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Dossier Choral Acoustics

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International Federation for Choral Music

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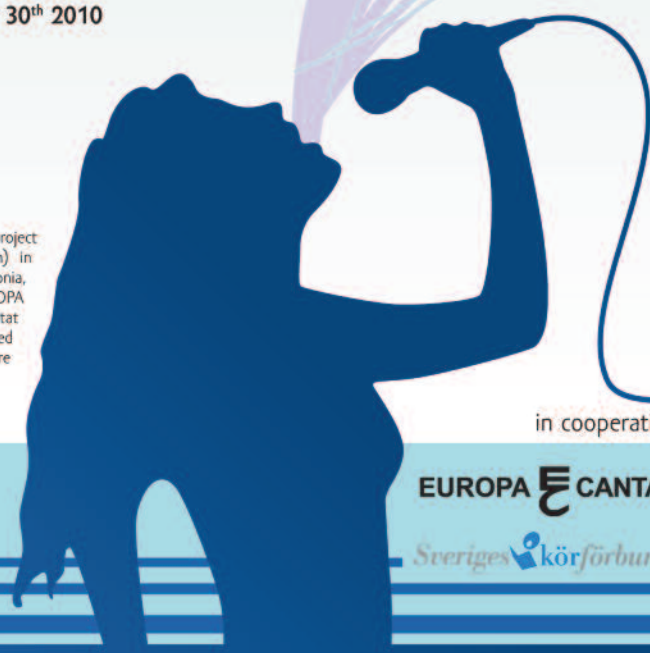

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Editorial

Michael J. Anderson
Interim President

IFCM press release from the Interim President

Dear friends,

The International Federation for Choral Music has taken significant action to ensure the continuation of its leadership in the world of choral Music. Recently, Lupwishi Mbuyamba resigned because of other obligations that kept him from fulfilling his responsibilities as President. As a result the Executive Committee proposed to the Board of Directors that Michael J. Anderson becomes Interim President and Daniel Garavano, First Vice-President. This was unanimously passed by the Board on April 12, 2010.

On 26 March 2010, the International Center for Choral Music, in Namur, Belgium was closed after 20 years of producing remarkable choral music activities. Ultimately, it succumbed to the same financial crisis affecting the world's economies. While this presents challenges to the ongoing disposition of some of IFCM's programs, it eliminated an untenable obstacle that, after more than a year of trying, could not be fixed. Regrettably, because of these circumstances, it was necessary to release Véronique Bour after 20 years of outstanding service to the Center.

The Board of Directors has been very active in the re-building process. They have prioritized the various projects and programs to make sure that those of utmost importance remain solvent. Those include the International Choral Bulletin, the World Symposia on Choral Music, the World Youth Choir, choral-repertoire publications, and IFCM's partnership with Musica International and ChoralNet. Other emergent programs have been placed on hold for the time being.

I feel we have removed barriers to action that hindered our ability in the past to move IFCM forward. I am happy to report that the entire ExCom and the Board of Directors are committed to putting IFCM first and has agreed to work as a team by sharing outstanding and future tasks. IFCM's future is bright and, with all these good people working on rebuilding it, we look forward to continuing IFCM's position of leadership in the world of choral music.

Michael J. Anderson
Interim President

Following the closing of the International Center for Choral Music, the Executive Committee has chosen to move the IFCM official mailing address back to Chicago, for the time being.

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Dossier

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The Concert Venue
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The Places Where the Choir Performs and Has its Being
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The Use of Amplification Equipment in Classical Music Concerts
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The Concert Venue

Thoughts on Acoustics for Choirs

Walter Marzilli

Introduction

Physical-acoustic implications concerning the broadcasting of sound are many and extremely complicated, and this is not the place to discuss absorption coefficients, acoustic impedance, and so forth. It would be more useful, in this context, to turn our attention to distinguishing between two separate occasions: when the choir sings during a church service, and when it sings in a concert. The consequences can be very far-reaching when, in the first instance, the sound vibration is not conveying just any sound, but the *Word of God*. When faced with such a serious matter, each of us must do our best not to disturb this transmission, since the Word of God must go straight to the hearts of those listening, not just to the ears. When we look at the matter in these terms, we can see how any reflection on it would soon touch the boundaries of theology, ethics, philosophy, and more; so it is imperative that we pause here and look for some solid ground. Let us confine ourselves to a few essential reflections which will deal marginally with the presence of the choir in the liturgy, but most of all will deal with the more frequent occasion, the concert.

