt for their contribution to: Haydée Morales-Negroni, Luis Rosario Nieves, María Luisa Muñoz, Joyce Mathews, Angel Cruz, Luis de León, Ruth Nilda Rodríguez, and many others. An annual activity that helped improve choral standards were the choral festivals sponsored by the Department of Education and organized and conducted by Augusto Rodríguez, with the help of all the choral conductors in their schools.

Ponce is a town with choirs in most of its schools, Ponce High, Dr. Pila, Dr. Armstrong, with the enthusiasm and hard work of Juanita Vázquez, Juan José Ruiz, Yolanda Alvarado and others.

In all the Free Schools of Music there is a choir: Arecibo, Humacao, Caguas, Ponce, Mayaguez, San Juan. The system of Fine Arts Schools also sponsors choirs and/or choir programs.

The choir of the University of Puerto Rico Laboratory School-UHS sponsors a choir organized by Dr. Francisco López Cruz; for more than one decade it has been conducted by Néstor Hernández, who is also an arranger and provides an excellent repertoire for these young people.

Outstanding choirs in private schools are: Mary Queen Academy, College of Saint Joseph, Puerto Rican School for Girls,

...Choral Music in Puerto Rico: an Overview

Mennonite Academy, Perpetuo Socorro, Notre Dame, Saint John School, Robinson School, Girls' Puertorican College, Holy Spirit, Baptist College of Caguas, Saint Ignatius Academy.

The Children's Choir of San Juan, at present conducted by Carmen Acevedo, and the Children's Choir of Ponce, conducted by María Inés Suárez, have daily music classes that, besides including music courses, choral practice and languages, offer concerts and travel outside Puerto Rico.

The Contribution of Independent Choirs

A good contribution to choral activity in Puerto Rico is received from the independent choirs, starting in 1951 with the Glee Club of the Air, followed by the Choir of Bayamón, San Juan Chorale, the Madrigal Singers of Arecibo, Coral Polifónica de Ponce, Ars Nova, Coro Polifónico de Aguadilla, Coral Filarmónica de San Juan, Coro de Niños de San Juan, Coro de Niños de Ponce, Orfeón Caribeño Randolfo Juarbe, Coral Santa Cecilia, Orfeón San Juan Bautista, Coro Polifónico del Oeste, Schola Cantorum de Puerto Rico, Coro Sinfónico de Puerto Rico, Coral Augusto Rodríguez, Coro de Ex-alumnos de Agusto Rodríguez.

The Puerto Rico Conservatory of Music Choir with the Casals Festsival Orchestra, conducted by Pau Casals, 1972.

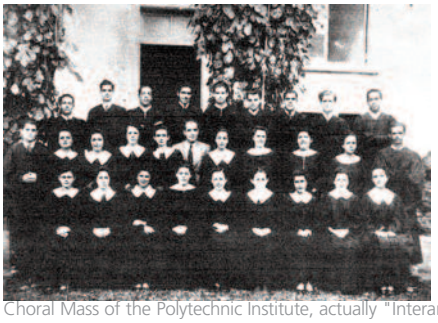
Choral-Symphonic Works

The Puerto Rico Symphony Orchestra includes choral works in its seasons, as does the International Festival of the Arts. Most of the well-known works from the standard repertoire for choir with symphony orchestra have been performed in Puerto Rico with the participation of local and visiting choirs.

Puerto Rican Choral Music

Puerto Rico is rich in choral compositions but most of the pieces are still in manuscript. Choirs have used extensively the music composed by **Pablo Fernández-Badillo**, *Canciones Hispanoamericanas, Cantares de Navidad*; two books with arrangements by Augusto Rodríguez, two books with Bartolomé Bover arrangements, edited by the Choral Association of Puerto Rico. Ediciones Coral Interdenominacional and Ediciones Schola Cantorum have also published some material. The Department of Education published some choral music by Héctor Campos Parsi, and by Alfredo Romero Bravo.

The catalogue of the music by Felipe Gutierrez-Espinosa was published by Guillermo Meléndez. Rubén Colón-Tarrats and Msgr. Abel Di Marco have published their compositions and arrangements in **Choral Music (1) and Choral Music (2) - Christmas**. Ediciones Schola Cantorum has published an **Anthology of Puerto Rico Sacred Choral Music**.



Choral Mass of the Polytechnic Institute, actually "Interamerican University of Puerto Rico"; a 1940 photo. This choir was the first university choir organized in Puerto Rico. It was organized in 1933 by Dr. Bartolomé Bover who conducted it until 1945

Composers

Among the most outstanding composers with premiered pieces either in Puerto Rico or in other countries, we find : Esther Alejandro, Roberto Milano, Pablo Casals, Ovidio Morales, William Ortiz, Noel Estrada, Ignacio Morales-Nieva, Alfredo Romero-Bravo, Narciso Figueroa, Roberto Sierra, José Antonio Ruiz, Ramón Morlá-Trenchs, Luis Manuel Alvarez, Héctor Campos-Parsi, Amaury Veray, Raymond Torres, Evy Lucío, Guarionex Morales, Pablo Fernández-Badillo, Angel Herdz.

Luis Olivieri**, Doctor in Musical Arts, is Vice President of the Choral Federation of the Caribbean and Central America, President of the Puerto Rico Choral Association and member of the IFCM Board since 2004. He has been a member of the Ethnic and Multicultural Commission and is a delegate for Puerto Rico to the World Council of Choral Games. He is professor of music at the Metropolitan Campus of the Interamerican University of Puerto Rico. He also conducts the choir of this university. With this choir he has completed eight international choral tours. He edits and publishes Caribbean choral music through Ediciones Schola Cantorum de Puerto Rico.Email: **coral8000@aol.com

***Evelyn Robért** is a music teacher, choir conductor and choir singer; a curriculum specialist (arts, theology and languages), and is the researcher and communication coordinator for the multicultural and multilingual committee of the Choral Federation of the Caribbean and Central America.*

Translated from the Spanish by Evelyn Robért, Puerto Rico ●

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Art and Sacredness of the Native Instruments of the Americas

Susana Ferreres and
Alejandro Iglesias Rossi

In the spiritual traditions of the Americas, the universe of sound begins its voyage in the ocean of pure breath, until it converts itself into the sound of the waves, the polar silence and the roar of the forests.

Musical instruments, carriers of this primal mystery, surge from the fertile humus, from woods, rocks and shells, from the shells of animals as well as from their bones, skins and hooves. They are the vectors that transmit the mystic sound of the universe, together with that of the soul of man that they carry, in a voyage back to the Spirit from which they originated.

Birds, thunder and hurricanes,
instruments of Heaven.
Trees, bones and seeds,
instruments of the Earth.

Paradigmatically, in the mystic ascent of the tree at the center of the world, or in the shamanic voyage of the rainbow, it is the instruments that act as *pontifex*, it is they that build the bridge capable of linking the worlds. Linking dance with song, instruments provide the framework capable of projecting human beings on their ecstatic voyages towards the unknown, through terrestrial strata and heavenly circles, a spiritual geography in which *the center is in all places and the circumference is nowhere*.

In the native traditions, the construction of an instrument is as ritualistic as are the performances given on it. Each instrument is unique and personal. The shaman himself, on a specific night, will collect the wood of a tree for his drum, will stretch the skin of the animal over it with whipping, rhythmic beats of the drumstick, allowing him thus to gallop to the *other side*. It is on this *other side*, that the *Terra Incognita* of the prophetic visions, the artistic epiphanies, and the miracle cures are located.

The wisdom of the indigenous sources shows a reality that continues to constitute the profound framework and awareness of our existence. A unified approach to creation can reconnect us to the primordial trunk of the conception of *art as a way of re-linking man to his origins*.

The artist has a catalyzing role as constructor of myths, now that all creation is a regeneration and implies a return to these origins: in the construction of an instrument, in the creation of a work of art or in the restoration of a human being, he or she ritually remakes the creation of the world. The artist senses thus that in the intimacy of his or her being there exist cosmic and anthropogenic archetypical processes.

A return to this "process of initiation" is essential for avant-garde art to recover its mythological function. The multitude of forms of expressions woven into the depth of our existence may then reveal themselves as inexhaustible for all who recognize this re-connection to their origins.

Together with the rediscovery of this initiatic vision of art, it is necessary to revise the composing process as it relates to *instrument-gesture techniques*.

Historically, the extraordinary ascent of the spiral of knowledge had unexpected consequences: the distancing of the mythic embryonic nucleus. The primordial unity ended up being fragmented into the concept of the technical specialisation of knowledge. Today it is necessary to redeem and restore this lost unity through a conceptual framework that allows us to re-encounter the path towards the fundamental ontological unity. Redirecting the parameters of musical creation in a new relationship with the indigenous instruments of the Americas may make this again possible through what the ancient sages of this continent called *the way of knowledge*.

Our challenge as contemporary creators is to generate an organic body; a theory and a practice in harmony with the spatial/temporal coordinates and the poetic matrix of *Abya Yala*, the spiritual lineage of the Americas.

Contemporary Techniques of Creation and Cultural Identity

By Alejandro Iglesias Rossi

Composers in the Americas are at a crossroads, on the one hand seeking a personal identity as creators and on the other a cultural identity as members of the community that surrounds them. The challenge consists of becoming oneself, discovering one's "uniqueness", with all its potential.

This process not only affects the creator but also influences and transforms the very *geoculture* into which he or she is born.

The trans-cultural elements (as in the case of avant-garde techniques and composing in the classical style of European origin) must be digested and internalized, in order to reappear with a special force, a unique color that will expand the borders of knowledge, much as one explores the unknown lands of creation.

This challenge is not only individual and cultural but also instrumental and operative, that is to say, it entails the choice of the technique and means (the tools) the creator will choose, freed from any prejudices that might restrain his or her visionary capacity. A number of different subjects must be taken into account:

- The conflict between encyclopedic learning and wisdom-based knowledge;
- Not assuming the space one inhabits;
- Admiration for foreign paradigms that can only lead to dissatisfaction.

The act of committing oneself to the

demands of finding a "way of being and doing" that is rooted in the time and culture we belong to erases the supposed dichotomy between contemporary creative techniques and cultural roots.

Finding that path, accepting the challenge, reveals an unexpected place of freedom. This journey, this maturing, is one the composer undertakes personally and as a member of a community, although these are fundamentally one and the same.

Hypostasis

For us, Americans, the only possibility of remaining open to the best of what modernity has to offer while simultaneously being rooted in our culture is to find that which early Christian theology called *Hypostasis*.

The Greek term *hypostasis* was first used in the fourth century, to describe the concept of "unicity", this special something in each one of us: **our deepest self**.

Hypostasis cannot be defined rationally, as opposed to the theological concept of human nature, which encompasses all that we share (ie. two legs, two eyes, a psyche, etc.). It constitutes a mystery, and the only way to access it is through revelation. This is the new name mentioned by the Book of Revelation: *To him who overcomes I will give some of the hidden manna to eat. And I will give him a white stone, and on the stone will be written a new name that no one can know except the one receiving it.* If we wish to go beyond the state of "potential" hypostasis and become a "fulfilled" person to whom

Alejandro Iglesias Rossi playing maracas

...Art and Sacredness of the Native Instruments of the Americas

this new name can be revealed, we must go through a process of awakening, we must free ourselves from all the masks, all the "personalities" we believe ourselves to be, and from which we suffer, because in spite of all this, we know that those personalities that condition us do not reflect "our true self".

Just as we cannot refer to hypostasis outside of an ascetic, mystic and eschatological context, composing cannot be conceived outside of those three contexts either. Each and every one of our compositions must constitute a step closer to our true self. Technically speaking, if upon completing a composition we feel that nothing has changed within us, that there has been no transformation, then no *metanoia* has taken place in our selves, and that piece of work is meaningless, for it was composed in a state of spiritual absence and lacks the power to transform. We had best forget it. True works of composition are those that constantly allow us to move towards uncharted territories, keeping us constantly at the edge of the abyss. Paradoxically, it is thus that we acquire the courage to confront the abyss, not before jumping, but during the fall itself. It is in the practice of composing and not in theorizing that progressively our personal potential is illuminated. This point is fundamental: we apprehend our essential self through spiritual practice.

Composing unveils our true self, which composers should take into account.

This point is well described in a medieval story:

A man walks past a quarry where there are two men hammering stones. He asks one of them what he is doing. The man replies: "I'm hammering stones". He asks the other man what he is doing, and the second man answers: "I'm building a cathedral".

Composing should imply full commitment. We may wonder, why is this so. The reason is that hypostasis, the real person, is an absolute consideration. We can only draw near it through relentless and fierce commitment and with a sense of absolute freedom. As I have already said, our deepest hypostasis is radically free, and when the true person emerges he or she does so carrying the apparition of an unsuspected area of inner freedom.

Another characteristic of our deepest self is that of being incomparable. We can compare that which is similar, but given the uniqueness of each person, there can be no comparison. No better or worse hypostasis exists, nobody is more or less beautiful than any other person. As a mystical master said some centuries ago, "*Each one of us is a name of God*".

Only if composers are fully and clearly committed to the search for their deepest selves, forming a total spiritual vocation through their compositions, is it possible for them to freely assimilate any material they wish and to process it in a personal way, offering a unique synthesis.

Back in the 50s, responding to a journalist's question "What is folklore?", the great Brazilian composer Hector Villalobos tried to sum this up and answered with a quip, saying, "**Folklore? … , I am folklore**." To further explain this concept, I'd say that I am the result of the land I live in, I am made of the air of the pampas, the snow of the Andes, the bodies of the condors turned to dust, the hope and despair that have impregnated the sky of the Americas for generations. That is why if I discover who I am, the result will not be only personal but will reflect the geography and culture in which I was born and raised. And just as modern science nowadays accepts that the fluttering of a butterfly in the Amazon region might give rise to a cyclone in Japan, I am also the product of the dreams and the suffering of souls that for generations have dwelled upon this strange planet, of the color of the Sahara sands and the stones of the remotest and most forgotten village on earth. We are, as St Paul said, one body, and each of us has a unique part to play in this cosmic symphony, allowing us thus to be one with the universal.

Alejandro Iglesias Rossi *was born in 1960 in Buenos Aires, where he currently lives. He studied composition at the Catholic University of Argentina, the Boston Conservatory of Music, and the Conservatoire National Superieur de Musique de Paris. He has received First Prize of the International Rostrum of Composers, First Prize of the International Rostrum of Electroacoustic Music, the Kazimierz Serocki Prize, the BMI Award, the TRINAC Prize, the Musikprotokoll Prize, the Nadia Boulanger Scholarship, the Honorary Prize of the Fondation de France, and the Prize of the City of Buenos Aires. He has been a member of the Jury at UNESCO's Prize of Honor and the World Music Days. His works have been performed at many contemporary music festivals (Berlin Biennale, Festival d'Orleans, Warsaw Autumn, Steirischer Herbst, Dresden Tage, World Music Days, Mexico's Foro de Musica Nueva, Spaziomusica, Festival de La Habana, etc).*
Email: ***aiglesias60@hotmail.com***

English text revised by Irene Auerbach, United Kingdom ●

Bolivia: from its Ancestors to the Present Day

José Lanza Salazar

Bolivia is a country with a colourful ancestry. Its ancient past gives it a richer lineage than many other American nations. Successive studies have increased our knowledge of its past, showing not just one culture, but various cultures full of local character, some of which have spread over a vast Andean region, influencing territories that now belong to neighbouring countries.

Being situated in the 'Heart of America', it has all the geographic diversity of our continent except the sea, reaching as it does from the Andes Mountains to the Amazonian jungles, through to the fertile plains. It also has two major ethnographic regions: Lake Titicaca, and the Yungas, a region inhabited by Afro-Bolivians.

This diversity gives Bolivia an incomparable wealth of folk culture, with a whole spectrum of music, dance and cuisine. Each region has marked characteristics in traditional instruments, melodies, rhythms and dances, and this has had a great influence on the popular and folk music of several of our neighbours.

Bolivia does not have a 'showcase' stage folklore; it lives its music, lives its dance, lives its crafts and lives its cuisine. It is not limited to performance scenes or to display cases.

There has been a continuous development of instrumental ensembles, vocal and dance groups, and we can say that today Bolivia is a country with many highly artistic groups.

Despite this wealth of music, choral music in Bolivia is fairly new. It began in the early 1950s, with a choir in La Paz and a few other attempts in other cities. But it is from the mid-1960's that the development of choral music began to become noticeable, with the creation of the Bolivian Choral Society, the Santa Cecilia Choir, Santa Cruz, and the University Sucre and Oruro Choir; and today we can say that there is a notable choral diversity in the country.

The Bolivian Choral Society has participated in the staging of almost all the great operas and operettas performed in Bolivia since 1972, and has played an essential role in the major symphonic choral concerts taking place in Bolivia over the past four decades. Its repertoire of "a cappella" music is vast, ranging from Renaissance madrigals to contemporary music, and includes the folk and popular music of various European and American countries. The choir has performed combined works, including, amongst others, works for choir and native instruments, choir and solo guitar, choir and piano and percussion, choir and rock band, choir and drums.

The Choir's move into choral-rock music has been an enormous success with young `people who previously would not have attended choral concerts. During the last decade it has staged tributes to Queen, The Beatles, Pink Floyd, and ABBA, and concerts called "Rock Choir Celebration" with selections from the beginnings of rock music. It also has produced a wide selection of CDs and cassettes.

The success and prestige obtained over four decades aroused the envy of the former Minister of Culture, who intervened politically in the Bolivian Choral Society, forcing out Maestro Joseph Lanza, who had been its leader for forty years. In the face of this abuse, 75% of the members of the Stable Youth Choir resigned, inviting Maestro Lanza to go on directing them, continuing the success that has characterized his long artistic career.

Since July of last year, he has presented different Concert cycles with his four choirs - the two mentioned above, and the chamber choirs "Vox Juvenæ" and "Voces de Oro" (Senior Citizens). The concerts were always packed with an enthusiastic and affectionate audience, who wanted to express their support for his uncompromising artistic career.

The Royal College - to which the Bolivian Choral Society was linked for almost 29 years (1981-2009) - opened its doors to the cast allowing them to perform independently from the Bolivian state.

In July 2009, Maestro Lanza presented a collection of 4 issues of "Paceña Choral Music", sponsored by the Mayor's Office of the Municipality of La Paz, which includes a small part of the repertoire of "a cappella" choral music which he has directed for nearly four decades. His love for the work motivated him to prepare this collection, designed as an attempt to leave future generations of choir directors a selection of music and choral versions in arrangements made by leading national musicians, with the hope that it will be shared by all the choirs of the country and will also enable choirs in other nations to incorporate Bolivian choral music into their repertoire.

*José Lanza Salazar has been the director of the La Paz Municipal Chamber Orchestra and of other choirs and orchestras in Bolivia. He has also been guest conductor of the National Symphonic Orchestra. He conducted the National Symphonic Choir during his diplomatic career in Costa Rica (1987-1988). In 1989, after returning to Bolivia, he took on the direction of the SCB (*Sociedad Coral Boliviana) *and in March 2010 he founded the Youth Choir.*
Email: joselanzasalazar@gmail.com

Chile, a Choral Movement in Crescendo

ALACC-Chile,
Asociación Latinoamericana de
Canto Coral

Choral singing as an organized activity began in Chile at the beginning of the twentieth century with the foundation of the Bach Society, followed in 1957 by the Federation of the Choirs of Chile, and the situation is unchanged today.

At present we have a choral movement which is growing non-stop the length and breadth of the country, with over three and a half thousand choirs operating in the context of different institutions, including the Church, private and public companies, municipalities, educational institutions, and even foreign communities. In addition, the choirs integrate with organizations such as:

- **The Latin American Association of Choral Singing - ALACC-Chile**: The appearance of ALACC on the scene has meant a renewal and enrichment of choral works, highlighting the courses given by leading international masters. This was made possible thanks to the sponsorship, over the last ten years, of the Catholic University of Chile: Nestor Andrenacci, Werner Pfaff, Joseph Pratt, Robert Sund, and Maria Felicia Perez among others. The association has also arranged for foreign choirs – such as the Keystone State Boychoir from Philadelphia – to visit the country, and has organized workshops with foreign directors visiting the country with their choirs. These have included Carmina Slovenica from Slovenia, Yale Alumni Choir from the USA, the Petits Chanteurs of Paris, and others. Of special note is the "**Mario Baeza" International Choir Festival** organized by ALACC every two years. The sixth and latest festival was held in Valparaiso and Viña del Mar in August 2010 and was a great success. It was attended by eleven choirs from abroad and nine Chilean choirs, and the inauguration was held in the Hall of Honor in the National Congress building. The assistant directors attending the event found a shared interest in reviving ALACC at the Latin American level, and in strengthening ties and promoting cultural and artistic exchanges. Over the years, choirs from Spain, Norway, Argentina, Bolivia, Brazil, Colombia, Mexico, Puerto Rico and Venezuela have participated in the Festival.
- **Corporación Coral Universitaria de Chile**: An organization which groups together choirs from the country's main Universities.
- **Sociedad Coral de Profesores de Chile SOCOPROCH**: An organization which groups together choirs from teacher training colleges and holds the SOCOPROCH Choir Festival annually in different regions of the country.
- **The Municipal Theatre "Grow Up Singing" Program**: Important annual choir competition which has trained the directors of approximately three hundred children's choirs every year for the past twenty years.
- **Federation of the Choirs of Chile FEDECOR**: Formed from different choirs in Chile who wish to join together, holding an annual National Choral Festival.
- **Agrupación Coral de los Ríos ACORIS**: Brings together choirs from the Rivers Region in the south of the country.
- **Associations of regional choirs, senior citizens, and others**.

Choirs in the Bicentennial of the Republic of Chile:

To celebrate the 200th anniversary of Chile's Independence, a number of events were planned throughout the country, and choral activities were one of the most important because of the diversity of the members. Children, young people, adults, and older people presented a variety of programs, each having the **Bicentennial Hymn** as a shared element. **Chile Sings** started in September 2009 with well-attended presentations in the different towns throughout the country and culminated in the event "**Voices of the Bicentennial**", which brought together a multitude of people at the government building, with the participants ranging from children to senior citizens.

Chile: 2010 Choral Diary

January 2010

51st National Festival of Choir Teachers organized by SOCOPROCH in Calbuco, with thirty choirs and six hundred teachers from all over the country participating

March 2010

1st 2010 Choir Meeting. Vocal groups and choirs from parishes, chapels, schools and apostolic movements. Archbishopric of Santiago.

July 2010

First Inter-Student Choir Festival, entitled "Let all the Schools and Colleges sing in Iquique", organized by Dusan Teodorovic University Choir of Arturo Prat University and its director Maestro Morales Escobar

Coro Juvenil del Centro Cultural de la sección 36 del SNTE del Valle de México, conducted by Antonio Sánchez Cruz, México.

August 2010
Sixth "Mario Baeza" International Choir Festival held in Valparaíso, Viña del Mar and the V Región of Chile, organized by Asociación Latinoamericana de Canto Coral ALACC-Chile (The Association of Latin American Choral Singing).

September 2010
Student Choir Meeting, organized by the Faculty of Art at the University of Playa Ancha and held at the Auditorium of the Scuola Italiana in Valparaíso.

October 2010
Seventeenth National Festival of Chilean Choirs in San Antonio, Chile, organized by FEDECOR, the National Federation of the Choirs of Chile. Sixteen choirs participated, together with an Argentinean choir.

October 2010
The **University of Talca** celebrated its twenty-ninth anniversary with a ceremony and a concert, and awarded the "Abate Molina" Medal of Merit to Maestro **Vicente Bianchi**.

November 2010
The prominent professor and choir director at the Southern University of Chile, **Hugo Muñoz Sepúlveda, received recognition, being honored with the Municipal Art Prize 2010**.

Email: alacc.chile@gmail.com

Edited by Gillian Forlivesi Heywood, Italy

Coral Juventudes Culturales de la Universidad Central de Caracas conducted by Luis Eduardo Galián, Venezuela

Coral Amalia Carrera conducted by Amalia Carrera Duque, Bucaramanga, Colombia

Choir and Percussion

Alberto Murrillo
Teacher of Music, Percussionist

I will use a “crude" metaphor to describe the general framework.

On the one hand, we need to consider the great intellectual and above all, political power of Europe to perpetuate in the history of official Western musical education (with an almost exclusively preponderance in the American continent), scholars and researchers of the stature of Dalcroze, Orff, Willems, Martenot, Ward, Kodaly and the like who, to greater or lesser extents, included the study, the awareness, the mastery of rhythm (or however you want to call it) as a central question to be addressed in the musical education of anyone who wants to be an instrumentalist or teacher of the art of music.

On the other, continuing with the "crude" metaphor, the great visceral power, testimony of Eastern, indigenous, ethnic and especially African cultures, embedded in many cases, in pain and subjugation, runs through the history of the world from time immemorial and has fused with many other cultures, merging its aesthetic, rhythms and schools of music.

Experience and the intellect, course and discourse, the informal and the formal (to use terms that situate us in this present), have supplied vital tensions since the world began.

Two schools? I don't have the answer. But wait, let's assume there were actually two schools that, up to a point in time not so far away, have been on opposite sides. Or rather, that the formal, academic "school" has since then considered the other "school" (that empirical, fun-loving and unstructured, but ultimately poor and misguided school) its enemy, and has declared it mortally sinful and of little value.

It is worth mentioning at this point, that there is no mention here of the vice versa of this conflict, because there is no official information about it.

For me, this tension to which I refer, has come about and been fed, despite the Dalcrozes, the Kodalys, Orffs and all of those restless and sensitive beings who have tried to enrich the learning of music. For me this tension is a matter of systems, of people who have nothing to do with the essence of music, and who would rather have isolationist ideological systems, and “conservationist” policies, perhaps with pedagogical teaching models that can't properly interpret people's natural expressive needs.

It is already known that for several years both schools have maintained a relationship. They intertwine, complementing each other, so today with the 21st century in full flow, the concept "conservatory", the “academic” structure, "formal" teaching, have their back doors unlocked, and through them and the windows too, come the sounds of strings, groups, partying, bagualeras, murgas and punk-rock, pop chamamés, virtual sonatinas, Afro chacareras and all the digitangos that one can imagine.

They enter and leave their tracks on the waxed floors, they sit with their feet on the glass tables, and they open the fridge and help themselves to a few things. But they never have broken anything. On the contrary, all the patios are again full of birds, and there is light and laughter until late.

Sir George Martin (the Beatles producer) says that rhythm is the difference between life and death.

Or haven't we ever listened to groups and/or soloists performing vocal or instrumental music, executing works in a technically impeccable manner, with perfect intonation but failing to attract us, the audience, who can't stop thinking of other things or, unconsciously, encourage our sight to run around the room`s decorations, or that our concentration becomes irredeemably depressed?

Rhythm! Rhythm's missing there! Rhythm is the Eros of music. It`s vital energy, that primal pulse that makes our bellies quiverm what we get from feeling and not from knowing.

That is why there is percussion in the choir, because everything has rhythm, and this

is particularly obvious if choral groups, their arrangers and authors, introduce into the repertoire musical expressions from ethnic, urban and rural folk roots. And above all, these expressions are not things of the past which had been forgotten, but things which are now in the ear of the people.

Finally, I think in any interpretation of a musical work (especially if it is popular) the rhythm must be mastered and transmitted to perfection, using percussive instruments or objects or through the exact marking of the rhythms implicit in the melodies or harmonies.

In both cases the performers must feel, they must transmit to the listener the rhythm of the singing in the way a ballerina does in the dancing. Music without rhythm is like a photograph slightly out of focus.

George Martin is right. That's why it would be very fruitful for composers and arrangers to include, or continue to emphasize rhythm in both complex works and simple accompaniments.

I am only thinking about rhythmic organizations with complex instrumental textures (because it would require specialists) but also would like to put a value on the vast field of resources that body percussion offers - hands, thighs, feet, percussive voice, clapping or foot-stamping in unison, or ensembles of such rich and subtle sound that it gives us the body, the principal instrument.

tambormurillo@yahoo.com.ar
tambormurillo@hotmail.com
www.youtube.com/carlosalbertomurillo
www.myspace.com/parchemurillo

Translated from the Spanish by Martin Clarke, Argentina

IFCM News

Training courses in DR Congo under the direction of Thierry Thiébaut

International Federation for Choral Music

IFCM

A Look at Choral Singing in the Democratic Republic of Congo
Thierry Thiébaut

From Father to Daughter....
An Interview with H. Royce Saltzman
By Kathy Saltzman Romey

A Look at Choral Singing in the Democratic Republic of Congo

Thierry Thiébaut
President of A Cœur Joie International
IFCM Board Member

Photo: Dolf Rabus

Choral singing is very important in Congolese society. It accompanies rites, enthronization ceremonies, festive occasions, death and other rituals. With the arrival of Catholic and Protestant missionaries in the 19th century, choral singing became a more structured movement, organized within the parishes. As a consequence, religious repertoires represent the major part of part-singing. There are very few choral groups outside the churches. In addition to the hymns which are part of the liturgy, Handel, Mozart and Bach just about monopolize the classic choral repertoire.

I have listened to many concerts in the Democratic Republic of Congo. Religious repertoire is predominant. Sometimes harmonized traditional songs are added, which are sung in each ethnicity's own vernacular. The Kimbangist church is particularly faithful to its traditions and possesses its own original repertoire of chants and laments. The "encore" which the public calls for at the end of the concert is very often the *Hallelujah* from Handel's *Messiah*.

The choirs frequently use amplification and are accompanied by a synthesizer; there are hardly any instrumental groups in the country (with the exception of the Kimbangist Symphony Orchestra of Kinshasa). This means that the general sound volume is excessive and a particular consequence is bad voice placing.

There is no formal vocal or conductor's training in the country, in spite of the thousands of existing choirs (their number in the capital of Kinshasa alone is estimated to be 2,000, as each church sometimes has three or four choirs attached to it). In the last five years, A Cœur Joie International, together with the Choral Conductors without Borders project of the International Federation for Choral Music, has been very active in this field in French-speaking Africa, in particular in the Democratic Republic of Congo. Several week-long vocal and conductor's training courses have taken place so far, and will continue next year. A personalized and individual follow-up after these sessions makes it possible to consolidate this tuition. The final aim is to create a pool of local teachers.

The standard of choral conducting varies enormously. Conductors are all self-taught, of course, and their conducting is more geared to rhythm than to musical phrasing; for that reason, vocal training of the singers must take place in parallel with the conducting course. As mentioned already, choral conductors work in general within the context of their parish, so diversification of repertoire is difficult to achieve. For the same reason, the creation of choirs outside places of worship is a delicate matter. To these considerations one must add the material difficulties: a lighted rehearsal room (!). In these latitudes, night falls at 6 pm every day of the year. Electric power often fails or is non-existent, even in the capital. I sometimes had to do my training sessions accompanied by the purring of a stand-by generator. This is not very conducive to good-quality work.

One of the possible and useful ways of developing choral singing might be explored together with a unit of the French-Congolese Cooperation Service (SESAM) in the schools, where teachers could be trained to create children's choirs within the schools. But a change of mentality is also necessary in this context, in order to allow for a gender mix of choral conductors: Almost all choirs today are conducted by men, whereas the majority of primary school teachers are female. Children's choirs are almost non-existent in Congo, so schools might offer interesting possibilities in order to open up opportunities for the development of the practice of choral singing at an early age, to diversify repertoires and to encourage ecclesiological unity.

Email: TThiebaut@choralies.org
Translated from the French by Jutta Tagger, France
Edited by Irene Auerbach, UK

From Father to Daughter....

An Interview with H. Royce Saltzman

By Kathy Saltzman Romey
Director of Choral Activities
at the University of Minnesota and
Artistic Director of the Minnesota Chorale

Throughout my life, I have been fortunate to have many wonderful teachers, advisors, and mentors. I have been especially blessed that my father – H. Royce Saltzman – has served in all of these roles. His work as conductor, educator, co-founder and executive director of the Oregon Bach Festival, national past president of ACDA, and founding member and past president of the International Federation for Choral Music, made a profound impact on my life and career in choral music, and on the lives of countless others active in the profession today. Through his vision, artistry, diplomacy, passion, service, and commitment, I have come to appreciate the significant role choral music can play within society to further understanding between diverse peoples and cultures. It is with great pride and admiration that I share the following interview, which reflects some of the insight, wisdom, and counsel I have been privileged to receive these many years.

Romey: How did you first become interested in choral music?
Saltzman: As a boy, living in Abilene, Kansas, I attended a church that did not allow musical instruments in worship. The congregation sang unaccompanied hymns in four parts, my father being the song leader. Almost every week people came to our house to sing…quartets, octets, etc. These "gatherings" were important social events that supplanted movies and dances, also forbidden by the church. So, I grew up with an understanding of and a love for vocal music. Singing became an integral part of my life from boyhood to the present day.

Romey: Were there specific individuals in your life who were influential in furthering your interest in choral music?
Saltzman: My parents, of course; but three other people served as mentors: conductors Earl Miller at Messiah College and Mary Oyer at Goshen College, both of whom placed a strong emphasis on the unaccompanied tradition; and at the University of Southern California, Charles Hirt. The influence of these three persons solidified my commitment to the choral art, and shaped my desire to become a conductor, teacher and administrator.

This was especially true at the University of Southern California (USC), where Charles Hirt opened doors for me—as his assistant in conducting, teaching, and administration—that laid the foundation for future leadership roles. He became a role model, who "mirrored" to me, daily, the kind of musician I wanted and needed to be. In a real sense, I am an extension of these persons, a reminder that each of us has a unique opportunity to influence those with whom we work. It is a high calling that must be taken seriously, because the impact one makes on the lives of students and singers can be the cornerstone on which they build their life's work.

Romey: So much of your career has been in administration. When did you first become involved in music administration and how did you develop these skills?
Saltzman: My first real taste of administration was at USC. When Charles Hirt went on a sabbatical leave I was appointed acting head of the Department of Church Music for a brief period of time. Later, for eleven years, I served as associate dean and graduate coordinator of the School of Music at the University of Oregon, and as director of summer session for twenty-one years.

At the university, I was foremost a teacher and conductor, but I found that the creative aspect of administration was also rewarding. I was inspired by the opportunity to be innovative and imaginative, feeling that not only could I make a contribution in the class-room and on the podium, but also in developing programs that would enhance the choral profession. It was during this period of time that I became deeply involved in a leadership role with the American Choral Directors Association. And it was the time when the germinating seed of the Oregon Bach Festival was planted.

Kirk, Saltzman and Collins at first leadership conference in 1979

How did my administrative skills develop? Most important, were the challenges of ideas and ways to realize them: starting with something new and nurturing it to maturity. The birthing process was often difficult, but the results, when successful, were very rewarding. I know that there were "hits-and-misses" along with successes. But, because I enjoyed the challenge, my future as an administrator was charted!

Romey: When were you president of ACDA and what do you feel was significant during your presidency?
Saltzman: I was president from 1979 to 1981. Several things happened during my tenure that I like to think added to the effectiveness of ACDA.

Colleen Kirk and I believed strongly that the leadership throughout the organization, state and division presidents specifically, lacked an understanding of responsibility, i.e., what was required of them in their respective administrative positions. In many cases, it was a shoe-box containing correspondence that was passed on to an officer's successor. Simply put, there were no guidelines or job descriptions to guarantee efficiency or productivity.

With support from the national office and a grant from the National Endowment for the Arts, ACDA's first Leadership Conference was held at Cameron University, Lawton, OK, in 1979. It included workshops on finance, leadership, newsletters, an overview of ACDA as an organization, and much more. It was an administrative milestone for strengthening the governance of the Association. Today, the Leadership Conference is an integral part of ACDA's administrative structure.

My President's Column in the *Choral Journal* advocated for an ACDA archive.[1] Walter Collins took up the mantle and became the driving force in making this a reality.[2] I was a proponent for an endowment that would ensure the financial stability of ACDA. Gene Brooks set this in motion.[3] I felt strongly about the importance of establishing dialogue with international colleagues and organizations.

Perhaps the most controversial decision was the separation of the rapidly expanding North Central Division into two geographic regions: North Central and Central. It was a heated debate that aroused emotions both pro and con. North Central had strong leadership, a thriving membership, and quality programs. So, why break up the family? The level of growth and geographic size warranted separation. The North Central Division was reduced from ten to six states, and the Central Division became four states. Thirty years later, perhaps the adage, *Less is More*, has proven to be true.

Romey: How were you involved in the founding of the International Federation for Choral Music (IFCM)?
Saltzman: Numerous choral leaders discussed the concept of an international organization that would facilitate cooperation and exchange between choirs, educational institutions, and national organizations over an extended period of time. I attended meetings in Lucerne (1979) and again in Paris the following year, when this idea was discussed.

At the 1981 ACDA National Conference in New Orleans, I initiated a choral summit, attended by leaders from thirteen countries: Robert Solem (Canada); Ma Ge-shun (China); Waldo Aranguiz (Chile); Marcel Corneloup, Marcel Couraud, Claude Tagger (France); John Poole (Great Britain); Christoph Kühlewein, Walter Weidmann, Herbert Sass, Paul Wehrle (Germany); Takashi Iijima, Kan Ishi (Japan); Oriol Martorell (Spain); Eskil Hemberg (Sweden); Willi Gohl (Switzerland); Vialimirov Sokolov (USSR); Alberto Grau (Venezuela); James Bjorge, Gene Brooks, Walter Collins, Maurice Casey, Charles Hirt, Colleen Kirk, and Russell Mathis (United States).[4]

The group addressed issues such as touring, education, the sharing of information and materials, but foremost, the possibility of establishing an international organization that would facilitate cooperation and exchange. The camaraderie among the group was electric, best described in a letter that Charles Hirt wrote to the publisher Don Hinshaw.
These days were afire with enthusiasm and feeling of destiny, with the realization of what a world singing together could accomplish, freed from politics and pettiness. I shall never forget the final moments of farewell, when, spontaneously from the back of the room, Walter Collins began to sing the round Dona Nobis Pacem, and how it soon filled the room with singing, and our eyes with emotion.[5]

Subsequently, I chaired an interim committee that met in Loughborough, England, to (1) establish statutes, (2) choose a name that would represent its global outreach, and (3) determine Founding Organizations, which would provide support and validity to this fledging alliance. Thus, in 1982 the child IFCM was born.

Romey: You served as President of IFCM during its early years. When was this and what do you feel was significant during your presidency?
Saltzman: Paul Wehrle (Germany), a visionary and long-time proponent of a world choral organization, was IFCM's first president from 1982-85. I succeeded Paul, serving as President for eight years, and later, for a short period, as interim due to the

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death of then President, Claude Tagger (France). Other presidents have included Maria Guinand (Venezuela), Eskil Hemberg (Sweden), Lupwishi Mbuyamba (Mozambique), and the interim incumbent, Michael Anderson (USA). IFCM's Executive Committee and Board of Directors is comprised of persons from nineteen countries, and its Board of Advisors, from fifteen countries.

What was significant during my presidency?

First. In the early years of IFCM, a primary objective was to build relationships with like-minded leaders world-wide, colleagues who understood that the language of singing has the power to unify people regardless of differences in cultural background, political ideology, religion, language, or race. And that collectively, through IFCM, we could make a difference globally and within our respective countries. In a real sense my responsibility was ambassadorial.

Second. I valued the opportunity to be involved in the creative process of planning the first three world symposia: Vienna, Stockholm, and Vancouver specifically. Vienna was difficult because IFCM was entering uncharted waters in planning a world symposium. Three years later, Stockholm, with ancillary programs in Estonia and Finland, and Christian Ljunggren as the local chair, was exciting. Performances included the Swedish Radio Choir; the Brahms *Requiem*, with the USSR State Choir, members of the World Youth Choir (representing twenty-five countries), Schola Cantorum de Caracas, the Arnold Schönberg Choir, and the Swedish Radio Orchestra with Robert Shaw conducting. In Estonia, a choral walking tour of Tallinn and the Estonian Philharmonic Chamber Choir; and in Finland, Krzysztof Penderecki conducting his *Polish Requiem* with the Finnish Radio Orchestra, The Dale Warland Singers, Suomi Chamber Choir of Finland, and Ave Sol Chamber Choir from Latvia. It was a global triumph! In Vancouver, working with a superb planning committee comprised of persons from the British Columbia Choral Federation, we introduced for the first time a chorus from the People's Republic of China, and Exaudi, a chamber choir from Cuba. In a real sense, these symposia laid the ground-work for those that followed.

Romey: What are some of IFCM's most important contributions to the choral art?
Saltzman: Unquestionably, its World Symposia held every three years. First in Vienna (1987), then Stockholm (1990), followed by Vancouver (1993), Sydney (1996), Rotterdam (1999), Minneapolis (2002), Kyoto (2005), Copenhagen (2008), and in 2011, Puerto Madryn, Argentina. This 7-day event of performances, workshops, and master classes speaks clearly to the aims and objectives of the Federation, offering a global perspective of choral music not found elsewhere.

Other significant contributions are the World Youth Choir, the International Choral Bulletin (the official publication of IFCM), the World Choral Census (a compendium of choral leaders and organizations throughout the world), MUSICA International (a database of 156,000 titles of choral repertoire), Commissions, Songbridge (a forum for children's and youth choirs), the International Day of Choral Singing, and the *Cantemus Choral Series* that focuses on international choral repertoire.

Today, IFCM's membership is comprised of two thousand members worldwide in four categories: individuals, choirs, organizations, and businesses. It is also the official choral representative on the International Music Council of UNESCO.

Royce Saltzman, the IFCM Board during a meeting with the USSR Ministry of Culture, Moscow, 1989

Romey: The Oregon Bach Festival (OBF) will commemorate an important milestone this year. How did the Festival begin and how has it grown and developed over the past forty years?

Saltzman: It is hard to believe that 2010 marks four decades of the Oregon Bach Festival, an event that was never planned, but simply evolved over a period of years.

In 1968-69 I was director of the University of Oregon's International Center for Music Education, the emphasis of which was church and choral music. Students enrolled at the university in Eugene, but took their coursework at the Pädagogische Hochschule in Ludwigsburg, Germany. John Haberlen, former president of ACDA, is an alumnus of that student group. It was during this academic year that I met Helmuth Rilling, a little known Swabian conductor from Stuttgart.

The following year, these two young choral conductors, Helmuth Rilling from Stuttgart, and Royce Saltzman from Eugene, planted the seeds for what would become a summer music festival. The format of that first inconspicuous music event brought together two important components: education and performance – master classes for the professional musician, and lecture/demonstrations for the amateur musician and audience, which culminated in a series of concerts with emphasis on the music of Bach.

Although the Festival has emphasized the music of Bach, works by composers such as Brahms, Beethoven, Haydn, Monteverdi, Mozart, and Verdi have been performed. Music by living composers has also been a priority. In 1994, the Festival commissioned Arvo Pärt to compose *Litany*. Osvaldo Golijov in 1996 composed the cantata, *Oceana*. In 1998, as a joint collaboration with the Internationale Bachakademie Stuttgart (IBA), Krzysztof Penderecki was commissioned to write *Credo*, the recording of which was voted "Best Choral Performance" at the 43rd Grammy Awards Ceremony. And most recently, in 2009, a second collaboration with the IBA, Sven David Sandström's *Messiah*.

Saltzman, Penderecki, Rilling and Mrs. Penderecki

I have been incredibly fortunate to collaborate with Helmuth Rilling over these many years. He is a consummate musician, a master teacher, and a remarkable conductor—a genius in communicating the language of gesture and the importance of text. Personally, he is a dear friend. The fact that Rilling has chosen to remain the artistic director and conductor of the Festival for forty years speaks to his ongoing commitment to the most important requisites of the Festival: education and performance.

Romey: Explain the educational component of the Oregon Bach Festival, and why there is such a strong commitment to this aspect of the Festival's offerings.

Saltzman: The Festival is a legal entity of an educational institution, the University of Oregon. Its co-founders were both teachers and conductors; so, it is appropriate that education be a high priority in the organization's mission.