The Choir's Place

Until the sixteenth century the choir was always positioned with its back to the congregation, facing the altar. Figure 1 shows a choir in a print dating from 1580.[1] The opening of the San Cassiano theatre in Venice in 1637 – the first theatre to be opened to the public – marked the completion of a process of rotation of the choir: first the choir turned to face the congregation, then it expanded to become two, three, or six choirs, or more, in order to surround the audience completely. Because by this time the audience, historically and

Fig. 1

socially, had reached a position of such importance that it could no longer be underestimated.

The liturgical reform introduced by the Second Vatican Council (1962-1965) definitively moved the altar much further forward, closer to the congregation, although this was not a general obligation. This brought about a significant alteration of the original acoustic design of any and every church. It should be remembered that the positioning of the officiating priest in the apse had a highly refined acoustic significance, because from here his voice would expand in sound waves projected directly towards the people, even when the celebrant turned *versus Orientem*.[2] The phenomenon illustrated in fig. 2 is caused by the acoustic law governing the reflection of sound waves, which "bounce" off a wall at an angle of reflection equal to the angle of incidence.[3] If the wall is concave the result is that shown in fig. 2.

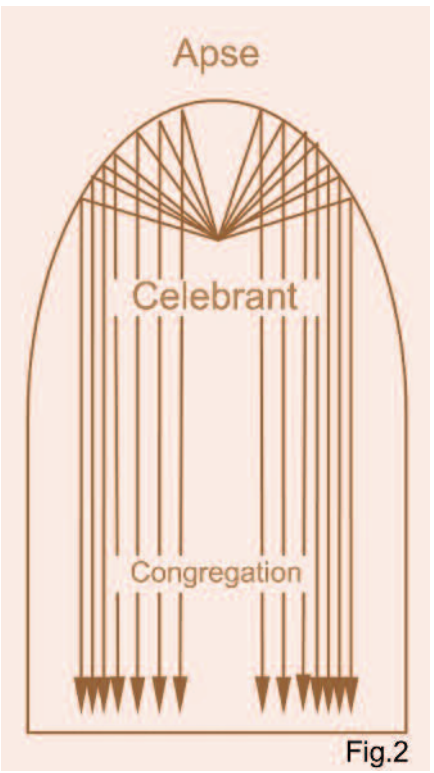


Fig.2

On the stage of a theatre, the area of corresponding acoustic significance to the celebrant's place in church is known as "the Callas spot". This place is much sought-after by opera singers because it is from here that the voice is best heard. An inverse approach would be to position microphones in the celebrant's place in order to record a vast mass of sound on the strength of the parabolic reflection of the sound waves from the concave wall.[4] This is exactly what Sergiu Celibidache's sound engineer used to do, and so did the Pink Floyd's engineer, both of whom were noted for always seeking a concave place in front of which they could position their microphones for live recordings … this explains the need for the famous *acoustical shell* placed behind musicians when they perform out of doors – a word about this later – or indoors in a

place with little reverb. The architects of the ancient world solved this problem at source by designing the apse.

This said, it follows that to optimise its acoustic power, the choir should be positioned in the apse: the very place where, in all historic churches, we find the wooden choir stalls. The sound made by the choir needs to be completely formed before it is finally diffused. The position of the conductor, actually within the choir, is the least pleasant, since he or she hears the sound of the choir before the vital contribution made by the acoustic surroundings has completed the sound. You would not go to the baker to buy, separately, flour, water, yeast, and salt; when you go to the baker's you expect to come away with the finished product – bread – and the same should apply to the sound of the choir.[5] To reach fullness of sound, the choir requires two essential ingredients: space and resonance. The first is not obtained by placing the choir too near its audience; and the second requires a curve encircling the singers, or at least a wall behind them. Both these conditions can be immediately fulfilled by placing the choir in the apse. After all, during the liturgy, the choir has never sung in a direct, but always a transversal way: being, not seeming.[6]

Concerts, though, are different: here the visual aspect too is important, and at a concert, listening becomes the most important factor, whereas in the liturgy it is only a part of the whole. For this reason – and also so as not to compromise the sound of a small choir or a group of singers with limited ability to project sound – it is advisable to position the choir in front of the altar, while maintaining the necessary distance from the audience. The best arrangement is for the choir to form a semicircle. What is lost in the directional quality of sound in a semicircle as opposed to a straight line, is offset by the way in which the sound will be immediately more assured and more closely-woven. Singers who stand in a close semicircle can keep better contact with one another.