I have often said that education is actually the heartbeat of the Oregon Bach Festival. From its very beginning, Helmuth Rilling offered a master class in conducting that, over the years, has included conductors from more than thirty countries. The 85-voice Stangeland Family Youth Choral Academy under the direction of Anton Armstrong, now in its thirteenth year, attracts high school singers from throughout the United States and, this year, from Russia. The Discovery Series, with lecture-demonstrations by Rilling, is geared specifically to educating the audience, and offering conductors in the master class live performance opportunities. The InChoir session is open to anyone, who wants the

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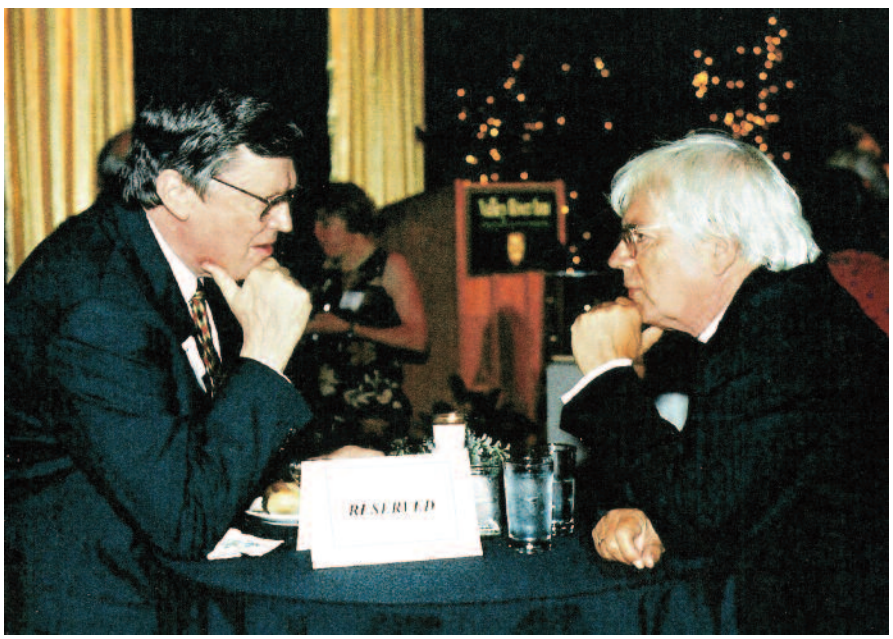
experience of singing great masterworks side-by-side with the Festival's 54-voice professional choir. The Elementary School Music Initiative makes possible daily contact with classical music in local grade schools. Then there is the Hinkle Lectureship, the Let's Talk Series and Inside Line pre-concert lectures, all part of an educational emphasis that remains a core value of the Festival.

I am most proud that the Festival has been and continues to be in the business of changing lives. True, there have been many memorable performances, but Rilling and I repeatedly have said that foremost in our music-making and educational offerings is transforming people's lives. That is the premise on which the Festival was built and it is the legacy we want to leave.

Romey: You have recently retired from the position of Executive Director of the Oregon Bach Festival. How have you continued to be involved, and what would you like to see in the future of the Festival?
Saltzman: Transition of leadership can be difficult. I am pleased and grateful that my successor, Dr. John Evans from BBC Radio 3, United Kingdom, is now president and executive director of the OBF. At his request I serve on the Festival's Board of Directors. Most exciting is the realization that this year the endowment goal of ten million dollars will have been realized. It is a grateful "Amen" to one of the most meaningful portions of my life. Change is inevitable. The Oregon Bach Festival is in good hands, and will be so in the future. As director emeritus, it is essential that I know my role: advisor when needed, advocate always, and supportive patron when possible.

Romey: Looking back over your career, how did you balance the many responsibilities of work with those of your family?
Saltzman: I do not believe I handled this well. In retrospect, I allowed the professional demands, with their insatiable appetite for time and energy, to overshadow my obligations as a husband and parent. For many years, my wife Phyllis assumed the role of parenting our four daughters while my focus was on teaching at the University of Oregon, conducting at St. Mary's Episcopal Church, development of the Oregon Bach Festival, and leadership positions within ACDA. Then, after making a lateral transition from teaching to full time administration, my attention moved to building the Oregon Bach Festival, with its need for countless hours of planning, and overseeing IFCM, requiring numerous international trips annually. Phyllis' willingness to parent in my absence and be supportive of my work, sustained the family during these periods. Furthermore, her involvement in the Festival, hosting social events for musicians and donors, and assisting me in building relationships within the community, was a major factor in the organization's success. Today, the daughters will acknowledge that the absence of their father during the teen years was a heavy price to pay for whatever success he may have achieved. And I agree. It is a lesson learned, a caution not to be ignored by colleagues in leadership positions.

Romey: Through your work in music education and administration, what do you feel are the challenges facing the next generation of conductors in this country? What advice would you give them?
Saltzman: Major challenges are the disappearance of singing in schools and the diminishing audience for concerts.



Royce Saltzman and Helmuth Rilling at the Oregon Bach Festival in 2004

According to a new study by Chorus America, 32.5 million adults in the United States regularly sing in a choir, and if children are included, the estimated total is 42.6 million. Noteworthy, to be sure! On the other hand, it is distressing that singing is not part of the curriculum in most elementary and some secondary schools because of budgetary restrictions. Children are becoming illiterate in the purest art form, singing. It is an ill wind that is blowing across the landscape of our country, bringing with it the potential erosion of much that has flourished in the past. The result has major implications for the future of choral music. A crumbling foundation threatens the structure above. The challenge is finding innovative ways to make singing a part of everyday life for children and teens. They are the life blood for choral programs at the secondary and collegiate levels. And, their participation determines whether we will have future audiences involved in and committed to choral music. John F. Kennedy said:

The life of the arts, far from being an interruption, a distraction in the life of a nation, is very close to the center of a nation's purpose and is a test of the quality of a nation's *civilization.*

I applaud conductors, who are offering ancillary choral opportunities outside their academic and civic organizations. If choral music is omitted within our educational framework, then accessible community programs are of vital importance.

Romey: What does the future of choral music look like from your vantage point? Nationally? Internationally?

Saltzman: The age in which we live offers choral conductors throughout the world a vast array of resources heretofore unknown, i.e., direct communication one with another via email and Skype; greater access to international repertoire provided by publishers and organizations such as MUSICA; expanded performance opportunities worldwide; and the accessibility of translated and published works related to our profession. Today, our world is not measured by distance, but by relationships. We have become an extended community rich in diversity, bonded together with that which is common, the choral art.

As to the future, it is imperative that each of us expand our respective horizons and become active participants in this global community. We must continue to forge relationships that allow each of us—as well as our singers and students—to become international citizens of the singing tradition.

[1] *The Choral Journal, "President's Comments", 6, Feb 1980*
[2] *The Choral Journal, "President's Comments", 4, April 1981*
[3] *The Choral Journal, "President's Comments", 6, January 1981*
[4] *Sheila Pritchard, "International Federation for Choral Music: Background, Beginnings, and First Decade". Doctoral Dissertation, 1994, Vol I, 135-6.*
[5] *Ibid, p. 138.*

H. Royce Saltzman *is Director Emeritus of the Oregon Bach Festival, an organization he co-founded with artistic director Helmuth Rilling in 1970. Under his leadership, the Festival grew into one of the preeminent classical music festivals in the United States, celebrating its 40th season this summer (2010, Editor's note). Saltzman earned a Bachelor's degree from Goshen College, a Master's degree from Northwestern University, and a Doctorate from the University of Southern California. In 1964, he joined the faculty of the University of Oregon, and later served as Associate Dean of the School of Music for twelve years. He was national president of the American Choral Directors Association from 1979 to 1981, and president of the International Federation for Choral Music from 1985 to 1993. Saltzman has served on five panels of the National Endowment for the Arts. He is also a member of the Honorary Committee of Zimriya, the World Assembly of Choirs in Israel; was honorary advisor to the China International Choral Festival in Beijing; a past board member of Chorus America; a member of the Advisory Board, Academia Bach de Venezuela in Caracas; and a current member of the Board of Directors for the Internationale Bachakademie-Stuttgart. In 1994, he received the Order of the Cross of Merit, Germany's highest political-cultural award. Other awards and citations include the 1996 University of Oregon's Distinguished Service Award, the 2010 Chorus America's Distinguished Service Award, and alumni awards from Messiah College, Goshen College, Northwestern University, and USC's Thornton School of Music. In 1997, was honored with the city of Eugene's First Citizen Award. Royce and his wife, Phyllis, celebrated their 58th wedding anniversary in June and reside in Eugene, Oregon. They have four daughters, Kathy Romey being the eldest, and seven grandchildren.*
Email: saltzman@uoregon.edu

Kathy Saltzman Romey *is director of choral activities at the University of Minnesota, artistic director of the Minnesota Chorale and chorus master of the OBF.*
Email: romey001@umn.edu

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Choral Technique

Performance Practice: The Key to Understanding the Renaissance Style
Steven Grives

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**

Performance Practice

The Key to Understanding the Renaissance Style

Steven Grives
South Dakota State University,
Brookings, SD

During the past 40 years, musicologists and choral scholars have discovered and published a vast amount of information pertinent to the performance of Renaissance, and other pre-1750 early music. Performing ensembles specializing in this repertoire have become part of the musical mainstream, and although not every group aspires to produce authentic or historically accurate performances of this repertoire, most performers no longer view Renaissance music solely through the prism of the 19th century. Now more than ever, performers are cognizant of, and often strive to emulate, the performance practice, style, and tone color of Renaissance music.

Unfortunately, established performance traditions are difficult to change. Further, the perception still exists that historical research into performance practice is only pertinent to specialized ensembles, and is not applicable to the typical college/university, community, school or church choir. As I hope to demonstrate below, this is simply not true.

Although the study of musical performance is commonly referred to as "performance practice," the plural, *performance practices*, more accurately describes the variety of contexts and conditions under which vocal music was composed and performed during the period from ca.1430 to 1600. While scholars have enumerated some general stylistic similarities in the music of the time – enough to call this 170 year time span a historical style period - the exact nature of performances during this era depended on a variety of factors including the type of music (sacred or secular – liturgical or non-liturgical), context (church or court – inside or outside) and geography, among others. Unless one is performing the specific repertoire, of a specific time period, of a specific place, scholars and performers can do no more than connect the historical and geographical dots and reveal some general trends that influenced the music composed and performed during this period. There is no such thing as Renaissance performance practice, but, rather, a multitude of performance traditions that share several commonalities.

Rather than providing a restrictive set of rules for performers, research has the potential to inspire the modern performer to explore and experiment with the rich and varied performance practices of the Renaissance. There will always be a place for liturgical reconstructions and performances by *collegium musica* or period-instrument ensembles. Directors of non-specialized ensembles, however, should not let the fear of "performing incorrectly" keep them from performing Renaissance music. Performance practice research can both illuminate stylistic aspects of the music and provide practical guidelines for performance that can be utilized by *any* choral ensemble.

Howard Mayer Brown and Stanley Sadie's *Performance Practice: Music Before 1600* (New York: Macmillan Press, 1989) is an excellent resource for the student of performance practice. In the introductory chapter to the section on Renaissance music, Brown eloquently discusses the many issues that surround the performance of an early vocal or instrumental work. Brown states that "[m]usicians have to make a number of fundamental decisions before they can offer a convincing performance of whatever 15th- or 16th-century composition they choose to play or sing, regardless of whether they use a modern edition, a manuscript or printed book from the Renaissance, or a facsimile or pseudo-facsimile of such a source" (p. 147). Brown considers several of these issues - text underlay, *musica ficta*, type (voices or instruments) and number of voices per part, ornamentation, tempo and proportion, pitch, articulation and vibrato – that informed performers must address prior to performance.

According to Brown, a division of duties and responsibilities exists between the scholar and the performer. The scholar of performance practice, for example, determines how performance issues were resolved at the time the music was written, while the modern performer decides if the solutions proposed by the scholars are practical, and if they can (or should) be applied today to contemporary performances. In other words, the modern scholar, or the editor of early choral music, is expected to routinely make interpretive decisions that during the Renaissance were made by the performer.

My first suggestion to the modern choir director, therefore, is to find a reliable and authoritative edition of the music selected for performance, or to create your own edition. A trustworthy editor will always clearly delineate between the original material and any editorial alterations. Furthermore, a good editor will always cite the manuscript sources that were used in creating the edition, and will explain the editorial methods and procedures. Lastly, the editor will provide original note values, mensuration, pitch, and clefs – often in an incipit measure at the beginning of the piece. When preparing a piece for performance, performers should consult a variety of editions if available, including a composer's collected works. In short, a competent editor of choral music can authoritatively resolve most of the issues pertinent to the musical text, objective elements like pitches, durations, tempo, and proportion.

In several cases – most notably *musica ficta* and ornamentation, scholars, through

necessity, now notate elements of the music that were improvised extemporaneously by performers during the Renaissance. Unless the modern performer is able to read mensural notation and understands the parameters that govern ornamentation or *musica ficta*, the work of the scholar is essential in order to decipher the notation and guide the interpretation of the musical text. While some may argue that notating ornamentation or *ficta* negates its essential characteristic – the fact that it was improvised - performing notated ornaments and *ficta* is preferable to omitting these important aspects of the performance.

An equal partner to the musical text and one that is often overlooked by performers is knowledge of musical context. When the performance conditions of Renaissance choral music are investigated, we find that Renaissance composer/performers are very similar to their modern counterparts: *us*. Always practical, the Renaissance composer was impacted most by the financial resources provided by the church or court that employed them. Extravagant occasions at wealthy courts allowed composers to produce extravagant music. Likewise, composers at small parish churches or less affluent courts composed music appropriate to their context. Every piece of music served a specific and unique function, be it liturgy, ceremony, or amusement.

The type and number of voices that participated in a performance of Renaissance music is perhaps the most hotly debated and widely discussed topic related to performance practice. Unlike modern performers who are trained to meet the demands of the repertoire, Renaissance composers wrote music that, at least initially, corresponded to fit make-up and limitations of their ensembles. While knowing the number and gender of singers employed by the Sistine Chapel, and the fact that no organ was present in the Chapel, for example, may reveal information regarding the tone color of the ensemble, simply replicating the number of singers will not necessarily result in an "ideal" performance of a Palestrina motet. Likewise, composers who had access to instruments often doubled voices *colla parte* with instruments to add color, but oftentimes, simply to reinforce a part. Modern performers, therefore, would be better served working to achieve the proper balance between the parts, modifying the vibrato rate of the singers, and insuring

A scene from the Triumph of Maximilian

the proper articulation, rather than slavishly following a roster of singers and instrumentalists. In sum, if the modern performer is guided by practicality, they can achieve and communicate the appropriate style of Renaissance music regardless of the size of the ensemble. The performance practice informs the style, which, in turn, enlivens the performance.

The advances in, and accessibility of, research in the performing practices of the Renaissance and other historical periods have enabled choral directors and choirs to explore the varied textures and timbres representative of each particular style period. Where it was previously accepted that choirs cultivated a signature sound, and imposed the sound on to the repertoire, choral directors are now encouraged to train their singers to perform choral music from various historical periods with stylistic integrity. Although old performance traditions die hard, and style-appropriate choral performance is far from being universally accepted, if we can accept the premise that each period of choral music has its own unique sounds, the trend towards stylistically-informed choral performance has the potential to energize and invigorate the choral profession.

Associate Professor of Music, Dr. ***Steve Grives*** *conducts the Concert Choir, Madrigal Singers and Statesmen; teaches conducting; and coordinates the choral area at SDSU. Grives received the D.M.A. degree from the University of Colorado at Boulder, the M.M. from the University of Maine, and a B.A. from Bowdoin College. Dr. Grives is in frequent demand as a guest conductor, clinician, adjudicator, and presenter of scholarly research. He is a regular contributor to the* Choral Journal *and* Melisma*, the North Central ACDA newsletter. Grives is an active member of several professional organizations. He serves as the Repertoire and Standards Chair for Male Choirs for SD-ACDA; is a board member of the National Collegiate Choral Organization; and a member of the Pi Kappa Lambda music honor society. In addition to his work at SDSU, Dr. Grives directs the Dakota Men's Ensemble, a choral group that sings weekly for patients in hospice care in Brookings and the surrounding areas.*
Email: Steven.Grives@sdstate.edu ●

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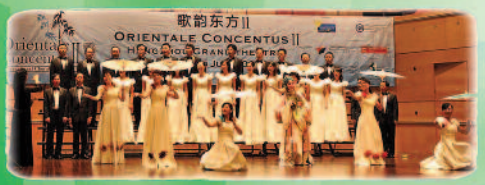

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Office No:	+65 6368 5610
	+65 6368 5692
Facsimile:	+65 6368 3819

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Press release by Sonja Greiner – General Secretary

chor.com 2011 Dortmund

Forum for Choral Music: 22-25 September 2011

Press release by Martin Fischer
Deutscher Chorverband

DEUTSCHER CHORVERBAND

The significance of singing for culture, society and education is becoming more and more noticeable. The landscape of choral music in the 21st century defines itself by musical focus points and is highly specialized. Alongside 2.4 million active singers there are over 25,000 choir conductors in Germany. A large number of those, namely about 700,000 active singers, are members of the German Choral Association (Deutscher Chorverband or DCV). It is part of the varied brief of the DCV to provide its members with two kinds of activities: on the one hand fundamental tasks like singing with and for parents, the promotion of singing in nursery schools and music education in children's and youth choirs, and on the other specialized ones like congresses for choir directors or advanced training for singers and conductors. One new aspect of our work is the creation of a new platform: chor.com; a structure is being created that did not exist before.

In cooperation with the five other choral associations who belong to the Arbeitsgemeinschaft Deutscher Chorverbände (ADC – Working Group of German Choral Associations) the DCV brings all the protagonists of the choral music scene together and builds up networks: conductors and singers, teacher, professors, lecturers, composers, music publishers, music journalists, concert promoters, institutions and choral music enthusiasts – all those will find a platform to communicate, to learn from each other and to share knowledge. Chor.com is a trade fair, a festival, it presents workshops and reading sessions, it is a show ground for publishers, a congress, a networking forum, a symposium, and it's going to take place from 22-25 September 2011 in Dortmund, Germany.

In the first instance, Chor.com is intended for conductors - the lynchpins of the choral music scene: not only do they conduct their choirs, but they often also act as managers, dramatic advisors and artistic directors at the same time. They found new ensembles and often represent the choir in public. In children's and youth choirs, they train the next generation of choral singers for broadcasting services and opera houses as well as future soloists who will eventually sing music ranging from the classical repertoire to jazz and popular music. With its workshops and symposia chor.com provides an eclectic offering in particular for conductors. They have the opportunity for further education - chor.com is an approved event for advanced training for choir conductors. Professional choirs can bid for new members as well as for new audiences, and amateur choirs can present themselves. It is a forum for discussing current topics concerning musical practice and musicology, cultural and educational and social policy. Chor.com workshops will serve the many different interests of choir directors and singers: topics range from sacred choral music of the 17th century and contemporary composers, choral intonation and instruction on how to sing barbershop songs properly via singing with senior citizens and adolescents to the publishing of sheet music and how to deal with laws and music rights.

Messe Westfalenhallen Dortmund

...chor.com 2011 Dortmund

Simon Halsey, principal conductor of the Berlin Radio Choir and artist in residence of chor.com, will present a workshop on Brahms's "Ein deutsches Requiem" as a sing-along concert open to all. Harald Jers will present experiments on choral intonation with his chamber choir Consono, Jens Johansen from Denmark is offering a workshop on conducting pop ensembles with his Vocal Line. Volker Hempfling will run workshops on folk songs for mixed choir and on sacred choral music. Workshops for choral improvisation or choir management can also be found in the programme, and choral pop music star Eric Whitacre will be on the chor.com staff. The central element of chor.com: Frieder Bernius will lead the chor.com masterclass for young conductors.

The symposia and round tables will offer professional as well as non professional experts the chance to exchange ideas and opinions. The formation of sustainable and standardized projects supporting the youngest singers is a pressing concern; an essential part of chor.com will be the symposium dealing with different programmes and initiatives for singing in nursery and primary schools. In the symposium "Choir in Focus" scientists from all over Europe (Sweden, Norway, Germany, Denmark and the UK) will discuss questions on international choir research.

Chor.com takes account of the founding of many new jazz ensembles by setting up a composition contest for new jazz, rock and pop literature for choirs. Composers of all ages can submit their works to the DCV office in Berlin by 31 March 2011;, further information is available there, too. The competition is meant to create new and innovative material and to motivate young people to sing their favourite songs in a choir. The awards for the winning composers will consist in publication of their songs and money prizes.

The Choir of West German Radio Cologne, the Berlin Radio Choir and the vocal jazz ensemble Maybebop will perform - like all the other workshop choirs - in the chor.com festival. In six venues in the centre of Dortmund concerts can be heard, not only by the chor.com participants but also by the Dortmund citizens. Regional and international choirs, professional and amateur choirs will give concerts, among

Simon Halsey, artist in residence of chor.com

them Voice Choice, Fabulous Fridays, the Erik Westberg Vocal Ensemble and the German Youth Chamber Choir. Programmes range from medieval music to world premières. The chor.com trade fair is the exhibition forum for publishers of sheet music, record labels, for traders of music supplies, booking agencies, festival and

Vocal Line, Denmark

concert agencies, organisers of choir trips, universities, conservatories and music schools as well as music associations and cultural media.

The first chor.com will take place from 22-25 September 2011 and from then on every two years, in the Westfalenhallen Dortmund (workshops, symposia, trade fair) and in six other venues in the centre of Dortmund (festival). We hope to welcome 1,000 convention participants, 3,500 day visitors and 100 exhibitors from publishing companies, record labels, concert agencies, professional magazines and music universities. The aim of chor.com is to connect people within Germany and link the German choral music scene to that of Europe. However, an event like chor.com is also intended to increase the influence of choral music in politics and to give the choral music scene a higher profile: new faces and new topics will make their appearance, and they must be taken seriously.

Contact:
Deutscher Chorverband e.V.
Eichendorffstraße 18
10115 Berlin, Germany
Tel.: +49 (30)847108930
Fax: +49 (30) 847108999
Email:
projektbuero@deutscher-chorverband.de
Website: www.chor.com *and on Facebook.*

Edited by Irene Auerbach, UK and Gillian Forlivesi Heywood, Italy

Tonen2000

28 July – 2 August 2010

Andrea Angelini
Choral Conductor and
ICB Managing Editor

Viewing the landscape from on high, my attention is immediately caught by the huge expanse of greenhouses that characterizes the area: we are in the heart of world famous flower cultivation. Inside the greenhouses one can see a myriad of colors, shades, a perfect and strict organization. Tonen2000, actually in its sixth edition, is an International Choral Festival where concerts and competitions take place in the cities of Kwintsheul, Wateringen, Poeldijk, Naaldwijk, De Lier, Monster, Hoek van Holland, Schiedam, Rijswik, Honselersdijk and The Hague. The name, Tonen2000, comes from the year 2000, when the Organization started the Festival. "*At the time* – says Jos Vranken, Festival's Director - *it was aimed to be a statement as regards cultural integration: the term "diversity of colors" in the Tonen2000 slogan was connected much more to people than to flowers: there was a strong need to connect people from different origins and backgrounds into one community in our area. The principle of uniting people of different cultural backgrounds is still vivid at Tonen2000, although the multicultural aspect is nowadays to be found in the music brought by the participating choirs*".