The Dome

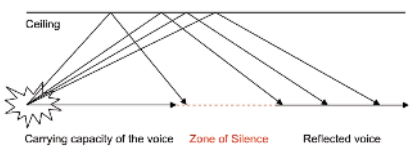
Don't forget about the dome. It creates a rising air vortex which draws sound upwards, aided by the heat generated by the lighting directed on to the choir. Placing the choir right under the dome means sending upwards, and consequently losing, a considerable quantity of sound. However, this only really applies to very high domes. Usually – fortunately – it is only the perspective effect of the frescos which makes the dome seem so high, so close to Heaven …[7] The same thing happens behind the proscenium in the theatre.

The Choir Loft

Sometimes the raised choir loft was part of the original architectural design and has its own acoustic function. In this case, it is advisable to make use of it, because from the height of this gallery the sound of the choir can extend freely to fill all the available space, untrammelled by all those obstacles which inevitably impede its propagation when the source of the sound is positioned on the floor.[8] It is an excellent spot in which to place a second choir, or to begin a concert, enveloping the audience with ethereal sound; and the concert could then continue with the choir singing as they enter the church in procession.

The Amplification of Sound

In very large churches, one may be strongly tempted to amplify the choir, but the microphones capture the sound and send it instantly a considerable distance away, before the live sound can reach there. The sounds therefore are superimposed on one another, increasing reverberation and making words and harmony more difficult to understand. It is advisable to place loudspeakers only where the sound does not reach, but this is a very rare occurrence, only found in the presence of a particular architectural space called the *zone of silence*, illustrated in fig. 3:



It can be seen from fig. 3 that there are three distinct acoustic zones in a defined enclosed space: one space where the direct carrying capacity of the voice gives a fine, solid sound; the *zone of silence* (not always pre-sent) where the voice does not reach directly, but only through a very few reflected sound waves (those of the low notes, more spherical than the others), giving a delicate but not very satisfactory sound;[9] and the reflected sound zone, giving a soft sound like the preceding one, but less ethereal and more present.[10]

Reverb

Another parameter to be taken into account is reverb. The optimum figure for a choral performance is estimated to be at least two seconds.[11] This enables the singers to have ideal control of their voices and gives the audience a clear yet well-blended sound to listen to.[12] A fair amount over this figure and the singers will have a very rewarding proprioceptive sense of their voices, while the audience will be condemned to a very

demanding and confused listening.[13] Below two seconds, on the contrary, the audience will easily be able to hear every smallest nuance, while the singers will have a horrible sensation of total vocal isolation, making it difficult to keep control of emission.[14]

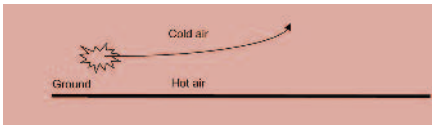
The absence of any reverb can be countered in various ways. The first is to remove any sound-absorbing materials such as carpets, curtains, etc. Then the singers should stand in a close, tight semicircle, so that each can be aware of the others' voices and their voices are not projected towards the audience without any control, as can happen when the singers stand in a straight line or a wide semicircle. Another effective way to increase the control each singer has over his or her voice is for the singers to stand further apart from one another: in this way the singers hear their own voices before those of the others. Or again, singers can alter-nate (STSTSTSTST-ABABABABAB) so that each voice is enclosed between two different voices. Obvi-ously, the two latter solutions need to be tried out and practised during rehearsal. Both these solutions cause few problems at the outset and offer many advantages in terms of enhancing each single voice, improving the fusion of voices, characterising timbre, encouraging the evolution of colour, etc., but these cannot be dealt with in depth here. An excess of reverb can be contrasted by applying the opposite techniques: putting down carpets, opening closed curtains, and standing choristers in a straight line to increase directivity of sound.

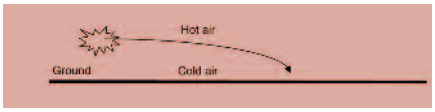
The Haas Effect

This is the name given to a particular acoustic phenomenon: a listener who moves just thirty centimetres from the symmetrical centre between a pair of stereo microphones, will hear only the microphone closer to them, and not the other. If we think of the choir as an enlarged stereophonic source (usually with the high voices on the left and the deep voices on the right) we can reasonably suppose that listening from a position non-symmetrical in relation to the choir – which in practice means any bench in any church, separated as they are by the central corridor – would produce the same effect, so that the sections further away are not heard. Fortunately, the presence of reverb mitigates this negative effect, which would otherwise make it im-possible to listen to any music. But this is the reason why the microphones are always positioned in the cen-tre of the corridor and never to one side. Could this, and not social considerations of caste[15], be the true, primitive-empirical reason why important people are always seated at the centre of two sets of benches?

Singing Out of Doors

This is the least favourable situation, since there is no enclosing architectural space which – as we have seen – has a fundamental part to play in the formation of the final sound. Moreover, another phenomenon – a particular type of refraction[16] – causes further problems. The sound waves are dispersed upwards when the ground is warmer than the air (fig. 4), while the range of the sound is much reduced when the ground is colder than the air, since in this case sound tends to sink downwards (fig. 5).





In both cases the situation causes negative effects which must be avoided. It is essential to overcome the problem by using microphones and loudspeakers to create a virtual enclosed space. However, there is a price to pay for this: the timbre will inevitably be lost, since as well as the alterations made by the mixer – which may produce improvements – it should be remembered that every microphone has its own particular sound … Without taking into account the loudspeakers, each of which has its own "voice". Also, the singers will be quite unable to hear each other and will need to have recourse to a monitor and/or the acoustical shell referred to at the beginning. In any case it is essential to be flexible and to have sufficient familiarity and confidence with outdoor spaces, microphones, monitors, the dispersal of sound, and so forth.

[1] *Filippo Galle (1537-1612):* Cappella Musicale. *Detail of an engraving from: J. Stradanus,* Encomium Musicae, *Antwerp, 1580 ca.*

[2] *The widespread theory that the celebrant said Mass "with his back to the congregation, ignoring them" is not correct: on the contrary, the celebrant was leading the people in an ideal procession towards the east, that is to say, towards God, and this was carried out with loving care, acoustically speaking – as can be seen from fig. 2. The objections usually raised against Mass celebrated towards the east/God are based on the observation that the Pope in St Peter's basilica celebrates Mass facing the people: but this does not take into account that the altar in St Peter's faces east. This is partly owing to the positioning of the altar above the tomb of St Peter, and partly to the geological configuration of the hill which rises behind it. In this, it differs from the majority of an-cient churches, around which urban centres subsequently grew.*

[3] *We should take into account that computer graphics are unable to make the angle of incidence and the angle of reflection per-fectly symmetrical.*

[4] *This is the same principle as that governing parabolic television antennae.*

[5] *This is why placing microphones too close to the choir spoils and thwarts all the efforts made by conductor and singers alike to create an appreciable fusion of the voices. The microphones pick up the single voices separately and are unable to capture the overall acoustic effect, which includes*

...The Concert Venue

the contribution made by the reflection of sound within the architectural surroundings.

[6]Bear in mind, however, that post-conciliar Church legislation invited the singers to move out of the apse and mingle with the congregation, of which they are a part. Without disowning the munus *of the choir's ministry, if possible...*

[7]We may interpret this striving towards Heaven, towards the Creator, as a symbol of the power of one church relative to another, at a time when the Church was also a notable temporal power.

[8]The elevated choir loft is motivated by considerations superior to simple acoustics. When you enter any historic church of some height, it is never possible to see at the same time the floor below the altar and the ceiling above it. This symbolises the unbridgeable gap between humankind and God which was the basis of pre-conciliar theology. There was, however, one chosen spot from which one could look at the apse and see, at the same time, both the floor (humankind) and the ceiling (God): the raised choir loft.

[9]This refers to the notorious area where someone who was sitting there during the concert will unfailingly say, «This evening you all sang a bit too quietly …». Never put the microphones here when you are recording; not even the second microphone for atmosphere.

[10]Bear in mind that the reflections do not come only from the ceiling, but also from the side walls, the floor, the pillars, the people present, etc.

[11]Note that this is the time required by a sound in order to decrease its maximum power by 60 decibels (one million times). In practice, the time considered is the time from the end of the sound to its decreasing to zero.

[12]Bear in mind that any reflected sound is superimposed on the direct sound during the first one-tenth of a second of listening, thus reinforcing the original sound.

[13]The conductor will need to broaden tempo and rests to avoid superimposing notes and chords.

[14]In this case the conductor would be well advised to slow the tempo of the music, which might otherwise sound hollow and stark.

[15]There are many acoustic situations which musicians of the past solved empirically, without having the necessary knowledge. But this would be an interesting theme to develop at some future time.…

[16]We refer to refraction when the sound wave crosses two spaces of differing temperatures.