The *Binnenhof* Palace, dating from the mid-thirteenth century, seat of the Dutch Parliament and true symbol of the city, stands in the center of The Hague. A very interesting tour starts from the *Ridderzaal* (the Knights' Hall), in Gothic style looking similar to a church, built in the center of a large courtyard. In this hall of colossal dimensions (the roof is 26 meters high and the walls are 120 cm thick) Queen Beatrix's speech opening the parliamentary session is held every year. The fresh air of the Dutch autumn surrounds us during the visit to the several towns, neat and tidy, with buildings in clean and severe shapes.

Photo: Frank Kraft, The Netherlands

Gori Women's Choir, conducted by Shalva Mosidze

Twelve choirs from The Netherlands, Serbia, Georgia, Hungary, Poland, Latvia, Croatia and Italy participated in this sixth edition, superbly coordinated by Jos Vranken and his staff. The jury consisted of Marijke van Klaveren, Dion Ritten, Krzysztof Szydzisz, Gabriella Thész, Roy Wales and Andrea Angelini. A guest choir from Hungary, the Budapesti Ifjúsági Kórus (directed by Ágnes Gerenday) together with the Zangkoren Deo Sacrum (directed by Jos Vranken) performed a very interesting version of Ruggiero Leoncavallo's Requiem, the accompaniment being a new arrangement for organ and just a few instruments.

Photo: Frank Kraft, The Netherlands

The Béla Bartók Choir from Budapest conducted by Peter Ordasi. Photo Frank Kraft, The Netherlands

Photo: Frank Kraft, The Netherlands

Quod Libet mixed choir conducted by Benjamin Bakker

The test pieces, all strictly a cappella, ranged from sacred to secular and folk choral music. The audience followed the contests in an attentive and, at the same time, participatory way. The importance of music and singing, both for the performers, musicians, and for the listeners as well is something special: it is the litmus test of culture. A person may experience, invent, develop, execute harmonies, rhythms, sound plots, even the most complex ones, and can experience individual and unique emotions.

Finally, here are the winners of this edition! In the sacred music category: Quod Libet, The Netherlands; in the secular music category: Female Choir Béla Bartók, Hungary; in the folk category: Gori Women's Choir, Georgia. The jury declared Benjamin Bakker, conductor of the Quod Libet Choir, the best conductor of the participating choirs.

Passion, commitment, communication skills: these are the key ingredients to take satisfaction in the art of choral singing, which is complex and full of different facets..

For more information about the Tonen2000 Choral Festival: **www.tonen2000.nl**

Edited by Irene Auerbach, UK ●

One Voice for Choral Music in Europe

European Choral Association – Europa Cantat

Press release by
Sonja Greiner
General Secretary

Photo: Dolf Rabus

On November 27th 2010 the members of ***Europa Cantat – European Federation of Young Choirs*** and ***AGEC - Arbeitsgemeinschaft Europäischer Chorverbände*** completed the merger between the two organisations to the "European Choral Association – Europa Cantat". Under this new name the two European choir organisations will change from January 2011 into the leading pan-European non-profit organisation dedicated to education and cultural exchange in the field of vocal music, among young people and adults. AGEC was founded in 1955 and its main focus was the cooperation between national choral organisations for the promotion of mutual understanding through singing and music-making. Europa Cantat was founded in 1960/1963 as a tool to organize international cooperation, promote tolerance and peace through common singing and the intercultural exchange of choral repertoire. Without giving up these original aims, the two organisations will join forces in the new association.

The ***European Choral Association – Europa Cantat*** will directly represent around 50 national and regional choir and conductors' organisations and well over one million singers, conductors, composers and choral managers and will reach out to more than 20 million in over 40 European countries.

Through the ***European Choral Association – Europa Cantat*** choral music in Europe will thus speak with one voice and represent the European choral world in international music organisations and at political level in Europe.

The ***European Choral Association – Europa Cantat*** aims with this merger to strengthen the position of choral music within Europe and to promote the human, educational and social effects of choral singing and common music making.

In order to achieve this aim the association will continue to organize and develop activities in cooperation with members and (new) partners. It will widen its scope through cooperation with research institutions to explore and gain knowledge on e.g. social and physical aspects of singing. It seeks to support the economical development of the sector by reaching into fields such as cultural management,

Signature of merger agreement, from the right to the left: Jeroen Schrijner, Michael Scheck and Sante Fornasier

fundraising and sponsoring. And with successful and inspiring projects in mind, the ***European Choral Association – Europa Cantat*** will also continue launching musical integration projects for and with minorities and people with disabilities.

The programme of the ***European Choral Association – Europa Cantat*** for the coming years includes the EUROPA CANTAT festival in Torino (IT) in July/August 2012, EUROPA CANTAT junior in Pärnu (EE) in July 2011, annual sessions of the Eurochoir (2011 in Italy and 2012 in the Czech Republic) and the World Youth Choir, a number of International Singing Weeks in different European countries, seminars, courses and study tours for conductors, composers and choral managers, a regular composition competition and conferences.

The ***European Choral Association – Europa Cantat*** will be governed by a Board of 15 representatives from 13 European countries, including members of the Boards of both associations, under the Presidency of Sante Fornasier (Italy) supported by Vice-Presidents Gábor Móczár (Hungary), Fred Sjöberg (Sweden) and Anneliese Zeh (Austria) as well as by treasurer Jean Smeets (Belgium). The seat of the association will be in Bonn (Germany) with Secretary General Sonja Greiner and her team.

European Choral Association – Europa Cantat c/o Haus der Kultur, Weber str. 59a, 53113 Bonn, Germany Tel: +49 228 9125663, Fax: +49 228 9125658

NEW website: **www.eca-ec.org, www.EuropeanChoralAssociation.org**

NEW contact mail ***info@eca-ec.org, info@EuropeanChoralAssociation.org*** ●

Philippine Madrigal Singers, conducted by Mark Anthony Carpio at the International Composition Competition "Guido d'Arezzo" 2010 (photo by Dolf Rabus)

Repertoire

Eastern Light: Choral Music from Asia - Part 2

Dr. Marian Dolan

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

Please contact Marian Dolan, Editor

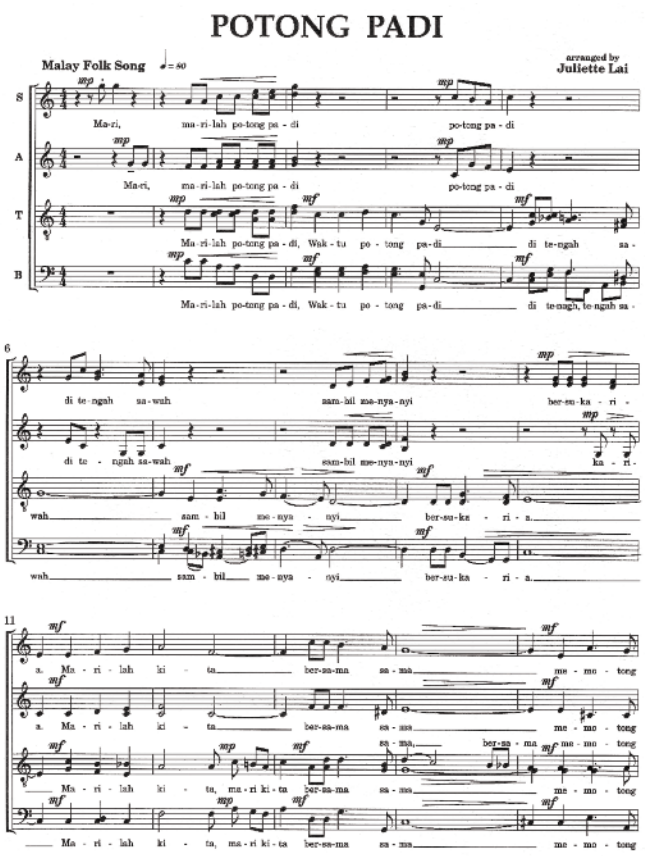
E-mail: mdolan@aya.yale.edu

Eastern Light: Choral Music from Asia - Part 2

Dr. Marian Dolan
Choral Conductor

This article continues the review of choral music from Asia begun in ICB 03/2010. The internet links herein take you to score samples, audio and/or videos, and composer's web pages.

MALAYSIA

Malaysian-born musician **Juliette Lai**, Head of the Music Department at the Malaysian Teachers' College as well as Director of the National University of Singapore Choir for many years, is active in the choral life of both her native Malaysia and in Singapore as pianist, singer, composer and conductor. Her arrangement of the Malay folksong *Potong Padi/Rice Harvest* (satb-div acap; Malay; Earthsongs), depicting the joy and celebration of harvest-time in song and dance, has been sung at many international choral festivals. For information on her scores, please contact the composer directly (*juliettelai@yahoo.com*). Singaporean conductor **Nelson Kwei** has arranged a number of Malay traditional songs including *Suriram - Hela Rotan / Shuttle Comb on a Weaving Loom – Hauling Rattan* (ssa acap, Malay; Edition Music-Contact 308970) and *Potong Padi / Rice Paddy* (satb acap, Malay; Carus 2.303).

Juliette Lai, *Potong Padi* m.1-15

A younger ensemble, or one less experienced with international repertoire, might appreciate the arrangements of Malay folksongs by Singaporean physicist and musician, **Bernard Tan**. These three folksong scores, in very accessible settings for unaccompanied mixed choir, also contain helpful performance and contextual information by editor Nancy Telfer: *Chan Mali Chan / Where is my Goat?* (Malay; Kjos ED-872); *Suriram* (Malay; Kjos ED-873); *Lenggang Kangkong / Swaying with the Kangkong* (Malay; Kjos ED-8784).

Conductors looking for a sacred Malay score can consider *Karthaathi Karthar Ivarey / God of All Gods* (unison, Tamil, Augsburg-Fortress *Let the Peoples Sing v.3*), a Christmas piece by **D.A. Chelliah**, a Tamil-speaking Indian who works with Lutheran congregations in Kuala Lumpur, Malaysia. This piece is very much in the style of Indian Tamil music: a unison melody over a drone, with traditional Indian tabla drum and bass ostinato. The refrain can be sung in Tamil or English; verses are in English.

MONGOLIA

Founded by Genghis Khan in 1206, Mongolia is one of the largest yet one of the most sparsely populated countries in the world. With mountains to the north and west, and the Gobi Desert to the south, it is understandable that horses are and have been a symbol of national identity for Mongolia. We hear this image embodied in native composer **Se Enkhbayar**'s vibrant score, *Naiman Sharag / The Eight Chestnut Horses* (satb div, Mongolian; Earthsongs), where the musical rhythms mirror that of a running horse. Taiwanese-born composer **Jing Ling Tam** describes her *Magnificent Horses* setting as a "fantasy on a Mongolian folk tune": the text is syllabic ('ding di li'), and the satb voicing includes an Erhu or Chinese Flute and sleigh bells (Alliance AMP-0324). *Enkhbayar's Zeregleent Gobi / Mirage on the Gobi Desert* (satb div, Mongolian, Earthsongs), written for the Inner

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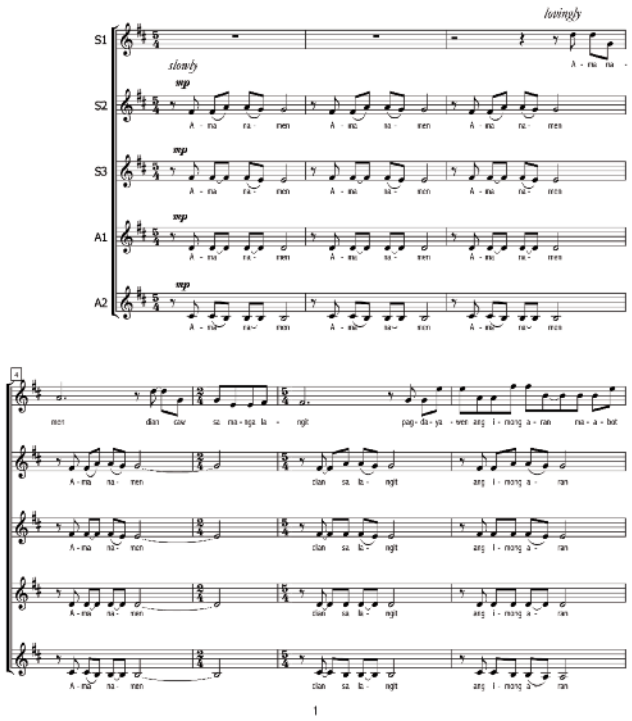
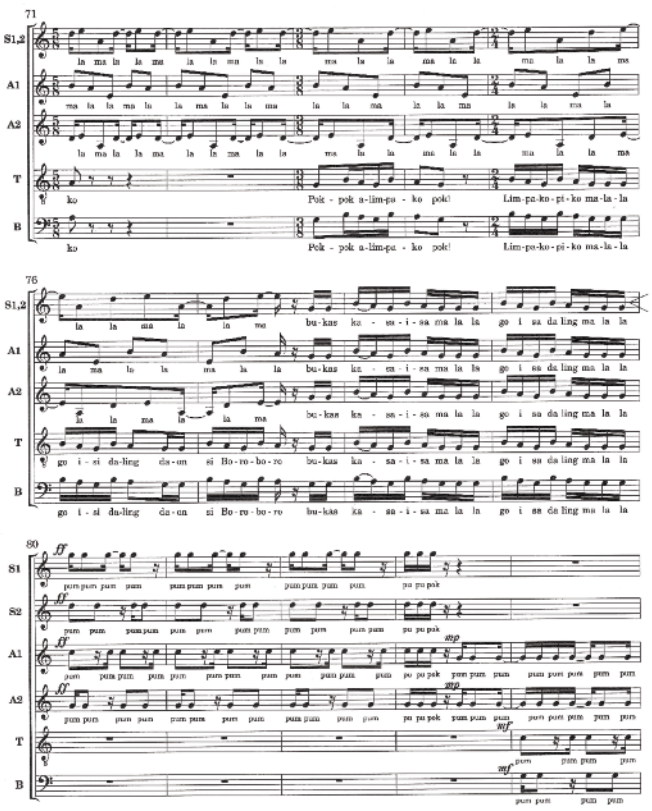
Mongolian Youth Chorus, is a reflective call to care for the environment lest it disappear as a mirage. Native composer **Yongrub**'s *Dörven Dalai / The Four Seas* (satb, acap; Earthsongs) exhorts everyone from the 'four seas' to raise their glasses to rejoice and sing together.

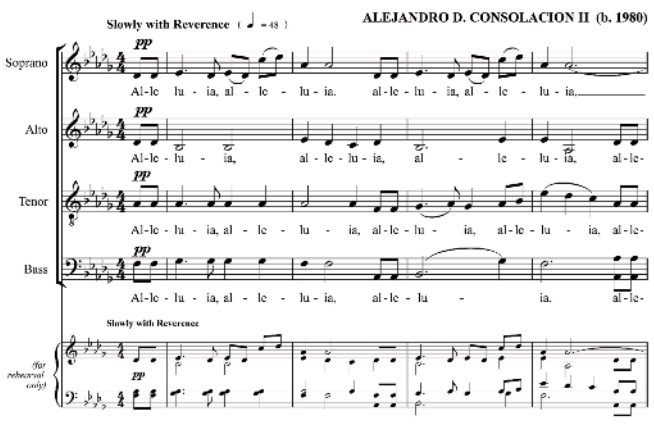
PHILIPPINES

Leo Locsin dscribes his homeland's choral culture this way, "As there are many islands that make up the archipelago, the Philippine choral scene is a melting pot bursting with the polyphony of sonic identities." And bursting with composers.

John Pamintuan (www.johnpamintuan.com) is perhaps the most prolific Filipino choral composer of his generation. In the past ten years, he has written approximately 200 scores for choirs around the world. His pieces are heard regularly in major international competitions and festivals by global ensembles. And Filipino choirs regularly program his music, including The Madz (The Philippine Madrigal Singers). His own choral affiliations include the famed Ateneo College Glee Club in Manila, the new professional Chamber Choir of Asia, as well as the Young People's Chorus of New York City. Many of his sacred mixed-voice Latin scores from the "Maior Caritas, op.5" collection are published by Astrum (http://bit.ly/g2Ymrm), such as his *Crucifixus* (http://bit.ly/h6G1aD), *Pater noster* (http://bit.ly/eGmAD9), *Verbum caro* and *Regina Caeli* (http://bit.ly/gOryK9). Sacred pieces for treble choir include the *Missa brevis, op.4* in Tagalog, the *Ama namen / Pater noster in Cuyunon*, *Crucifixus* (ssaa div.) and *Oremus* (http://bit.ly/Oremus) in Latin or *O magnum mysterium* with guitar. John's Filipino folk songs are a treasure: *Ummah, Sallih* (satb) is a traditional Molbog melody with a text from the Koran (http://bit.ly/UmmahAudio & http://bit.ly/UmmahScore). *Buwa-buwa ni utu* is a gentle lullaby (http://bit.ly/PaminBuwaAudio & http://bit.ly/PaminBuwaScore). His catalogue is here (http://bit.ly/PaminCat) and inquiries for scores here (*j.a.pamintuan@gmail.com*).

John Pamintuan, *Ama Namen* m. 1-7

Francisco Feliciano, *Pokpok Alimpako* m. 71-84

Composer **Francisco Feliciano** is the visionary founder of the Asian Institute of Liturgy and Music. In addition to his own scores, he collected and edited AILM's pioneering collection *Sound the Bamboo*, now available via GIA (www.giamusic.com). Two of his scores - *Silence My Soul* (satb or ssaa; gong; via AILM; http://bit.ly/SilenceMySoul) and *To the Unnamed Light* (any; bell; Augsburg-Fortress *Let the Peoples Sing v.3*) have arching melodies sung over a drone, first by a soloist, then echoed in overlapping free rhythms by individual ensemble singers. Completely different in style is his *Pokpok Alimpako*, based on a motif of a south-Philippines melody and the worlds of a Muslim children's circle game (satb acap; Maranao; Earthsongs; video- http://bit.ly/Pokpok). The interlocking rhythmic patterns under the melody resemble the sound of *kulintang* ensembles which are similar to Indonesian gamelans.

How one discovers a score and composer is sometimes just pure luck and good timing. Such was the case one evening when I found a YouTube video of **Alejandro Consolacion**'s gentle yet powerful "Alleluia", written in 2002 for the Asian Youth Choir (satb div; acap; http://bit.ly/ConsolAlleluScore; video- http://bit.ly/ConsolAllelu). The composer describes this score as a "revelation...and an acclamation of hope for humankind." Many of his other scores (satb) also capture this same spirit that just draws your ear to listen and be still. The *Four Marian Antiphons* (2005), *Ave Verum* (2004), *Dona Nobis Pacem* (2004), *Pater Noster* (2002) and *Three Eucharistic Prayers of St. Thomas Aquinas* (2001) are among his most well-loved and popular scores, found in repertoires of many Filipino choirs. Bio and score infos here (http://bit.ly/ConsolBio); contact the composer regarding other scores (*adconz@yahoo.com*).



Alejandro Consolacion, *Alleluia* m. 1-4

Photo: Dolf Rabus

Imusicapella, Imus, Cavite, Philippines, conducted bu Tristan C. Ignacio International Chamber Choir Competition 2007 in Marktoberdorf

Ilay Gandangan / Beautiful Sun (satb, soli, drum; Maguindanao; Earthsongs) by **Rodolfo Delarmente**, director of the De La Salle University Chorale, embodies the sun chant of the Maguindanao peoples. His *Dumbele* is based on a dance ritual that honors the rain god, Dumbele, and depicts via choral vocables the sound of rain, from drizzle to downpour (satb, Carus 2.303; video- http://bit.ly/Dumbele). **Joy Nilo**'s choral scores include many sacred settings, often in Filipino (www.holymeasures.com/joynilo), suitable for concert or liturgical use.

SINGAPORE

Singapore's choral life is well represented by scores from a number of native composers. Conductor, composer and educator **Leong Yoon Pin** writes for both professional and amateur ensembles. A scholar at the Guildhall School of Music in London, he also studied with Nadia Boulanger in Paris. He has held many conducting positions in Singapore and is currently music arts advisor to the National Arts Council. His most popular choral works include *Street Calls, Pedlars and the Soprano, Like a Rapid Stream, Love Quatrains and Dragon Dance* (satb, syllables; Hinshaw_HMC2001; score sample and audio http://bit.ly/hzd255). Listen online to performances of *Si Nian / Nostalgia* (http://bit.ly/dEMGq7) and *Solitude* (http://bit.ly/g84YC2) by the SYC Ensemble Singers.