Walter Marzilli *graduated from the Pontifical Institute of Sacred Music in Rome with a Diploma in Gregorian Chant, Music Teaching, Choral Music and Choir Directing. He received a Doctorate in Musicology from the same Institute. Studies in Germany led to his receiving a Diploma of Specialisation in music for choir and orchestra from the University of Cologne, and a higher diploma in Music Teaching from the University of Düsseldorf. He was twice elected to the National Artistic Commission of FENIARCO (the Italian National Federation of Regional Choir Associations). He is the Director of various choral ensembles: I Madrigalisti di Magliano, based in Magliano, Tuscany; the Rome Vocal Octet; the Amaryllis Vocal Quartet; and the Rome Pontifical Institute of Sacred Music Polyphonic Choir. He teaches singing at the Sedes Sapientiae Inter-national College in Rome, where he is also Director of the Department of Music, and he has taught at the French Pontifical Seminary and at the Italian Opera Academy. He has been Director of the Italian Ward Centre for Music Teaching in Rome, where he also taught for a number of years. He teaches Choral Singing at the Francesco Cilea Conservatory of Music in Reggio Calabria and Choir Directing in the specialisation course at Novara Conservatory of Music. He also teaches at the Higher Institute for Choir Directors of the Guido d'Arezzo Foundation and is tenured Professor of Choir Directing at the Pontifical Institute of Sacred Music in Rome.*

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Translated from the Italian by Gillian Forlivesi Heywood, Italy ●

The Places Where the Choir Performs and Has its Being

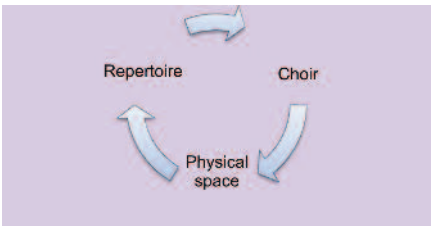
Not Just a Question of Space…

Dario De Cicco

If we think about choral music in the context of physical and environmental spaces, we find we must think about a very changeable aspect of our musical activity compelling us to look at – albeit quickly and not in depth – the entire history of the choir as an entity. The places where a choir sings vary according to the different periods in the history of our civilisation, and these changes should be seen as indicating a vitality synonymous with ongoing development, both musical and social. These two dimensions are closely connected: the *place* where the choir performs is part of its *existence*.

But where, today, can we find information on this subject? There are a number of sources (which historians define as "direct" or "indirect") including: images (known as "musical iconography"), narrative (not always strictly musical), chronicles and court registers, epistolary sources, treatises, documents pertaining to church administration, etc. A notable mass of material providing information which, if read and cross-referenced, allows us to reconstruct with a reasonable degree of reliability the evolution of a very special aspect of "making music together", which has always been a feature of human experience.

Researching the spaces used for choral activity involves also thinking about the relationship that actual space has had in the conception and development of the choral repertoire: we could begin with the Gregorian monodies institutionalised by the Benedictines in their monastic context of *Ora et labora* and continue up to the popular Renaissance repertoire performed at court during feasts and on other special occasions. This is a subject which could be developed through an almost endless number of examples, leading us to de-fine a first significant circular relationship:



The composition of choral groups has not always been the same, but has varied from small groups of just a few singers, through large bodies of up to fifty or sixty members, to the huge choirs of the nineteenth century. This great numerical variation has had a notable effect on the venues used for musical events and on the organisation of spaces.

The first stage in our ideal exploration is to look at the pre-Christian cultures where choral music was an in-tegral part of religious ritual and of theatrical performances, thus making choral music socially legitimate and important. In the case of religious ritual, the choir is grouped around the altar, conducting a direct dialogue with its cocelebrants and with the divinity. This close contact denotes a significant cultural dimen-sion, suggesting that the choir is an integral part of human existence.

When tragedies were performed in the theatre, the chorus stood in a dedicated semi-circular space in front of the stage, called the "orchestra", where they could sing and also dance. The chorus was regarded as one of the actors, participating in the entire performance.

We know that the hard-fought affirmation of Christianity did not overlook choral participation, although there is very little documentation available. Images found in the catacombs in the Rome area suggest that singing together was a regular element in early liturgical services.