Composer **Kelly Tang** (bio - http://bit.ly/TangBio; audio - http://bit.ly/TangAudio) is a professor at the National Institute of Education. His "eclectic style" is informed by everything from western techniques to South Indian drumming, Chinese folk song and jazz. His piece *My Shadow* (Robert Louis Stevenson, English, 2-

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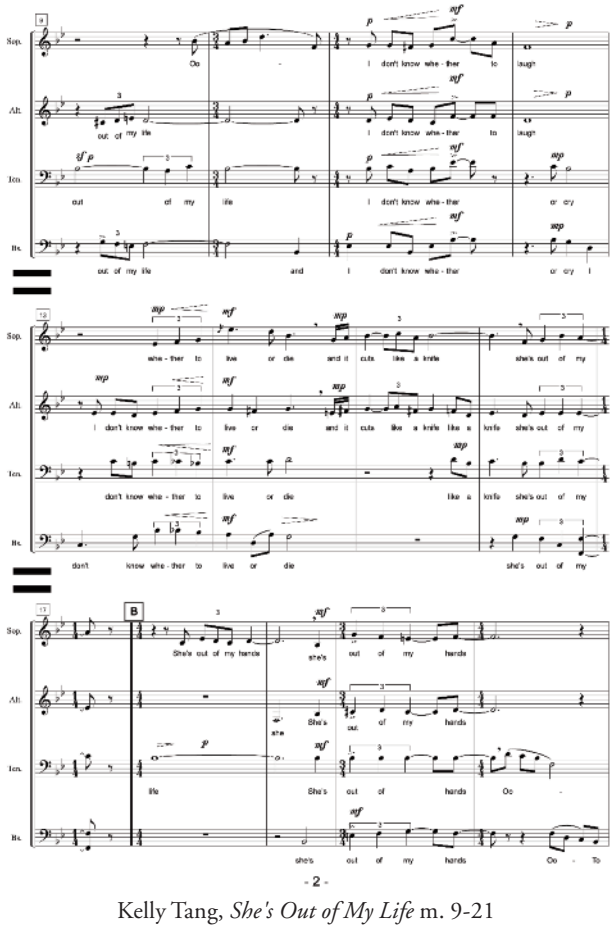
part children's choir & piano, 3'), the required score for primary choirs in the 2010 Singapore Youth Festival competition, elicited this comment from one of the juror-composers: "It was an excellent piece with lots of dynamic, harmonic and textural contrast. I heard it 121 times and am still not tired of hearing it!" *A Synchrony of Psalms* (2004; Bible, English, satb, piano, cello, clarinet, 20'), a multi-movement sacred work for choir and instrumental ensemble, was commissioned in 2004 for the 40th Anniversary of the Singapore Youth Choir. *The Snowman* (4') and *Six Significant Landscapes* (15') for mixed voices were both written in 2007 to Wallace Stevens' texts. *Land of Dreams* (2008; William Blake, Eng, satb, 4') was commissioned for the opening of the Anglo-Chinese Junior College Centre for Performing Arts. This setting of Blake's poem explores the stark tension between dream & reality via a dialogue between a father & son coping with bereavement, emphasizing Blake's central notion that "earth is only a dream and heaven is reality." (**http://on.fb.me/hbSiI8**) And listen to his lovely arrangement of Tom Bahler's lyric melody *She's Out of My Life* here (**http://bit.ly/fN9HnN**). For score inquiries, please email the composer (***kelly.tang@nie.edu.sg***) Audio samples can also be found here (**www.reverbnation.com/kellytang**).

Zechariah Goh, former student of Leong Yoon Pin, did graduate work in piano and composition at the Univ. of Kansas (USA). He writes in both instrumental and choral idioms. A full listing of his choral scores with information and audio samples can be found here - **http://bit.ly/g45NGc** *Impressions* (satb; Carus 2.303) uses various syllables as the text to depict the bright metallic sounds of a gamelan.

Kelly Tang, *She's Out of My Life* m. 9-21

Taipei Philharmonic Chorus, conducted by Dirk Duhei

Photo: Nadine Robin

TAIWAN (Republic of China)

Composers interesting in Taiwanese scores might consider **Nan-Chang Chien**'s *I am Flying* (satb, SS or TT) or *Diu diu dang ah* (ssaa, S solo) both published by Earthsongs. *Diu* uses onomatopoetic sounds to imitate a train starting slowly, getting faster, and finally reaching its destination. We hear the sounds of water droplets on the train's roof as well as the blast of the train's whistle. Native of Taiwan, esteemed conductor/clinician nationally and internationally, and Director of Choral Studies and Coordinator of Vocal Arts at Univeristy of Texas at Arlington (USA), Dr. **Jing Ling Tam** also conducts frequently in Southeast Asia. Her mixed voice arrangements *Jasmine Flower / Mwo li hwa* (AMP0183), *Flower Drum Song* (AMP0323) are both published by Alliance Music.

THAILAND

Thailand was the only Southeast Asian country never colonized by a European country. Thai musical idioms of ornate ornamentation and finger cymbals appear in **Kittiporn Tantrarungroj**'s arrangement of the love song *Lao Duang Deuan* (satb, finger cymbals; Thai; Earthsongs) by Prince Benbadhanabongse (1882-1909). This very homophonic yet melodic score is a good starting piece for exploring the linguistics and folk stylizings of Thai choral music. There are a number of good performances of this score online that can also serve as aural road-maps: http://bit.ly/LaoDuang1, http://bit.ly/LaoDuang2, http://bit.ly/LaoDuang3. Similar in style is *Phra met ta* by **Inchai Srisuwan** (satb; Thai; Carus 2.303), an unaccompanied setting of Psalm 25:4-5, in which imitative entrances fall back into a largely homophonic framework. Hand drum and finger cymbals can be used throughout.

Exploration of Asian repertoire by non-Asians like myself is a rather extraordinary cultural journey. Filipino conductor Joel Navarro aptly explains that we, via our choral music, can explore "Asian concepts of time, space, relationships and community ... The West values clarity, action, confrontation. The East tends to value ambiguity, the unfolding of events on their own as a means of preserving harmony and community, and as a way of ascribing human history to the control of a Supreme Being. Events in Asia tend not to be time-specific, but function-specific—they begin when the community feels it is time to start, and they finish when the community feels it is time to end." We, as choral musicians, have the opportunity to build bridges of understanding between cultures and countries via our shared love of singing. May the scores and composers cited in these articles be the starting point for you and your singers to explore this extraordinarily rich and diverse musical and cultural region. And may you have a wonderful rich journey of discovery!

The author is indebted to the dozens of Asian choral colleagues, conductors and composers alike, who corresponded, recommended, answered questions and provided information for this set of articles.

Publisher's Information

- AILM – Asian Institute for Liturgy and Music (*info@sambalikhaan.org*)
- Alliance Music (www.alliancemusic.com)
- Augsburg-Fortress Press (http://bit.ly/MDAugsburg)
- Carus Verlag (www.carus-verlag.com)
- Earthsongs Music (www.earthsongschoralmusic.com)
- Edition Music-Contact/PH-Publishers (www.ph-publishers.com/)
- Holy Measures (www.holymeasures.com)
- Hinshaw (www.hinshawmusic.com)

Please feel free to contact me with your suggestions of scores, composers or repertoire topics (*mdolan@aya.yale.edu*).

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

Fundamentals of Just Intonation in the High School Choral Rehearsal

World of Children's and Youth Choirs

Fundamentals of Just Intonation in the High School Choral Rehearsal

Brad Pierson

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E-mail: cgrases@gmail.com

Fundamentals of Just Intonation in the High School Choral Rehearsal

Brad Pierson

The term 'just intonation' is a sometimes muddled and confusing idea that may seem more like a concept than a tool for practical application for many high school choral directors. However, in its most basic sense, just intonation is a system of natural tuning which allows for efficiency in the choral rehearsal by exploiting the ears ability to hear the natural overtones of the harmonic series. Armed with a small amount of knowledge and a few basic concepts, just intonation can allow for beautiful and efficient music making.

The Harmonic Series

Overtones and the harmonic series have been explored by musicians and mathematicians since the time of the Ancient Greeks. However, since the rise of equal temperament and the use of the piano in choral rehearsals, its use in the choral rehearsal has decreased. Overtones are often discussed, but in my experience this is usually in reference to hearing them as a phenomenon, rather than as a goal or a tool. Overtones, also referred to as "partials" of the fundamental, are produced when a resonant system (such as the human voice) is excited. More specifically, when a singer sings with a full, well in tune and resonant tone, overtones will form above the fundamental.

While overtones can be heard well beyond the 5th partial, the use of a low limit harmonic lattice will help to outline the overtone series and provide for its efficient use (for more information on this system, see "The Harmonic Experience" by W. A. Mathieu). The five-limit harmonic lattice diagrams the notes surrounding a tonal center, organized through third and fifth partial relationships (or intervals of a perfect fifth and major third, respectively). For an example of this lattice, see Figure 1.

A	-	E	-	B	-	F#
|		|		|		|
F	-	C	-	G	-	D
|		|		|		|
Db	-	Ab	-	Eb	-	Bb

Figure 1. Basic diagram of a five-limit lattice, with C as the tonal center

The Choral Warm-Up

The process of "warming up" is important to every choral rehearsal, but not simply to prepare proper vocal function. These vocalisms should be an opportunity to rehearse *audiation* skills and to create an atmosphere rich in harmonic understanding (*audiation* is a term defined by Edwin Gordon as the foundation of musicianship, which takes place when we hear and comprehend music for which the sound is no longer or may never have been present). Knowing that the equal temperament tuning of the piano is slightly unnatural for the human voice, a conductor can slightly vary their approach to warm-ups to enhance the harmonic series. Rather than playing the third of the triad (which when played on the piano will be slightly sharp of the just intonation), conductors can play the second and/or fourth scale degrees. These notes each share 3rd partial relationships to the tonal center, meaning – as you can see in figure one – when approached in harmonic order, they will all be in relationships of a perfect fifth. Because 3rd partials are the lowest harmonic audible to the ear, besides the octave, these relationships are the easiest to hear.

Using Modes

While most young choirs utilize scales (or at least scalar material) as a part of their warm-up process, the use of the Church modes is far less typically found. Teaching these modes and implementing usage in rehearsal can enhance a choir's knowledge of harmony and intonation. Teaching the modes in order from the bright to dark (Lydian, Ionian, Mixolydian, Dorian, Aeolian, Phrygian) will encompass all the notes of the chromatic scale, and provide an avenue for expressing tone colors present in different harmonic structures. Coupled with Curwen hand signs, which provide a method to reach your kinesthetic learners, use of the modes will provide a rich harmonic palate from which your singers can draw.

Singing Against a Drone

Many conductors would suggest that when singing music that is a cappella, perhaps the piano should be removed from the rehearsal. Knowing that the piano is not justly tuned, playing parts on the piano will result in tuning that is not exactly in line with the harmonic series. However, because the relationship of a fifth is relatively close to just intonation on a piano, it is possible to enhance intonation of a cappella music by the playing of a drone. This does require careful score study on the part of the conductor to determine the tonal center of a song, section, or phrase. However, once this tonal center has been established, a choir can use a drone to tune chords to this tonal center, rather than simply tuning to the other notes in the chord. For example, if phrase is centered around C, not every chord in the phrase will include a C. An e minor triad would be a common chord in the key of C. If you are playing a drone of an open fifth (C – G) while the choir sings an e minor chord, the choir will be able to tune to the tonal center rather than just to the notes of the given chord. This allows for a more just relationship of tuning. When this is practiced in rehearsal, choirs can "*audiate*" this drone during rehearsal or performance when the drone has been removed.

In much the same way that this drone would be used in warm-ups, we can use it in

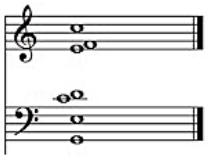
...Fundamentals of Just Intonation in the High School Choral Rehearsal

singing a full a cappella choral piece (or at least any section of the piece which retains a consistent tonal center). The ability to reference to this chord can enhance a choir's ability to tune. Further, the same concept can be found in accompanied choral music if the music is carefully selected. If you want to select accompanied music that will most readily allow you to continue to reinforce just intonation, consider the following: (A) avoid accompaniments that double the vocal lines, and (B) accompaniments that feature pedal tones or drone like features will function in much the same way that playing a drone will for a cappella music.

Stacking Chords

In a youth choir setting, it is unreasonable to assume that each of your singers will understand the theory behind the overtone series when they enter your first rehearsal. They may not even know enough music theory to understand the structure of chord or triad. However, this does not prevent you from using this knowledge to your advantage. Simply by building your chords in *harmonic order* will allow you to exploit the natural efficiency of the overtone series.

Using the harmonic lattice and the pitches of a different chord, chords are built from the pitch furthest to the bottom left of the lattice. This is because every pitch to the right, or above that pitch is an overtone which is a part of the natural harmonic series inherent in that tone (while notes to the left, or below are considered to be under-tonal in nature). As such, assuming the choir can produce a tone well in tune, the overtones will be naturally present in the production of a given pitch. Let us assume that a choir is singing a chord with the given pitches: see figure 2 in the next column.



Rather than building this chord in score order (from bass to soprano) the chord should be sung by the choir in harmonic order, that is, F – C – G – D – E. When there are multiple parts singing the same pitch, the first pitch sung should always be in the lowest octave available. The idea is that when the F is sung, the C will be present in the air and audible to the ear as an over-tonal third partial. By listening for this pitch, the choir can find a pitch to sing that is much more truly in tune than the pitch as it would be played on the piano. As each part enters, it is important for the singers to listen to the part that was sung before it and to tune to that pitch (thus as the tenor one part prepares to sing a D, they will be singing a fifth above a G rather than a whole step above a C). I should quickly clarify that this practice is meant to be for the process of tuning the chord, and that this does not imply any changes to the chord itself or to the way it would be sung in performance. This practice simply allows for the choir to hear the chord in a different way which reinforces the natural tuning of the harmonic series.

The Overall Effect

While many of these suggestions are a large over-simplification of overtones and of just intonation, each of these are tools which will allow you to improve the overall intonation of your ensemble. This will give your singers a new avenue for listening and audition, and ultimately can lead to beautiful music making. Because just intonation exploits the tones that are naturally present in music, this will also lead to efficiency in tuning and in vocal production. It has been my experience that young singers become quickly fascinated with these practices. When they hear chords in a new way, they begin to describe music with an entirely new vocabulary. My students have an entirely new color palate that they use to describe the music they make. Without having to explain the science of harmonics students begin to see the results of their attention to detail in harmony. Perhaps most importantly, these tools allow for efficiency in vocal production and in rehearsal time, and I am sure we can all appreciate something that makes things work a little bit more smoothly.

***Author's Note**: A great deal of thanks is owed to my professors and colleagues in the Three Summer Choral Master's program at CSULA, without whom this article would not be possible.*

***Brad Pierson** is the choral director at Desert Oasis High School in Las Vegas, Nevada. Now in his 6th year with the Clark County School District, his choirs have received superior ratings in Nevada, California, and Arizona. In 2005, Brad founded the Las Vegas A Cappella Summit, an event bringing contemporary a cappella music to high school students. A graduate of the University of Nevada, Las Vegas, Pierson is currently completing a Masters Degree in Choral Conducting with the Three Summer Choral Masters program in California state University – Los Angeles. Brad has twice been asked to present at the Nevada Music Educators Association All State Convention, and in 2010 he was a presenter at the ACDA Western Regional Convention in Tucson, Arizona. Email: the_briz@hotmail.com*

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The Contenance Angloise – Part Two

Graham Lack

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The Contenance Angloise – Part Two

Harmonic and Melodic Practice in English Vocal Music from the Time of Dunstaple to the Present Day

Graham Lack

Benjamin Britten

Benjamin Britten (1913-1976) occupies such a central place in British music of the 20th century that one could write a book about just his choral music. Some have (see Kenneth G. Boos: *The Study of the Relationship between Text and Music in Five Selected Choral Works of Benjamin Britten*, DMA, University of Miami, 1986). Britten's reputation is an international one and was secured, as many commentators have noted, with the premiere of his opera *Peter Grimes* at Sadler's Wells in June 1945. While his music remains rooted in earlier English traditions (he issued a book of British folk-song arrangements the same year), it faced up to continental influences early on. The immediate reception of Britten's music abroad was even stronger than Elgar's and gained a more enduring acceptance. For the first time, Britain had produced a composer who was to cultivate assiduously a musical language that was internationally acceptable and with which other audiences could easily identify. Britten's affinity with an earlier British composer, Henry Purcell – whom we brusquely ignored as we skipped three centuries' music history, above, – is significant, too. Britten shared an eclectic disposition and prepared a new edition of this great British songsmith along with Peter Pears, explaining his editorial procedures in his essay 'On realising the continuo in Purcell's songs' (in *Henry Purcell: Essays on his Music*, ed. Imogen Holst, OUP, 1959).

To return to Britten's preoccupation with indigenous folk-song, and the 'countenance' of English music, let us examine the years 1939-1942, the period of his American exile. Here he first turned his attention to folk-songs of the British Isles, producing arrangements for tenor voice and piano later published as the first volume of six. Vaughan Williams before him had treated such folk sources with an unfitting reverence that results in nostalgic musical landscapes. But Britten goes well beyond mere arrangements, each song being completely re-worked. Of note are 'The Salley Gardens' and the famous 'O Waly, Waly'. The purely English tunes remain unscathed, but take on a distinctly contemporary guise. Britten's compositional technique allows him to risk more, and his bolder harmonic style points up a heady undertow of violence more subtly masked in the originals. The piano part displays such original voicing that 'simple' triadic structures are rendered wholly foreign.

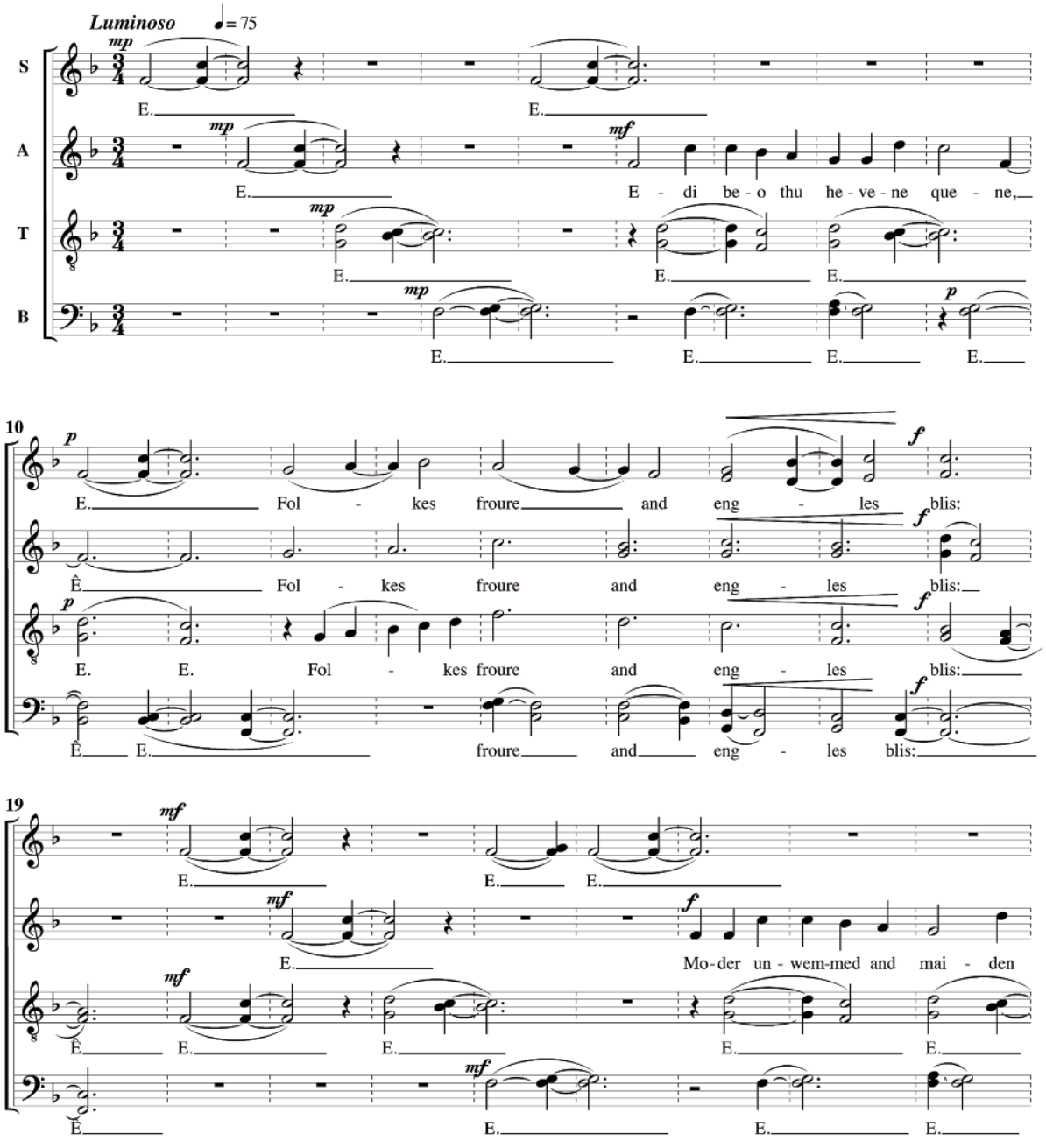
In his vocal and choral music too, Britten uses these 'islands of tonality' – familiar tonic triads understood as part of the language of music as it had evolved over the centuries. His unique harmonic vocabulary is unmistakable and is unquestionably of our time. A triad in his hands remains rooted but original: a pure major tonality as evoked by Britten sounds like no other composer's. Britten's music is "tonal but evasive", as Mervyn Cooke cogently puts it in *The Cambridge Companion to Benjamin Britten* (CUP, 1999). In a self-enclosed movement like 'Villes', which appears right after the fanfare that opens *Les Illuminations*, the solo voice is given a 'tune' that is but arpeggios of a major chord.

The author is aware of the familiarity of Britten's choral works to many IFCM choral directors, works such as *Hymn to Saint Cecilia*, *A Ceremony of Carols*, *Rejoice in the Lamb*, *A Hymn to the Virgin* and the Missa Brevis, and would like to make a plea for a work probably less on these conductors' radar: *AMDG* (Ad majorem Dei gloriam, 'To the greater glory of God'), which dates from 1939, the year he arrived in the United States, This was the onset of a richly creative period, but for reasons that were not entirely clear at the time, he abandoned the piece. (US Customs, it turns out, prohibited Britten from bringing home several MSS, possibly believing them to be a secret code, and until 1976, *AMDG* was kept in the family of Dr. William Mayer, the composer's American hosts. Upon Britten's death various works, including the cycle in question, passed to the British Museum.) It was only published in 1989. A recent advocate of this highly demanding choral work is Michael Marcades, whose doctoral dissertation (Texas Tech University School of Music, May, 1999) was on *AMDG*.

The songs in *AMDG* were written for one-on-one *a cappella* vocal soloists and make prodigious interpretative demands on performers in terms of tessitura, timbre, and textual fidelity. If one were to catalogue all the choral devices invented by Britten, then *AMDG* might be the result. The poems by Gerard Manley Hopkins are as recondite as ever, the poet taking as his title the motto of the Jesuit order he joined as a young man. These texts are rhetorical flights of fancy but spoke immediately to Britten. In 'God's Grandeur' the compositional response is a veritable cascade of harmony; in 'Rosa mystica' the mood is unremitting; as for the feelings of guilt inculcated by 'O Deus, ego amo te', Britten melds words and music into a breathtaking recitative; finally, 'Heaven-haven' offers a serenity absent up to now, and a moment of necessary spiritual repose.

To take but one short example of the harmonic style of *AMDG*: in the second movement, 'Rosa mystica', a pedal on the note 'a' exhibits initial strong rhythmic implications before emerging as an *ostinato*. Above and beneath this 'a', Britten delineates elemental major triads and chords of the seventh. Here he harks back to early fauxbourdon style on which Dunstaple drew, with its parallel motion in the upper voices, but Britten retains here the modernist mood. Any ensemble attempting the cycle is certainly called on first to 'hear out' the complex harmonic implications.

Ivan Moody

Edi beo thu hevene quene

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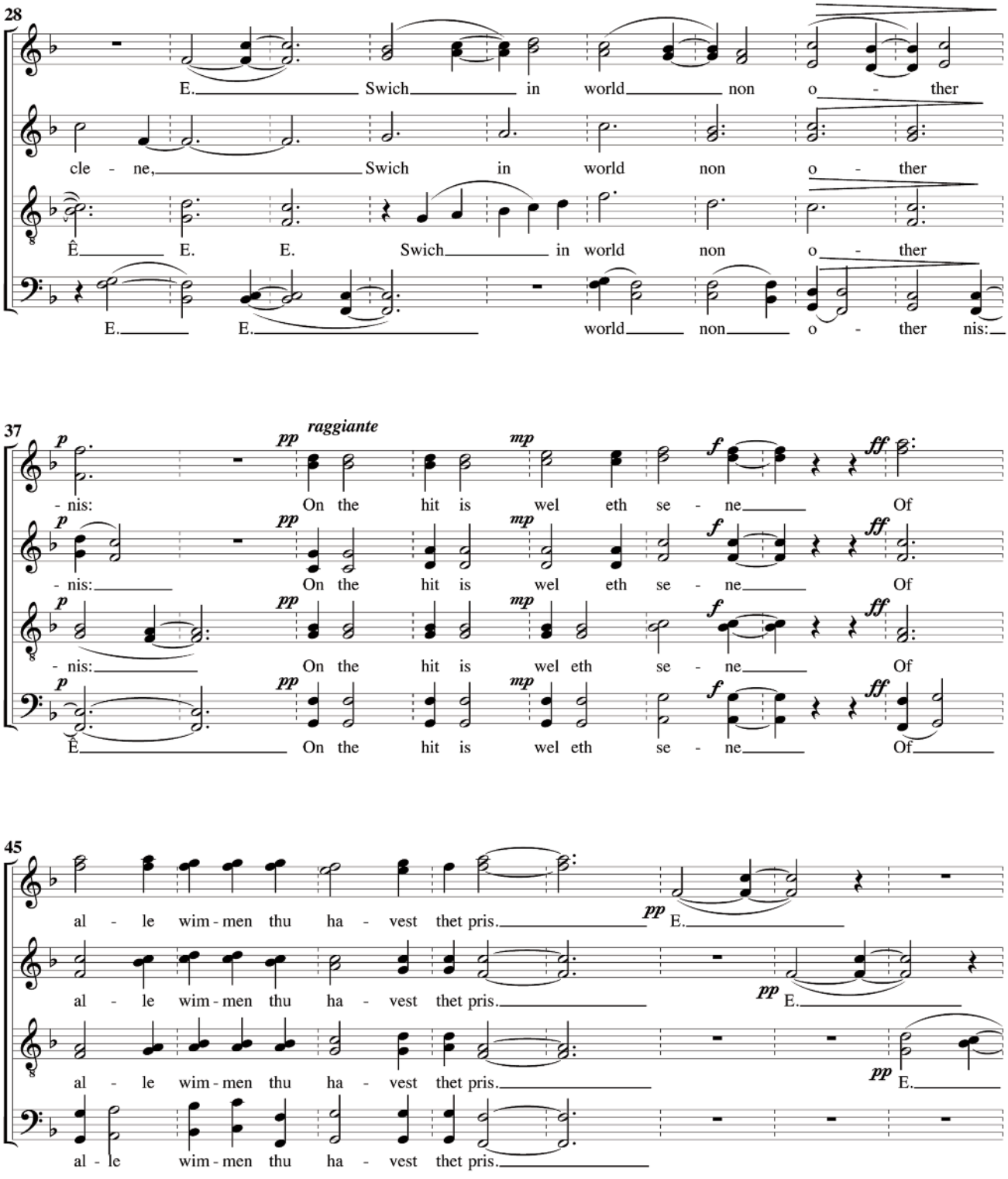
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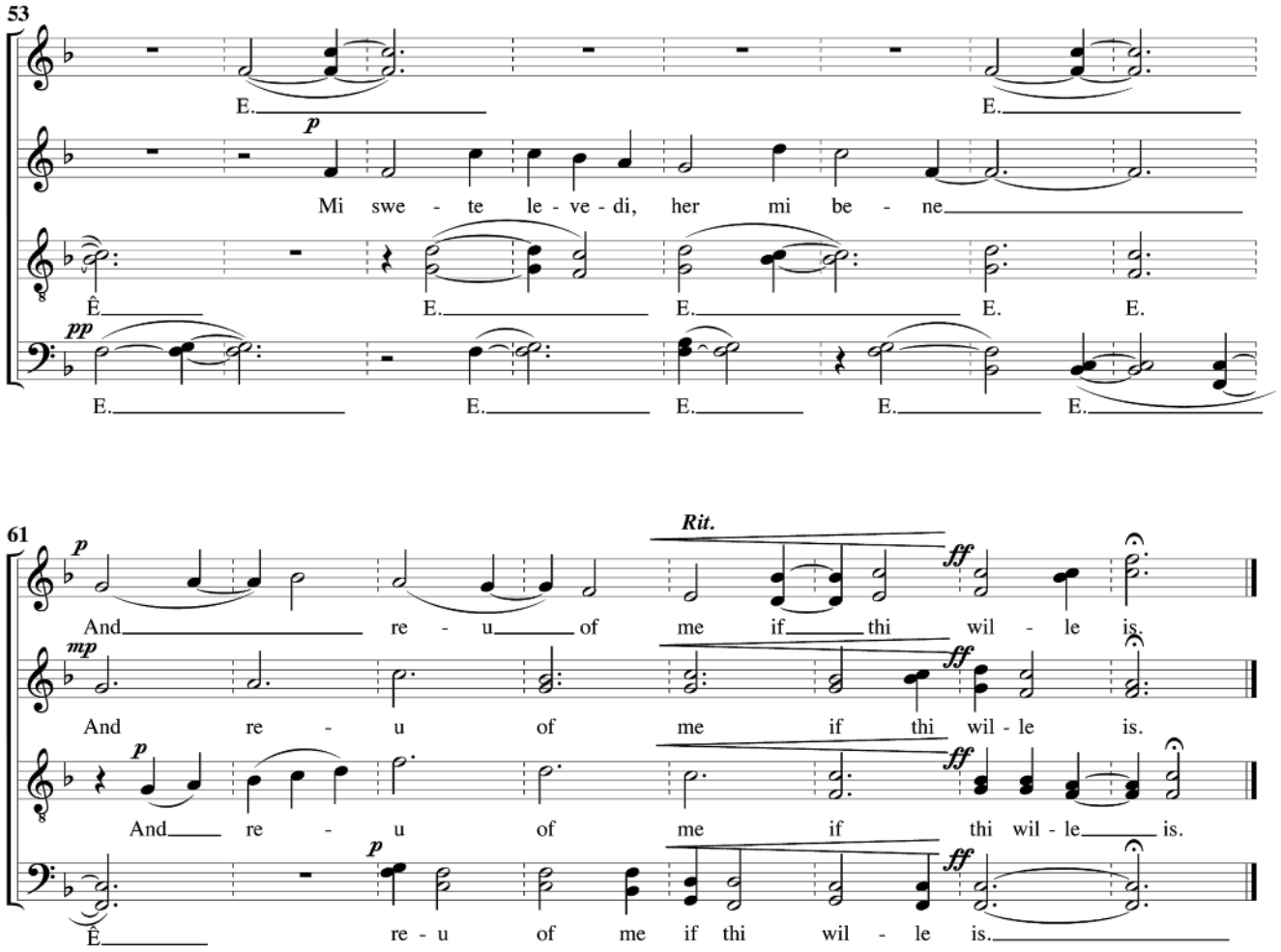
Moody: Edi beo

Edi beo thu, hevene quene,
Folkes froure and engles blis,
Moder unwemmed and maiden clene,
Swich in world non other nis.
On thee hit is wel eth sene,
Of all wimmen thu havest thet pris;
Mi swete levedi, her mi bene
And reu of me yif thi wille is.

Blessed be thou, Queen of Heaven,
Comfort of men and bliss of the angels,
Incorrupt Mother and pure Maiden,
There is no other such in the world.
In thee it is easily seen,
Of all women thou hast that prize
My sweet Lady, hear my prayer,
And have pity on me if it be thy will.

Moody: Edi beo

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Contemporary British Music

Enough contemporary composers exist to justify a separate article. We shall single out just two: Nicholas Maw (1935-2009) and Giles Swayne (*1946).

Nicholas Maw was a Romantic composer who embraced modernism and realised that it was still possible to explore a new tonal palette within a 'traditional' musical language. Musical Europe of the 1950s resembled a battleground on which progressive and conservative parties propagated and protected their various ideologies. Maw enriched the language of Boulez with a romanticism only to be found in Richard Strauss before him, long after the factions had fallen silent. Works such as *Three Hymns*, to texts by 17th century poets, and a miniature gem, *One foot in Eden still, I stand*, which sets a poem by Edwin Muir, belie at times the composer's serial roots, but remain avowedly lyrical. "Music has to be able to sing", as Maw said often. Like Britten, his harmony exploits tonal tension in an original way.

Choral works by Giles Swayne rely on fragmentary vocal writing, but even at points of greatest dissonance, where harmonic relations between inner voice parts are the tensest possible, he strives for a pan-consonant style. Here we glimpse the long line of composers from Dunstaple by way of Tallis and Byrd, to Britten, and hence to these contemporary composers. Swayne never aligned himself with the avant-garde, nor with minimalism. Many larger pieces are worth examining, including the plangent threnody *The Silent Land* and a vigorous setting of *The Tiger*; but there are shorter works too, such as *Magnificat I* and *Missa Tiburtina*, both of which have remained popular, at least in Britain. Certainly, from the mid- to late 20th century onwards, the face of British music remained firmly turned towards Europe.

On the Distaff Side: British Women Composers of the 20th and 21st Centuries

Art represents the face of any society, and readers might be surprised to learn just how many women composers led successful careers in Britain during the 20th and 21st centuries. On this 'sceptered isle', the old boys' network was penetrated by many on the distaff side. To name just some: Elizabeth Poston (1905-1987), Elisabeth Lutyens (1906-1983), Elizabeth Maconchy (1907-1994), Thea Musgrave (1928), Nicola LaFanu (*1947) Judith Weir (*1954) and Rebecca Saunders (*1967).

During the 1990s academia gradually opened itself up to new disciplines such as Gender Studies and Feminine Studies, and it was not long before Historical and Systematic Musicology reflected these changes. And if this movement within conservatoires and universities was at the time a mite radical for some people's liking, it soon shed this purely oppositional role, thus rendering itself less open to verbal slights aimed at establishing just what colour the music should be.

In Germany there is currently much less openness to the country's own women in music, perhaps because the German marketplace is dominated by Russian composers like Galina Ustvolskaya (1919-2006), Sofia Gubaidulina (*1931), the Romanians Violeta Dinescu (*1953) and Adriana Hölszky (*1953). But Rebecca Saunders is making her way. Melanie Unseld, a specialist for Gender Studies and Professor for the Cultural History of Music at the Carl von Ossietzky University Oldenburg, believes that many European institutions are still living in the 19th century, and it will take some time before composition will really be regarded as a woman's job, as is the case, happily enough, in many Eastern Asiatic musical cultures.

But to return to the thread of the 'contenance angloise', let us look at Elizabeth Poston's *Jesus Christ the Apple Tree*. Her simple setting of a mystical poem, by an unknown New England author (from *Divine Hymns or Spiritual Songs* by Joshua Smith, 1784) might be known to some but not to all. Cast in the 'home key' of music, C Major, Poston composes a carol without resort to a single accidental. The result would pass for a folk-song, and that is exactly what it is.

For choral directors who do not yet know Judith Weir's *Two Human Hymns* (1995), they are full of melodic invention within a cannily restricted harmonic field. These settings for six-part choir and organ of two poems by the 17th century English poets George Herbert and Henry King rely for melodic effect on simple songlike shapes. Their reception continues apace, and these wonderful creations crossed the pond quickly: 2011 will see what will probably be the US premiere, by a conductor with foresight, Grant Gershon, and his Los Angeles Master Chorale.

A Third Renaissance: the New Spirituality

What of the face of English music in the present age? Whither does she turn now? In contrast to earlier times: both inwards and outwards. An insular tradition is maintained, and many important choral institutions continue to commission choral music: King's College, Queens' College and Clare College Cambridge; John's College Oxford; Westminster Cathedral, Westminster Abbey, and Saint Paul's Cathedral in London; and Winchester, Salisbury, Worcester and Hereford Cathedrals for example. But many works appear 'anthemy', to coin a term, and remain music for an occasion at best and occasional music at worst, many a younger British composer responding with a familiar 'take' on the English anthem as she is known and loved. Some composers however have searched beyond

...The Contenance Angloise – Part Two

these shores for inspiration and developed a more original church music style, subsequently achieving international fame.

Sir John Tavener (*1944) remains justly well-known for his short unaccompanied four-part choral setting of William Blake's *The Lamb*. Like Poston's carol, Tavener's own has found a welcome place in choral programmes at Christmastide. The influence of the Estonian composer Arvo Pärt (*1935) is not noticeable yet. In recent years Tavener has absorbed entirely the superficial elements in Pärt's tintinnabulation style, his musical language going its own way. Tavener's music is no mere manifestation of 'holy minimalism', as his detractors argue, and is surely heart-felt and sincere.

Another interesting figure, who studied with Tavener and whose choral music has been given a positive international reception, is Ivan Moody (*1964), an ordained priest in the Greek Orthodox Church.

Now firmly established as a composer in his own right, he has been commissioned by many leading ensembles, including the gold standard of *a cappella* style, The King's Singers, for whom he wrote *Canti della Rosa* (2008). For Seattle Pro Musica Moody completed his *Canticum Canticorum IV* (2010), for the KotorArt Festival Montenegro his *Hymn to St Nicholas* (2009), and for Lumen Valo an SSAATTBB setting in English of texts from the Orthodox Vespers of the Nativity, entitled *Led by the Light* (2008). Moody says – in a conversation with the author – he does not "strive to write English music, although many say it has an English quality about it", adding "my affection for the early English choral tradition produces in my own music the euphony of the English musical tradition that stretches back to Dunstaple and Frye." If not part of a movement that we shall tentatively call a third renaissance, then Ivan Moody's works are definitely evidence of a new spirituality in contemporary British choral music.

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, Doktorarbeit). 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. 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. Future projects include a* First Piano Concerto *for Dejan Lazić,* The Windhover *(solo violin and orchestra) for Benjamin Schmid,* The Pencil of Nature *(musica viva),* A Sphere of Ether *(Young Voices of Colorado), and a cantata* The Angel of the East. *Corresponding Member of the Institute of Advanced Musical Studies King's College London, regular attendee ACDA conferences. Publishers: Musikverlag Hayo, Cantus Quercus Press.*
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Choral Music Recordings

Critic's Pick… The DaCapo Chamber Choir and Glee
Jonathan Slawson

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Critic's Pick...

The DaCapo Chamber Choir and Glee

Jonathan Slawson
Journalist

ShadowLand
The DaCapo Chamber Choir

ShadowLand effectively uses various poetic fragments to present a poignant, musical perspective on eternity. The pieces, in succession, create a well-articulated, concise story. This seemingly patchwork concept (using five different 20th-Century Canadian and American composers), is stitched seamlessly throughout the entire CD.

DaCapo begins with Leonard Enns', *I Saw Eternity*. With text from Henry Vaughan's, *The World*, the listener is immediately engulfed by an overwhelming ethereal wash of sound. Enns brilliantly achieves an underlying haunting dissonance. Towards the end, there is a dizzying effect that leads to an eerie, contemplative unrest. From this, they segue to Eric Whitacre's popular piece, *When David Heard*. Vocally, this piece is no easy feat; DaCapo conveys immense grief without sacrificing much musicality. Their slips in pitch, particularly from the sopranos, are easily excused because they successfully create a powerful, overarching mood.

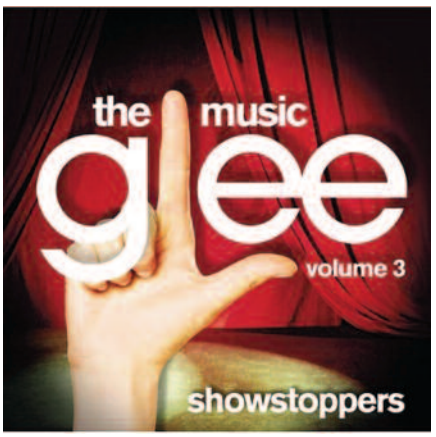
Perhaps my favorite piece on this recording (and certainly the most musically refined) is *Moonset* by Enns. There is an entrancing, lush quality of this particular setting, and a forward momentum that helps guide the listener through the story. From this, they transition to a somewhat primitive setting of, *The searching sings*, by R. Murray Schafer. The recording concludes with a beautiful setting of Enns', *This amazing day* and *O ignis spiritus* by Imant Raminish, set to text by Hildegard von Bingen.

One might suggest that, going forward, their program notes be less esoteric. It is difficult, but necessary, to create program notes that not only stimulate the choral music aficionado, but also appeal to the music layman. This being said, DaCapo has certainly produced a musical gem; be sure to add this recording to your choral music wish list.

*The **DaCapo Chamber Choir** was founded in 1998 by director Leonard Enns in Waterloo, Ontario. The choir is dedicated to exploring a cappella music, primarily of the 20th Century and later, with a particular commitment to Canadian repertoire. The choir released its critically acclaimed debut CD, STILL in 2004. Shadowland is DaCapo's second recording. ShadowLand received the 2010 National Choral Recording Award from the Association of Canadian Choral Communities. For more information, go to* www.dacapochamberchoir.ca

The Music Volume Three - Showstoppers
Glee

If you told me a year ago that there was going to be a television show geared towards high school students that focused on a cappella music, I would have said you were crazy. Fortunately for the industry, I am a music critic and not a network television producer. The relatively new television hit show, *Glee*, features on screen choral renditions of popular music.



The pilot episode first aired in America in 2009 to rave reviews. The show is now in their third successful season. Glee has been instrumental in popularizing a cappella music, particularly in high school music programs. This show integrates challenging adolescent issues (sex, drugs, relationships, etc…) into an on-screen musical. The first season alone was nominated for 19 Emmy Awards, 14 Golden Globe Awards, among many others.

The CD, *Glee: The Music Volume 3*, is unbelievably addictive. It sticks out in my collection of otherwise traditional choral music, but it is important to the advancement of, and appreciation for, choral music in our society. Glee has successfully

...Critic's Pick...

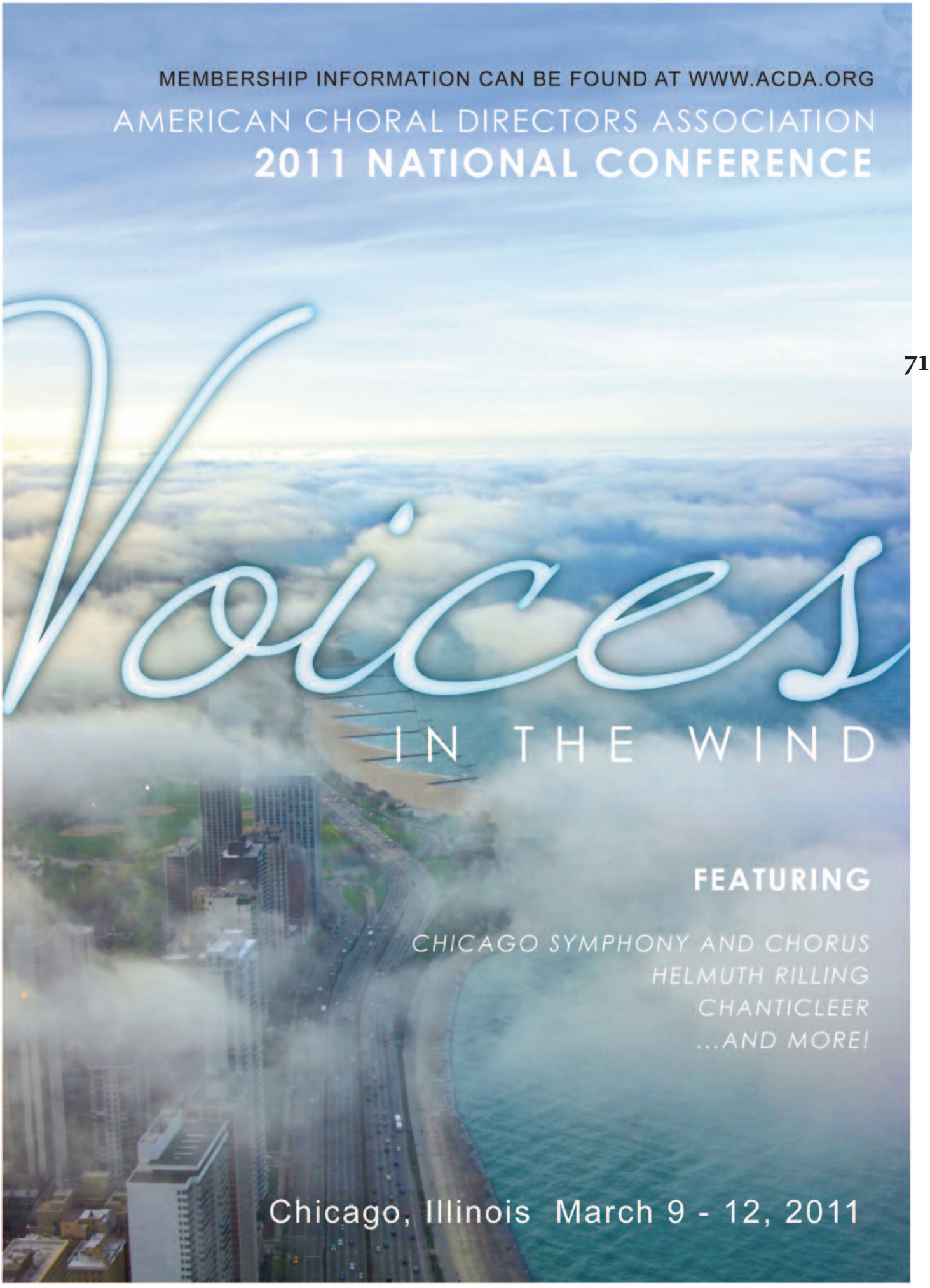
broken the perceived elitist barrier of choral music and made it applicable and enjoyable to the musical layman.