In the Middle Ages the experience of singing in a choir and the spaces where this took place were connected with the space occupied by music in contemporary society. The link between two dimensions of human life – education and faith – is especially significant. Choral music was usually sung in enclosed private spaces, such as the churches, monasteries, and educational institutions of the time. There were many more sacred spaces than there were secular, although it seems certain that much of the mediaeval repertoire of secular music was intended for choral performance.

That St Benedict of Norcia (480-547) devoted part of his Rule, the *Regula Monasteriorum*, to the practice of choral music bears witness to the significant role assigned to it, a role which remained constant through following centuries. The physical arrangement of the choir is a metaphor for the harmony, ordered and meas-ured, existing between body and spirit.

...The Places Where the Choir Performs and Has its Being

The positioning of a monastic community for sung prayers is a functional expression of the desire to render praise and honour to God, and this is the key to understanding the precise ordering of standing, sitting, interacting, and so forth. This is no sterile rigour, but an expression of the values at the foundation of monastic experience.

In the late Middle Ages (1000-1492) certain theatrical performances which drew their inspiration from the Gospels were performed in churches, and here the role of the choir was of vital importance. This was the first step in a process which would lead to the development of specific repertoires – lauds – for the bodies entrusted with their effectuation: the confraternities. Thus, choral performance generated social aggregation.

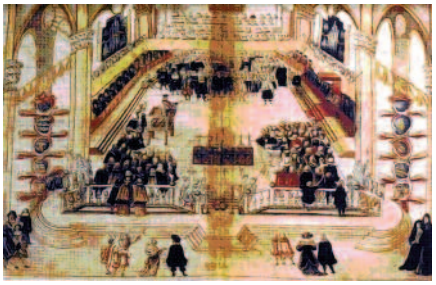
The Renaissance was an especially fertile time for choral music, both sacred and secular. The rise of the Court as a model of social organisation gave notable support to the proliferation of choral performances at significant times, and the spaces devoted to the choir included wonderful ornate reception rooms and that new invention, the court theatre. Choral repertoires developed and flourished through a fertile relationship with poetry, and the spaces devoted to choral music at this time emphasised the social and cultural dimension of the courts, which became a driving force for the arts.

At the same time, the production and performance of sacred music flourished hugely, aided by the proliferation of church music schools (*scholae cantorum*) which were founded with the aim of training professional singers who would be able to provide the necessary numbers for the various structures used in performing polyphonic music. Competent professional singers were required because choral music had become much more complex (*counterpoint*) and required not simply generic singing ability but notable expertise in emission and expressiveness. These schools gave rise to a huge number of musical events in all the most outstanding seats of Christianity, places noted also for the great beauty of their decoration, resulting in a kind of dialogue between the visual arts and music: and at the centre of it all was Man and his voice.

At this time the division of music into two sections, sacred and secular, was evident at various levels – written music, formal organisation of pieces, venues for choral music – and the practice of choral music developed in a dynamic cultural context. In secular music, the first musical instruments began to make an appearance, determining – as can be seen from paintings of the period – certain requisites in their positioning and in the way they were balanced with singing voices.

An important aspect of this was the development of polychoral music in Venice: two choirs, separated spatially, sang in alternation. This type of music was determined in part by the architectural design of St Mark's basilica, and was one example of that circular relationship mentioned above.

With the advent of melodrama in the sixteenth century, choral music rediscovered its scenic dimension: the theatre. We may see this as regaining a space which had always belonged to the chorus. There was no longer an exclusive physical space, functional to their activity; instead the chorus was assigned a place on the stage, just like the other players. The prominence of the chorus in an opera varied greatly, from one century to another and from one European country to another, in terms both of space and time.



An example of sacred choral music concerts in the Baroque age. The miniature shows the ceremony at which Alfonso Litta was elected a cardinal by the Papal Legate, cardinal Carafa, in 1666, and is taken from "Insignia degli anziani del Comune dal 1530 al 1796", in E. MAULE, *Momenti di festa musicale sacra a Bologna nelle Insignia degli Anziani (1666–1751)*, in "Il Carrobbio", XIII, Luigi Parma, Bologna 1987, p. 261. The choir can be seen placed at the centre, with two musical ensembles at the sides, and two organs behind.

Music history studies have always held that the positioning of the chorus in relation to the orchestra had its own significance, and here too we can see notable variations, from its presence on stage to its position behind or beside the musical instruments. Each situation required its own strategies, functional both to the sound output and to the requirements of an emerging and sometimes uncertain type of orchestral direction, which was often entrusted to several people. Thus there was no single arrangement, but a number of different arrangements, frequently hybrid. The numerous designs of theatres or of particular performances provide interesting information in this respect.

In deciding where to place the choir much depends, and has always depended, on the conductor's style of directing. The use, or non-use, of the conductor's baton, and the development of a theory of conducting, have been determining factors in the choice of one position on stage rather than another: in front of the orchestra, behind it, or to one side.

Joseph Cristophe, *Baptism of the Dauphin in the presence of Lully*, oil on canvas, Versailles, the castle museum, in *Ritratti di compositori*, Officine grafiche De Agostini, Novara 1990, pp. 42-43 (various authors, edited by G.Taborelli and V.Crespi)

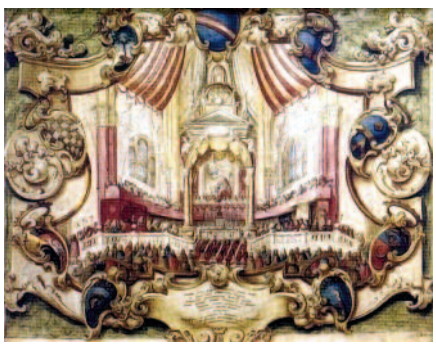
Giuseppe Verdi made the chorus an important element in his operas, often entrusting to them the delicate task of embodying and giving voice to the values of a given society.

This reflection has been based mainly on musical performance in places and spaces visible to the audience. We should also think about choral performance in monastic communities, often – especially under the very strict rules of the past – unseen by others, where choral singing, then as now, was functional to the practices of faith. Are performance and listening the same? Do the basic parameters change? And what about sound output? What relationship is there between sound and vision in our concert performances?

Another important consideration concerns the choice of building materials for the places where choirs perform: why was stone so widely used in the Middle Ages and later? Was this simply because it was available, or was it a conscious choice? This may seem a matter of little significance, but how many choirs see their hard work thwarted by poor acoustics when they perform in reinforced concrete buildings?

These considerations are important in a society largely inclined to the visual dimension, even where musical performance and listening are concerned. It would be a good thing if choirs – in the sense of all the choristers involved – could take these aspects into account when planning a musical event. All too often the choice of venue and positioning of the choir is determined by the director or the organisers. The matter should be discussed, pointing out that placing the sopranos on the right or on the left, the choir in front of the organ or behind it, are aspects that make a difference.

I hope these reflections can stimulate critical awareness of the many aspects of choral music in all who practise this art, whether professionally or as amateurs, and that they may realise that the experience of our predecessors is not a body of knowledge destined only for an elite of refined connoisseurs, but rather living knowledge which – even after centuries – can kindle enthusiasm and help us to develop our skill in "making music".



Here, as well as the instruments, we can see two alternating choirs, together with the or-gans In the presbytery of San Petronio Church, the saint's feast day is being celebrated, in the presence of James III of England (the "Old Pretender") and his wife Maria Kle-mentyna Sobieska, 1722, in E. MAULE, *Momenti di festa musicale, Op.cit.*, p. 260.

Dario De Cicco *holds a degree in Pianoforte, Music and Choral Music Teaching, and Choir Directing. He has specialised in choral singing and Gregorian chant at the main centres in Italy and elsewhere in Europe. He frequently publishes the results of his music studies and research in a number of periodicals (including Bequadro, Musica Domani, Il Rigo Musicale, and others) and he holds courses in choral singing, semiology and Gregorian palaeography at a number of monasteries in Italy and in other European countries. He collaborates with Éditions de Solesmes, for whom he was responsible for the Italian edition of a text by G. Hourlier, published as "La notazione dei manoscritti liturgici" (2006). For OTOS publishers in Lucca he has edited oratorios by Giacomo Carissimi: "Felicitas beatorum" (2004), "Lamentatio damnatorum" (2004), "Jephte" (2006). He is President of La Spezia section of SIEM (Italian Society for Music Education), and a member of the national executive committee of the same, where he is responsible for the activities of the various sections. He is also a member of several permanent committees for national studies and research, connected with SIEM. He works with a number of schools and music associations at national level as an instructor in pro-jects concerning experimental teaching in the fields of teaching to listen and teaching music in infant and primary schools.*

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Translated from the Italian by Gillian Forlivesi Heywood, Italy ●

The Use of Amplification Equipment in Classical Music Concerts

Luca Ricci

Is there anyone who has not thought, while listening to a concert, that that instrument, that singer, or even that whole choir would have been much improved by a little … amplification?