The CD features hits like Richie's, *Hello*, Gaga's, *Poker Face* and *Bad Romance*, Perry's, Beautiful, among many other songs that are currently driving societal pop culture. Though there is an emphasis on a cappella music, there are added musical soundtracks that add theatrics to the ensemble. The music is overproduced, with frequent use of pitch correction and sound mixing.

The creative team behind *Glee* has done more than produce a hit television show. They have answered a question that music educator's around the globe have debated for years: How can I get my students interested in music? How can I best engage them in music class? To connect to our students, we must first connect to their world. We must show that there is a link between classroom music and the music they enjoy outside of school. This link will prove that there is relevance to classroom music. *Glee* connects popular music with choral music seamlessly, effortlessly, and enjoyably. *Glee* is *their* world. If you have not yet become a "Glee*k*," you should jump on board quickly. Your students will appreciate it.

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*

Interested in submitting a CD for review in the International Choral Bulletin? Please contact Jonathan Slawson at *jonathan.ryan.slawson@gmail.com* ●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Chicago, Illinois March 9 - 12, 2011

Events

Compiled by Nadine Robin

I. Conferences, Workshops & Masterclasses

II. Festivals & Competitions

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

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

Please submit event information for publication to:

Nadine Robin
1600A Valleyridge
Austin, TX 78704, USA
E-mail: nrobin@ifcm.net
Fax: +1-512-551 0501

Conferences, Workshops & Masterclasses

Annual National Conductors' Symposium, Vancouver, Canada, 7-12 Feb 2011. Six applicants will be chosen from across Canada, the United States and overseas to participate as conductors, receiving significant time with the Vancouver Chamber Choir in rehearsal and performance. As many as ten additional applicants will be selected as observers and be involved in all aspects of the Symposium, including one opportunity to conduct. Contact: Vancouver Chamber Choir, Jon Washburn, executive & artistic director, Tel: +1-604-7386822, Fax: +1-604-7387832, Email: info@vancouverchamberchoir.com - Website: www.vancouverchamberchoir.com

Choral Workshop with Tõnu Kaljuste, Cesena, Italy, 17-19 Feb 2011. Music by Arvo Part; final concert of the participants conducted by T. Kaljuste. Open to singers and conductors. Contact: Musica Ficta, Tel: +39-347-2573878, Email: info@musicaficta.org - Website: www.musicaficta.org

Asia Pacific Youth Choir 2011, Macau, China, 21-26 Feb 2011. The Asia Pacific Youth Choir's aim is to bring together talented young singers aged 18-28 years from the Asia Pacific region. This project is a collaboration between the Asia Pacific Working Committeeof the International Federation for Choral Music with the Macau Choral Association and Macau. Apply before 1 Aug 2010. Contact: Japan Choral Association, , Fax: +81-3-5421 7151, Email: jcmc@blue.ocn.ne.jp - Website: www.jcanet.or.jp/ap-youth/

Music in Mexico, Cholula, Mexico, 27 Feb-5 Mar 2011. Directed by Carlos Fernández Aransay Contact: Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

Embodied Conducting Workshop with Charles Gambetta, Greensboro, North Carolina, USA, 7-11 Mar 2011. Revolutionary movement-centered approach to conductor training that incorporates Laban and Bartenieff Fundamentals training to awaken and develop a deeper understanding of the fundamental correspondence between musical expression and conducting movements. Contact: Charles Gambetta, Tel: +1-336-643 8730, Email: embodiedconducting@triad.rr.com

ACDA National Conference, Chicago, USA, 9-12 March 2011. ACDA will hold it biennial conference for choral conductors. Included in the event will be choral performances, interest sessions, reading sessions, the premier of the 2011 Brock Commission, networking, a trade show, and other special events. Contact: American Choral Directors Association, Tel: +1-405-2328161, Fax: +1-405-2328162, Email: acda@acda.org - Website: http://acda.org

Festival 'Les Choeurs à l'Unisson' (Choirs in Unison) and Panafrican Choral Composition Competition Cal'U 2011, Dakar, Senegal, 30 Apr-7 May 2011. Choral Composition Competition: apply before 15 Feb 2011. Festival including an international competition: apply before 15 Dec 2010. Contact: Mouvement Afrikiyo pour le Chant Choral, Tel: +221-77-526 3920, Email: concours@choeursalunisson.org or afrikiyo@yahoo.fr - Website: www.choeursalunisson.org or www.afrikiyo.com

6th Eric Ericson Masterclass for Choral Conductors, Haarlem, Netherlands, 24 June-1 July 2011. For talented young choral conductors with 2 masters of conducting: Jos van Veldhoven (NL) and Michael Gläser (D). Choirs in residence: the Nederlands Kamerkoor and the Netherlands Radio Choir. Repertoire for chamber and symphonic choirs. Contact: Eric Ericson Masterclass Foundation, , Email: info@ericericsonmasterclass.nl - Website: www.ericericsonmasterclass.nl

World Youth Choir Summer Session 2011, Mar del Plata & La Plata City (rehearsal camp), Argentina & Uruguay (concert tour), 13 July-10 Aug 2011. In collaboration with AAMCANT Argentinean Association for Choral Music, the Cultural Institute of the Province of Buenos Aires, the CIC Foundation Chubut Province, the municipality of Puerto Madryn and of Trelew and the Musical Youth of Uruguay. Conductors: Maris Sirmais, Latvia and Ricardo Portillo, Argentina. Contact: Emilie Fillod, Executive Officer of Jeunesses Musicales International or Vladimir Opacic, Project Manager. **New Email addresses: info@worldyouthchoir.org or manager@worldyouthchoir.org** - Website: www.worldyouthchoir.net

8th International Summer Choir Academy, Pomáz, Hungary, 15-25 July 2011. For choral conductors: intensive individual coaching and rehearsals with piano, string quartet, string orchestra and symphonic orchestra. For singers: choir atelier on oratoric repertoire with rehearsals and voice training. For all: excursions, touristic programs and further cultural activities. Contact: Hungarian Choral Castle Pomázi Zenekastély Nonprofit Ltd., Tel: +36-26-525 610, Fax: +36-26-525 611, Email: info@choralcastle.hu - Website: www.choralcastle.hu

Festival Setmana Cantant (Singing Week) Tarragona 2011, Spain, 16-24 July 2011. Workshops: the "teacher-composer" and his work with Johan Duijck (Belgium), New colors for female choirs with Basilio Astúlez (Basque Country), Latin American folklore with Hugo de la Vega (Argentina) and Francisco Simaldoni (Uruguay). Open singing with Edmon Colomer (Catalonia). Artistic director: Josep Prats. Contact: Catalan Federation of Choral Associations (FCEC) & European Federation Europa Cantat., Tel: +34-977-227721, Fax: +34-977-230514, Email: info@setmanacantant.org - Website: www.setmanacantant.org

...Conferences, Workshops & Masterclasses

Choral Conducting and Vocal Training, Freiburg, Germany, 21-31 July 2011. With Volker Hempfling, Sabine Horstmann, Welfhard Lauber, Michael Reif and Maria Tönnesmann. Contact: Arbeitskreis Musik in der Jugend, Tel: +49-5331-900 9590, Fax: +49-5331-43723, Email: info@amj-musik.de - Website: www.amj-musik.de

Master classes for choral conductors, Freiburg, Germany, 21-31 July 2011. With Anders Eby (Sweden). Contact: Arbeitskreis Musik in der Jugend, Tel: +49-5331-900 9590, Fax: +49-5331-43723, Email: info@amj-musik.de - Website: www.amj-musik.de

Sarteano Chamber Choral Conducting Workshop, Sarteano, Italy, 23-30 July 2011. Three levels: full conductor, conducting auditor and singer. Conducting master classes with Simon Carrington. Vocal pedagogy ensemble work with Bronislawa Falinska (Rohmert method of functional voicetraining). Clinics on developing a vital chamber choir with Brian O'Connell. Contact: Sarteano Chamber Choral Conducting Workshop, Gail Leicher, Tel: +1-781-6520158, Email: sarteanochoral@rcn.com - Website: www.sarteanochoralworkshop.com

Masterclass for Choir Conductors, Vaison-la-Romaine, France, 27 July-1 Aug 2011. With Georg Grün and Silvana Vallesi. Choir in residence: CUYO University Choir of Mendoza, Argentina. Contact: Association A Coeur Joie France, les Choralies, Tel: +33-4-72198340, Fax: +33-4-78434398, Email: activites@choralies.org - Website: www.choralies.org

9th IFCM World Symposium on Choral Music, Puerto Madryn, Patagonia, Argentina, 3-10 Aug 2011. Organized by the CIC Foundation in cooperation with ADICORA. Motto: "Singing in Nature". Contact: , Tel: +54-2965-439232, Email: info@wscm9.org - Website: www.wscm9.com

Rimini International Choral Workshop with Peter Phillips, Andrea Angelini and Ghilslaine Morgan, Italy, 21-28 Aug 2011. 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.musicaficta.org

4th International Music Council World Forum, Tallinn, Estonia, Sep 2011. Platform on music and society in the 21st century, exploring a variety of topics from diverse perspectives: cultural, political and economical and focusing on 5 areas: cultural diversity, music as a vector for dialogue, creativity and innovation in music distribution, new approaches to music education, changing audiences (challenges for art music around the world). Contact: Conseil International de la Musique, Tel: +33-1-45684850, Fax: +33-1-43068798, Email: forum.imc@unesco.org - Website: www.unesco.org/imc

6th European Academy for Choral Conductors and Singers, Fano, Italy, 4-11 Sep 2011. Conductor: Nicole Corti (France). French and English repertoire of the 20th Century. Contact: FENIARCO, Tel: +39-0434-876724, Fax: +39-0434-877554, Email: info@feniarco.it - Website: www.feniarco.it

chor.com Convention for Choral Music, Dortmund, Germany, 22-25 Sep 2011. Biennal convention including workshops, masterclasses, symposia on social and political topics, exhibition, concerts. With Simon Halsey (artist in residence), Rundfunkchor Berlin, Stefan Parkman, Rupert Huber, WDR Rundfunkchor, Freider Bernius, Harald Jers, Kammerchor Consono, Brady Allred, Maybebop, Erik Westberg,... Contact: Deutscher Chorverband e.V., Tel: +49-30-847108930, Fax: +49-30-847108999, Email: projektbuero@deutscher-chorverband.de - Website: www.chor.com

Podium 2012 Choral Celebration Chorale, Ottawa, Canada, 17-20 May 2012. Canada's national choral conference. Choirs should apply before: 15 March 2011. Contact: Association of Canadian Choral Communities 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

III. INTERNATIONAL YOUTH MUSIC FESTIVAL

Festival for Children / Youth choirs, Orchestras, Bands

July 7th - 10th 2011, Bratislava, Slovakia

Application deadline: 15 April 2011

We are inviting youth and children choirs and orchestras from all over the world to contribute with their songs and traditional music culture to a great summer music atmosphere in Bratislava.

Categories:

A:	Preschool children choirs
A1:	Children's choirs up to 12 years
A2:	Children's choirs up to 16 years
A3:	Youth choirs up to 21 years (soprano, alto)
A4:	Youth choirs up to 21 years (soprano, alto, tenor, bass)
A5:	Youth choirs up to 35 years (soprano, alto)
A6:	Youth choirs up to 35 years (soprano, alto, tenor, bass)
A7:	Free ensembles: vocal jazz, spiritual and gospel
A8:	Folk song a cappella
A9:	Folk song with instrumental accompaniment
A10:	Musica Sacra a cappella
A11:	Non-competitive choirs
B:	Children's orchestras up to 16 years
C:	Youth orchestras up to 21 years
D:	Youth orchestras up to 35 years

Competition, secular and sacred music concerts, individual concerts

July 7th - 10th, 2011 Bratislava

Bratislava Music Agency | Záhumenská 3 | 841 06 Bratislava Slovakia
phone: 00421 908 693 395 | e-mail: info@choral-music.sk

www.choral-music.sk

Festivals & Competitions

Vancouver Chamber Choir Young Composers' Competition, Vancouver, Canada, 7 Mar 2011. The competition is open to young composers from any country. Entries will be judged in three age categories with special awards for the best submissions by BC residents. Entries will be assessed on originality, craftsmanship of the music and, where appropriate, the words. Finalist compositions will be performed at the Vancouver Chamber Choir concert Youth & Music on Friday, May 6, 2011 at Ryerson United Church in Vancouver, BC. Contact: Jon Washburn, Manager, Production & Communications, Tel: +1-604-7386822, Fax: +1-604-7387832, Email: info@vancouverchamberchoir.com - Website: www.vancouverchamberchoir.com

1st Vietnam International Choir Festival & Competition, Hoi An, Vietnam, 16-20 Mar 2011. For all kinds of choirs from all around the world. Contact: Interkultur Foundation e.V., Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

4th Fukushima Vocal Ensemble Competition, Fukushima, Japan, 19-21 March 2011. Number of singers in ensembles limited to 2-16. 3 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

Music Festival of Claye-Souilly, France, 1-3 Apr 2011. For choirs and musical ensembles from around the world. Contact: Music Festival of Claye-Souilly in France, Tel: +33-1-60261353, Email: mh.caspar@wanadoo.fr - Website: www.festivalclaye.international.over-blog.com

29th International Youth Choir Festival, Celje, Slovenia, 6-10 Apr 2011. Competition for children's, youth and girls' choirs, open singing, concerts, workshops, roundtables, exhibitions, closing concert of combined choirs. Apply before 31 Jan 2011. Contact: Zavod Celeia Celje, Tel: +3863-4287930 or +3863-4287936, Fax: +3863-4287931, Email: Nenad.First@celje.si or tic@celje.si - Website: www.celeia.info/

7th Palm Sunday Concerts, Portugal, 11-17 Apr 2011. Guest Conductor: Jean-Marie Puissant (France). No participation fee. Join this International sacred choir for a week and perform 5 concerts. Stay in private homes of choir singers. Meals will not be organized. Maximum 30 singers with singing experience. A wonderful and emotional experience! Contact: Vox Laci, Myguel Santos e Castro, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.com

3rd Antalya International Choir Festival, Antalya, Turkey, 13-17 Apr 2011. 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

9th Festival Musica Religiosa, Olomouc, Czech Republic, 13-17 April 2011. 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

12th International Choir Festival "Tallinn 2011", Estonia, 14-17 Apr 2011. For mixed choirs and individual singers. Apply before 31 Oct 2010. Contact: Estonian Choral Society, Tel: +372-627-4451, Fax: +372-627-4450, Email: kooriyhing@kul.ee - Website: www.kooriyhing.ee

Slovakia Cantat 2011, Bratislava, Slovak Republic, 14-17 Apr 2011. Competition, workshop, concerts for choirs all around the world. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

10th International Meeting of Children's Choirs, Var & Bouches du Rhône, France, 14 Apr-29 May 2011. Contact: Fédération Culturelle Aicler Provence, Tel: +33-4-9478 6384, Fax: +33-4-9478 6576, Email: epepro@wanadoo.fr - Website: www.aicler-provence.fr/5.html

11th International Choral Competition Maribor 2011, Slovenia, 15-17 Apr 2011. Member of the European Grand Prix for Choral Singing Association (together with Arezzo, Tours, Tolosa, Debrecen and Varna). For up to 12 selected choirs: female, male and mixed with 16-48 singers (free meals and accomodation). Non-competitive and three competing programs (compulsory, free and Grand Prix). Apply before: 22. Nov 2010. Contact: Mihela Jagodic, JSKD, Tel: +386-1-2410525, Fax: +386-1-2410536, Email: mihela.jagodic@jskd.si - Website: www.jskd.si

13th International Choir Competition, Budapest, Hungary, 17-21 Apr 2011. Competition in different categories and difficulties for all types of choirs. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

5th Children Festival Vox Pueri, Cascais, Portugal, 18-21 Apr 2011. Non-competitive festival for all kinds of children´s choirs with many concerts and common singing. Contact: Vox Laci, Myguel Santos e Castro, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.com

12th International Festival of Sacred Music, Marijampolé, Lithuania, 25 Apr-12 June 2011. For children, youth, mixed, male and female choirs, vocal ensemble, solists (vocalists and organists). Contact: Suvalkija Choir, Tel: +370-699-96660, Fax: +370-37-491055, Email: suvalkija.lt@gmail.com - Website: www.suvalkija.lt

57th Cork International Choral Festival, Ireland, 27 Apr-1 May 2011. Opportunity to compete in the prestigious Fleischmann International Trophy Competition. Open to any choir of international standing (except specifically children's choirs). Contact: Cork International Choral Festival, Tel: +353-21-4215125, Fax: +353-21-4215192, Email: info@corkchoral.ie - Website: www.corkchoral.ie

International Choir Festival Berlin 2011, Netherlands, 27 Apr-1 May 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

51st Sacred Music Festival Virgo Lauretana, Loreto, Italy, 27 Apr-1 May 2011. With the aim of contributing to the diffusion of Sacred Music culture and to promote the knowledge and the artistic and cultural friendship between nations, through a closer examination of Sacred Music's spiritual meanings. Participation is open to all Italian and foreign choirs. Contact: Rassegna Internazionale di Musica Sacra "Virgo Lauretana" Loreto, Tel: +39-071-7501596, Fax: +39-071-7501596, Email: info@rassegnalauretana.it - Website: www.rassegnalauretana.it

9th Venezia in Musica, Choir Competition and Festival, Venice, Italy, 27 Apr-1 May 2011. 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

Vratislavia Sacra, Wroclaw, Poland, 29 Apr-1 May 2011. International level festival of sacral music, piano accompaniment allowed, non competitive participation possible. Categories & Repertoire: Mixed, Male, Female, Youth, Children's, 4 sacral songs, additional categories for orthodox church music and spirituals and gospel. Contact: International Krakow Choir Festival MELODY, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: info@vratislaviasacra.pl - Website: www.vratislaviasacra.pl

First International Festival of Children and Youth Choirs "Vivat, Odessa!", Ukraine, 30 Apr-7 May 2011. 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

The American International Choral Festival Reno 2011, Nevada, USA, 4-8 May 2011. 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

...Festivals & Competitions

18th Vaasa International Choir Festival, Finland, 18-22 May 2011. International large-scale choir-music happening with more than hundred concerts at churches, concert halls, schools, restaurants, etc. Workshops. Apply before 25 Feb 2011. Contact: Vaasa Choir Festival, Tel: +358-6-3253755, Fax: +358-6-3253761, Email: erkki.mendelin@vaasa.fi - Website: www.vaasa.fi/choirfestival

7th International Choir Festival Mundus Cantat Sopot 2011, Sopot, Poland, 25-29 May 2011. 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

International Sacred Music Festival, Bratislava, Slovak Republic, 26-29 May 2011. 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

40th International Competition "Florilège Vocal de Tours", France, 27-29 May 2011. Limited to ensembles from 12 to 40 choristers (to singers over 15 years). Four categories: mixed choirs, mixed vocal ensembles, equal voices (male or female), free expression (all ensembles). Qualifying rounds, final rounds and Grand Prix. National competition : limited to ensembles from 4 to 34 choristers (from 6 years). Renaissance competition. Contact: Florilège Vocal de Tours, Tel: +33-2-47216526, Fax: +33-2-47216771, Email: contact@florilegevocal.com - Website: www.florilegevocal.com

3rd International Choral Competition Anton Bruckner, Linz, Austria, 1-5 June 2011. For all kinds of choirs from all around the world. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

5th International Choir Festival Harmonia, Harmanli, Bulgaria, 2-5 June 2011. Non competitive festival for all kind of choirs. Contact: Mixed Choir Slavej, Gencho Donchev. Email: harmchoir@yahoo.com or harmchoir@abv.bg - Website: www.harmchoir.hit.bg

Harmonie Festival 2011, Limburg-Lindenholzhausen, Germany, 2-6 June 2011. 14 different competitions for choirs and folk groups, concerts and folk performances with an audience of up to 4,000 people and the hospitality of a whole region. Jury members: Prof. Robert Sund (Sweden), Juergen Budday (Germany), Josep Prats (Spain), Prof. Theodora Pavlovitch (Bulgaria), Maris Sirmais (Latvija), Reijo Kekkonen (Finland). New category for vocal ensembles with 4-12 singers. Contact: Harmonie Lindenholzhausen, Tel: +49-6431-732 68, Fax: +49-6431-97 66 47, Email: information@harmonie-festival.de - Website: www.harmonie-festival.de

Tampere Vocal Music Festival, Tampere, Finland, 8-12 June 2011. Chorus review, contest, workshops, concerts. Contact: Tampere Sävel, Tampere Vocal Music Festival, Tel: +358-20-7166172, Fax: +358-3-2230121, Email: music@tampere.fi - Website: www.tampere.fi/vocal

12th International Chamber Choir Competition, Marktoberdorf, Germany, 10-15 June 2011. Two categories: Mixed and female choirs (over 16 years old/ 36 singers max.). Compulsory work for each category. Apply before Contact: Modfestivals, International Chamber Choir Competition, Tel: +49-8342-8964033, Fax: +49-8342-40370, Email: office@modfestivals.org - Website: www.modfestivals.org/iccc_ausschreibung_en.php

24th International Choir Festival, Vranov nad Top'lou, Slovakia, 16-19 June 2011. Non-competitive festival for all kinds of choirs. Concerts, seminars, workshops, discussion evening, meeting of choirs etc. Contact: Vilma Krauspeová, Tel: +421-57-4422849, Fax: +421-57-4422849, Email: vilma@krauspe.sk - Website: www.ozvena.sk

7th The Loto-Quebec World Choral Festival and World Choral Competition, Laval, Québec, Canada, 17 June-3 July 2011. Series of concerts and massed choir concert, workshops, etc... No registration fee. Event adapted to the needs and experience of each choir individually. Apply before 15 December. Contact: Le Mondial Choral Loto-Québec, Tel: +1-888-9359229, Fax: +1-888-9381682, Email: info@mondialchoral.org - Website: www.mondialchoral.org

8th International Choir Festival "Zahari Mednikarov", Dobrich/Albena, Bulgaria, 20-27 June 2011. Competitive and non-competitive festival for children's and youth choirs only. Apply before 10 May. Contact: "Friends of Bulgaria" Int'l Festival Program, Tsvetan Ivanov, President, Diana Raikova, Artistic Director, Tel: +359-2-9875568, Fax: +359-2-9875568, Email: festival_dia@abv.bg - Website: www.festival-bg.com

14th Pacific International Children's Choir Festival (PICCFEST), Eugene, Oregon, USA, 21 June 2011. Sandra Snow guest conductor and Bob Chilcott artistic director. 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.Applications now accepted for PICCFEST 2012. Contact: Oregon Festival Choirs, Tel: +1-541-4659600, Fax: +1-541-4654990, Email: piccfest@oregonfestivalchoirs.org - Website: www.piccfest.org

2nd World Festival Grand Prix St. Petersburg 2011, Russia, 22-26 June 2011. For choirs in all categories from all around the world. Contact: Festa Musicale, Tel: +420-585-237373, Fax: +420-585-237373, Email: info@festamusicale.com - Website: www.festamusicale.com

14th Alta Pusteria International Choir Festival, Alto Adige-Südtirol, Italy, 22-26 June 2011. 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

Universitas Cantat, Poznan, Poland, 22-25 June 2011. Meetings of university choirs from all around the world in order to stimulate co-operation and cultural exchange. Non-competitive festival. Contact: International Festival of University Choirs, Tel: +48-608-307030, Fax: +48-61-8293930, Email: festiwal@amu.edu.pl - Website: www.cantat.amu.edu.pl

Serenade! Washington, DC Choral Festival, USA, 23-26 June 2011. Individual shared choir concerts in cathedrals, churches, schools, halls and National Monuments, workshops, choral evensong eervices in prestigious cathedrals, churches and basilicas. Contact: Yarina, Classical Movements, Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Yarina@ClassicalMovements.com - Website: www.ClassicalMovements.com

ICV Choir Festival, Bad Ems, Germany, 23-26 June 2011. International Choir Singing Festival and Competition, open singing, concerts. Theme: Pop-Jazz-Gospel Contact: Internationaler Chorleiterverband ICV, Matthias Merzhäuser, Tel: +49-2737-229890, Fax: +49-2737-217276, Email: icvica@aol.com - Website: http://chorleiterverband.de/2010/icv-highlight-2011/

Sing A Mile High Children's Choral Festival, Denver, CO, USA, 23-27 June 2011. Rollo Dilworth, guest conductor. 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

International A CAPPELLA Contest, Leipzig, Germany, 23-26 June. Open to young talented vocal groups (3 to 8 singers) of all nationalities (max. age of 28 yrs). All groups will compete in one category, with as well as without amplification. Apply before 1 March. Contact: International A CAPPELLA Contest Leipzig, Tel: +49-341-2192 186, Fax: +49-341-9107 5576, Email: info@a-cappella-wettbewerb.de - Website: www.a-cappella-contest.com

7th International Cantus MM Festival of Sacred Music, Vienna, Austria, 24-27 June 2011. Performing festival in Vienna and surroundings. Contact: Chorus MM, Tel: +43-662-645972, Fax: +43-662-645972, Email: chorus2000@aon.at - Website: www.chorus2000.com

CERTAMEN INTERNACIONAL DE HABANERAS Y POLIFONIA

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57º CERTAMEN INTERNACIONAL DE HABANERAS Y POLIFONÍA DE TORREVIEJA

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...Festivals & Competitions

7th International Girls' and Children's Choir Festival, Riga, Latvia, 29 June-4 July 2011. Festival for high level girls' and children's choirs from all around the world. Workshops for participating choirs and conductors. Contact: Riga International Choral Festival, Gunta Malevica, artistic director, Tel: +371-29893250, Email: rigafestival@gmail.com - Website: www.music.lv/choirfest

International folk Choral Music Festival I Castelli Incantati, Roma, Italy, 30 June-3 July 2011. Open to male, female, mixed, children and youth choirs, vocal and instrumental groups with folk repertoire. Apply before: 1 March 2011. Contact: Festival "I Castelli Incantati" c/o Associazione TRIVIUM, Tel: +39-06-53096944, Fax: +39-06-53096944, Email: info@castellincantati.it - Website: www.castellincantati.it

12th International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 30 June-3 July 2011. 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

4th Musica Sacra a Roma, Italy, 2-6 July 2011. Competition in different categories and difficulties. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Summa Cum Laude International Youth Music Festival, Vienna, Austria, 2-6 July 2011. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Contact: Summa Cum Laude Youth Music Festival, Tel: +43-650-619 2152, Fax: +43-1-968 5750, Email: office@sclfestival.org - Website: www.sclfestival.org

New Zealand Schools International Choral Festival, Auckland, New Zealand, 3-17 July 2011. Maori choral workshop, 2 days of competition and concerts for participating New Zealand and international choirs, touring in the South Island performing with local choirs and music groups. Contact: New Zealand Schools Choral Festival, Tel: +852-93845801, Email: Owen@SingDownunder.com - Website: www.singdownunder.com

Europa Cantat International Singing Week, Holstebro, Denmark, 3-9 July 2011. For equal voices, girls' and youth choirs, age 12 – 27 (only choir groups, no individual participation) Contact: Folkekirkens Ungdomskor, Inge Marie Andersen, Tel: +45-96-643512 or +45-21-793531, Email: 2011@singingholstebro.dk - Website: www.singingholstebro.dk

46th International Days of Choral Singing, Barcelona, Spain, 4-10 July 2011. Concerts and workshops with Poire Vallvé (Catalan folksongs in jazz-folch rythms), Fernando Marina (Magnificat, John Rutter), Damián Sánchez, Argentina (Misa Criolla, Ariel Ramírez). Apply before 15 March. Contact: Federació Catalana d'Entitats Corales, Tel: +34-93-2680668, Fax: +34-93-3197436, Email: fcec@fcec.cat - Website: www.fcec.cat

Songs of the World - Coastal Sound International Choral Festival, Vancouver, BC, Canada, 4-9 July 2011. Guest Conductors: Rollo Dilworth & Henry Leck. Imagine these 2 conductors leading your Children's Choir/Boy Choir/Girl Choir or your SATB Youth Choir at the same festival featuring these voicings in separate repertoire, and also, exciting massed works. Contact: Coastal Sound International Choral Festival, Tel: +1-604-469-5973, Fax: +1-604-469-5974, Email: info@coastalsoundmusic.com - Website: www.coastalsoundmusic.com

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

Festival 500 Sharing the Voices, St. John's, Newfoundland & Labrador, Canada, 6-13 July 2011. International non-competitive choral festival featuring multiple performance opportunities and workshops for choirs as well as individual "Come Solo" participants. New for 2011: our Professional Development Program for small vocal ensembles. Deadline for choir and small vocal ensemble applications is June 18, 2010. Contact: Festival 500 Sharing the Voices, Tel: +1-709-7386013, Fax: +1-709-7386014, Email: information@festival500.com - Website: www.festival500.com

7th International Johannes Brahms Choir Festival & Competition, Wernigerode, Germany, 6-10 July 2011. Competition in different categories and difficulties. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

3rd International Youth Music Festival, Bratislava, Slovak Republic, 7-10 July 2011. International Festival for Youth and Children Choirs and Orchestras. Competition, workshop, concerts of sacred and secular music. Apply before April 15, 2011. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

50th International Seghizzi Choral Competition and Festival, Gorizia, Italy, 7-10 July 2011. 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

International Choir Festival of Preveza, International Competition of Sacred Music, Preveza, Greece, 7-11 July 2011. 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 Prevesa, Tel: +30-2682-024915, Fax: +30-2682-029852, Email: armonia4@otenet.gr - Website: www.choralpreveza.gr

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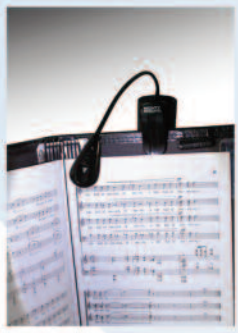
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...Festivals & Competitions

Cantus Salisburgensis Caleidoscope of Nations, Salzburg, Austria, 7-10 July 2011. 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

International Choral Jazz & Mass Participatory Musicking Festival, Hong Kong, Hong Kong China, 9-13 July 2011. For local and overseas choirs. Overseas participating choirs should apply before: 10 Jan 2011. Contact: Hong Kong Association for Music Educators (HAME), Tel: +852-2948-8410, Email: info@HAME.org.hk - Website: www.HAME.org.hk

Europa Cantat junior 6, Pärnu, Estonia, 9-17 July 2011. For children's and youth choirs (up to 20 years). With Tõnu Kaljuste (Estonia), Aarne Saluveer (Estonia), Ana Maria Raga (Venezuela), Ken Wakia (Kenya), Michelle Weir (USA), Panda van Proosdij and Hans Cassa (Netherlands). A Europa Cantat international study tour is organized in parallel with Hirvo Surva (Estonia). Contact: Europa Cantat Junior 6, Tel: +372-6274451, Fax: +372-6274450, Email: kooriyhing@kul.ee - Website: www.kooriyhing.ee or www.europacantat.org

1st World Choir Championships, Graz, Austria, 10-17 July 2011. For youth and young adults choirs from all over the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: graz2011@interkultur.com - Website: www.interkultur.com

2nd Grand Prix of Choral Music, Graz, Austria, 10-17 July 2011. Choirs which are singing on a high level but don't have a long lasting experience in competitions or haven't taken part in international competitions for a long time get the chance to give a concert on the spot to qualify for the Grand Prix. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: graz2011@interkultur.com - Website: www.interkultur.com

12th International Festival for Children Choirs Cantilies, La Bourboule, France, 13-23 July 2011. 9 days, 7 workshops, concerts and study tour for 8-16 years old children. Contact: Association A Coeur Joie France, les Choralies, Tel: +33-4-72198340, Fax: +33-4-78434398, Email: secretariat@choralies.org - Website: www.choralies.org

29th International Music Festival, Cantonigròs, Spain, 14-17 July 2011. Competition and exhibition of music for mixed choir, female voices, children's choir and popular dances. Contact: Anna Jover & Joana Gonzal - FIMC 2010, Tel: +34-93-2326444, Fax: +34-93-2463603, Email: www.fimc.es/en-inici.htm - Website: www.fimc.es

Rhapsody! Children's Music Festival, Prague, Czech Republic, 14-25 July 2011. With guest conductor Joan Gregoryk. 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: www.ClassicalMovements.com

Orientale Concentus IV, Taichung City, Taiwan, 14-18 July 2011. Competition for mixed, equal voices, children's, folklore and chamber choirs. Organised by the Singapore Federation of Choral Music and Ace99 Cultural Pte Ltd. Artistic Director: Nelson Kwei. Contact: ACE 99 Cultural Pte Ltd., Ryan Goh, Tel: +65-9663-1325, Fax: +65-6368-3819, Email: event@ace99.com.sg - Website: www.ace99.com.sg

Rhapsody! Children's Music Festival, Vienna & Salzburg, Austria, 14-25 July 2011. With guest conductor Joan Gregoryk. 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: www.ClassicalMovements.com

Hong Kong International Youth & Children Choral Music Camp, Hong Kong, China, 17-21 July 2011. Artistic Director: Prof. Leon Shiu-wai Tong. Workshop and concert holding in best venues. Attractive accommodation fee, selective touring arrangement. Contact: Hong Kong Treble Choirs' Association, Tel: +852-2381 9262, Fax: +852-2380 7302, Email: info@hktreblechoir.com - Website: www.hktreblechoir.com/hkiyccf

Istanbul International Chorus Competition, Istanbul, Turkey, 20-25 July 2011. For children, female, male, mxed choirs and folk groups. Contact: Istanbul Harman Folklor, Tel: +90-216-3461354, Fax: +90-216-3461308, Email: istanbul@istanbulchorus.com or istanbul@istcup.com - Website: www.istanbulchorus.com or www.istcup.com

Melodia! South American Music Festival, Buenos Aires, Argentina & Rio de Janeiro, Brazil, 21 July-2 Aug 2011. Guest conductor: Francisco Nuñez. Accepting applications from youth and children's choirs (treble and mixed voices), as well as youth orchestras. Contact: Alessandra D'Ovidio, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Alessandra@ClassicalMovements.com - Website: www.ClassicalMovements.com

57th International Choral Contest of Habaneras and Polyphony, Torrevieja (Alicante), Spain, 23-30 July 2011. Outdoors habaneras, polyphony in the auditorium "Eras de la Sal" on the Mediterranean Sea coast. Apply before: 15 Feb 2011. Contact: Certamen Int'l de Habaneras de Torrevieja, Tel: +34-965-710702, Fax: +34-965-712570, Email: habaneras@habaneras.org - Website: www.habaneras.org

Europa Cantat International Singing Week, Briançon, France, 24-31 July 2011. For mixed choirs and individual singers. A Europa Cantat study tour for conductors will be organized in parallel. Contact: Association A Coeur Joie France, les Choralies, Tel: +33-4-72198340, Fax: +33-4-78434398, Email: activites@choralies.org - Website: www.choralies.org

World Peace Choral Festival Vienna 2011, Austria, 25-28 July 2011. Concerts, workshops, mass concert "singing for a better world!". 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

3rd International Boys and Men's Choral Festival, Flagstaff, Arizona, USA, 25 July-1 Aug 2011. For boys and men's choirs as well as individual male singers from around the world. Conductors: David Hill & Julian Ackerley. Performances in Flagstaff, Mesa (Phoenix) and Tucson. The program will feature music for treble & male choirs and grand finale of combined choirs. Contact: IBMCF, Tel: +1-520-296 6277, Fax: +1-520-296 6751, Email: IBMCF@internationalchoralfestival.com - Website: www.internationalchoralfestival.com

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 27 July-8 Aug 2011. In association with CHORISA, the Choral Institute of South Africa. 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: www.ClassicalMovements.com

9th International Choral Festival The Singing World, St. Petersburg, Russia, 29 July-3 Aug 2011. For choirs and vocal ensembles of various styles, levels and origins from all over the world. Apply before: 1 Apr 2011. Contact: International Choral Festival and Competition, Tel: +7-812-3283921, Fax: +7-812-3283921, Email: Singingworld@mail.ru - Website: www.singingworld.spb.ru

9th IFCM World Symposium on Choral Music, Puerto Madryn, Patagonia, Argentina, 3-10 Aug 2011. Organized by the CIC Foundation in cooperation with ADICORA. Motto: "Singing in Nature". Contact: , Tel: +54-2965-439232, Email: info@wscm9.com - Website: www.wscm9.com

...Festivals & Competitions

7th International Choral Festival "San Juan Coral 2011", Argentina, 11-16 Aug 2011. Non competitive choral festival organized by Universidad Católica de Cuyo´s Choir for 8-10 selected mixed, female, male and chamber choirs. Each choir will participate in massed choir rehearsals and performance and individual concerts at the Auditorio Juan Victoria. Concerts, lectures and workshops for choirs, singers and conductors. Contact: María Elina Mayorga, Tel: +54-264-4234284, Fax: +54-264-4234284, Email: mariaelinamayorga@gmail.com or coro@uccuyo.edu.ar - Website: www.sanjuancoral.com.ar

Europa Cantat International Singing Week, Novi Sad, Serbia, 22-29 Aug 2011. For mixed choirs. Contact: Cantat Novi Sad, Tel: +381-21-452344, Fax: +381-21-452344, Email: cantatnovisad@gmail.com - Website: www.cantatnovisad.com

Alpe Adria Cantat 2011, Lignano Sabbiadoro (UD), Italy, 28 Aug-4 Sep 2011. Europa Cantat international singing week for mixed choirs, children's choirs, vocal groups, conductors and individual singers. A study tour for conductors is organized in parallel. Contact: FENIARCO, Tel: +39-0434-876724, Fax: +39-0434-877554, Email: info@feniarco.it - Website: www.feniarco.it

EUROTREFF 2011, Wolfenbüttel, Germany, 7-11 Sep 2011. Ateliers for children choir, boys' choir and mixed youth choir. Choir to choir concerts, open air concerts in the pedestrian area. Contact: Arbeitskreis Musik in der Jugend AMJ, Tel: +49-5331-46016 - 9009595 (from Jan 1st), Fax: +49-5331-43723, Email: info@amj-musik.de - Website: www.amj-musik.de

Liviu Borlan International Choral Festival, Baia Mare City, Romania, 8-11 Sep 2011. All choirs participating in the festival-contest will be awarded for participation in accordance with the results. Contact: Prietenii Armoniei, Tel: +40-722-652 821, Fax: +40-262-227 723, Email: alexandra.nicolici@advisio.ro - Website: www.festivalborlan.ro

International Choir Festival Amsterdam 2011, Netherlands, 14-18 Sep 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

4th Grieg International Choir Festival, Bergen, Norway, 14-18 Sep 2011. Open to amateur choirs in all choral categories and difficulties. Competition in 4 categories: sacred & secular music, folk songs, contemporary music. concerts, "sing together Carmina Burana". Apply before 1 April 2011. Contact: Annlaug Hus, Tel: +47 55 56 38 65, Fax: +47 55 56 38 66, Email: post@griegfestival.no - Website: www.griegfestival.no

6th International Competition for Young Choral Conductors hommage á Liszt Ferenc, Budapest, hungary, 14-21 Sep 2011. Music pedagogy conference and study tour "in the footsteps of Liszt Ferenc in Hungary". Contact: Europa Cantat Central Eastern European Centre in Budapest, Tel: +36-30-9415598, Fax: +36-1-4110039, Email: ecceec@europacantat.org - Website: www.europacantat.org

11th International Choir Contest of Flanders, Maasmechelen, Belgium, 23-25 Sep 2011. Limited to ensembles from 12 to 40 equal voices and 16 to 40 mixed voices. Contact: International Choir Contest of Flanders, Gert Vanderlee, Tel: +32-89-769668, Fax: +32-89-721815, Email: info@ikv-maasmechelen.be - Website: www.ikv-maasmechelen.be

5th Cantapueblo for Children Singing for Earth, Mendoza, Argentina, 27 Sep-1 Oct 2011. For children choirs from around the world. Exchange of cultural traditions through choral singing as a means to strengthen ties of brotherhood. Contact: CantaPueblo - La Fiesta Coral de América, Tel: +54-261-4295000, Fax: +54-261-4295000, Email: ninos@cantapueblo.com.ar - Website: www.cantapueblo.com.ar

Rimini International Choral Competition, Italy, 6-9 Oct 2011. Competition for equal voices, mixed, chamber, children, young, folk and spiritual Choirs in the beautiful ancient 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

Conference on Religious Vocal Music of the Mediterranean Countries, Volos, Greece, 7-9 Oct 2011. Contact: Hellenic Choirs Association, Tel: +30-210-6518620, Fax: +30-210-6518620, Email: info@stegi-chorus.gr - Website: www.stegi-chorus.gr

Festival Magic Mozart Moments, Salzburg, Austria, 13-16 Oct 2011. Voices from all over the world and the Salzburg Cathedral Choir & Orchestra. Singers are required to have sung the performed piece before. Contact: Cultours Europe, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.cultours-europe.com

23rd Cantapueblo - La Fiesta Coral de América, Mendoza, Argentina, 1-6 Nov 2011. Great Latin American festival. Contact: Cantapueblo Artistic Director: Alejandro Scarpetta, Tel: +54-261-4295000, Fax: +54-261-4295000, Email: cantapueblo@cantapueblo.com.ar - Website: www.cantapueblo.com.ar or www.mendoza.gov.ar

7th International Warsaw Choir Festival Varsovia Cantat, Warsaw, Poland, 4-6 Nov 2011. For all amateur choirs. Contact: Choral Society LIRA Varsovia Cantat, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: info@varsoviacantat.pl - Website: www.varsoviacantat.pl

Cantio Lodziensis, Lodz, Poland, 11-13 Nov 2011. For all kind of choirs. Apply before 30 June 2011. Contact: International Krakow Choir Festival MELODY, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: info@poloniacantat.pl - Website: www.poloniacantat.pl

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

Krakow Advent & Christmas Choir Festival, Krakow, Poland, 9-11 Dec 2011. For all amateur choirs. Contact: Choral Society LIRA Varsovia Cantat, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: mail@krakowchoirfestival.pl - Website: mail@krakowchoirfestival.pl

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

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. Workshop day for all 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

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

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

A regularly up-dated list of all events may be found on our website: www.ifcm.net

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

4th International Children's and Youth Choir Festival "Touch the future", Dannstadt-Schauernheim, Germany, 30 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

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

8th 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: +1-510-5477449, Email: info@goldengatefestival.org - Website: www.goldengatefestival.org

11th China International Chorus Festival, Beijing, China, 15-22 July 2012. Competition, concerts, workshops, cultural exchange programs on the theme "Voices in Harmony". An IFCM World Choral Summit will be held in the frame of the festival. Contact: China International Chorus Festival, Tel: +86-10-8403 8225, Fax: +86-10-8403 8226, Email: cicfbjf@163.com - Website: http://en.cicfbj.cn/

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 25 July-6 Aug 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: www.ClassicalMovements.com

Europa Cantat Festival 2012, Turin, 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

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: +358-40-710 4389, Email: choircompetition@siba.fi - Website: www.siba.fi/choircompetition

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Golden Gate
International Choral Festival
San Francisco Bay Area
July 8-14, 2012
Artistic Director Robert Geary
Festival Conductors and Adjudicators
Maria Guinand and Stephen Leek
Children's & Youth Choirs
Six nights in homestays*
Massed festival choirs
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Applications due October 2011
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  director: Fabio Lombardo (IT)
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  director: Walt Whitman (USA)
- ATELIER 4 **Romantic music**
  director: Jan Schumacher (DE)
- ATELIER 5 **Vocal pop / jazz**
  director: Stephanie Miceli (DE)
- ATELIER 6 **Latin-american music**
  director: Ana María Raga (VEN)
- INTERNATIONAL STUDY TOUR
  director: Corrado Margutti (IT)

ALPE ADRIA CANTAT 2011

LIGNANO (UD) ITALY

28th AUGUST»4th SEPTEMBER

DEADLINE FOR APPLICATIONS: 31ST MAY 2011