In my work, which consists of preparing master audio recordings for the production of CDs, the problem is easily solved: all it needs is an extra microphone to balance the sound made by the performer, which is lacking in volume when heard through headphones, with the rest of the musicians…

To solve the same problem during a live performance in public is, technically speaking, a little more complicated, owing first to the need to use loudspeakers in the concert hall and for monitoring if this is required, and secondly to the visual and psychological impact of this equipment which we are not used to, whereas we are familiar with the equipment normally used for recording, since this is routinely used by many amateur groups and by almost all professional ensembles.

If we accept – as we must – that live music, be it sacred monodies, polyphony by Palestrina, or a Mozart Mass, was conceived to be performed without the aid of amplification, we must at the same time remember that the use, consolidated over decades, of ever more high-performance equipment produces recordings in which every part (at least in good-quality recordings) is carefully detailed. And if we expect the same perfection of sound in a live event it follows that performance technique, and a part of the interpretative choices shown during a concert, must aim primarily at making intelligible to the audience every part of the musical score.

From my own experience in recording concerts, I can certainly say that this ideal situation rarely occurs, which means that I often have to add one or more accent microphones (microphones on single sections or single instruments or singers) to the main array (the panoramic microphones). This is because the main array does not pick up a clear signal from all the sections of performers. We need to remember that the main array occupies a privileged position compared with the seats in a concert hall, and this means that what the array cannot "hear", the audience – even the people in the front row – will hear even less.

Quite often, someone from the audience will come up to me during the interval and

ask to listen to something, only to remark afterwards that "it sounds better in the recording than it did live". It would certainly improve my business prospects if I could tell them that this is all down to my expertise, but the truth is that sometimes the recording engineer has to intervene in order to make up for the insufficient volume of an instrument or a section in relation to the rest of the orchestra, in some part of the performance or even, at times, throughout the performance.

Where professional performers are concerned, there are usually two causes of the problem.

1) When touring, music ensembles tend to take up a standard position on stage, keeping the same spaces between performers whatever the venue.
2) At times the concert venue obliges the performers to adopt an ad hoc positioning.

In both instances the equilibrium found in the practice room or the recording studio is lost in the concert performance: in the first instance because one rarely has the good fortune to perform in a place similar in acoustics and structure to the place where the equilibrium in question was reached; and in the second instance because, as should be obvious, changing position in a space unable to accommodate even standard positioning increases the risk of overshadowing some parts of the group and/or accentuating others.

Of course, there are ensembles who are able to reorganise their positioning effectively in the concert hall, but even the most expert can do nothing about it when they find themselves in a space too small for the number of performers.

3) Another highly inauspicious situation is a venue with excessive reverb. Here too, not even the most careful positioning of the performers on the stage will be sufficient to contrast a sound which lingers so long that it forms clusters, even when the programme does not include late twentieth-century classics…

In the last article I published in *Choraliter* I discussed the choice of location in producing recordings destined for the record industry. Personally, I feel that concert organisers should give the same thought and care to the choice of concert venue; but all too often parameters such as the acoustics of the hall and its size in relation to the number of performers engaged are merely secondary considerations, far behind such important considerations as the historic and artistic relevance of the chosen location, or of its availability in relation to more acoustically suitable venues.

A further problem, in addition to points 1, 2, and 3 above, is having to approach a piece of music without having the necessary complement of musicians to perform it – a problem which tends mainly to affect amateur ensembles.

Today we have technology which could improve these situations, in the form of amplification systems proportioned to the context we are dealing with and giving excellent sound quality. I say "could" because in concert seasons featuring only professional musicians it is unlikely that the use of electromechanical instrumentation to improve sound in the concert hall would be deemed acceptable. The statistics drawn from my work so far lead me to deduce that in this context, amateur groups are more open to compromise than professionals.

In the concert hall, when a section, a single instrument, or a soloist cannot be heard properly owing to the problems referred to above, discreet use of microphones and careful positioning of loudspeakers can very often solve the problem. Now let us examine some examples.

One of the most frequent difficulties arises when a soloist sings from inside a section of the choir or chorus rather than in front of it, and can consequently not be heard well by the audience; a dynamic microphone, such as the classic Shure SM58 positioned in front of the singer, minimises feedback and makes the voice more manageable. In my view there are two possible solutions for positioning the loudspeakers. The first, which has a lesser visual impact, is to place a good-quality small or medium-sized speaker at the singer's feet, facing the audience; if you regulate the volume carefully, you could almost think the voice was not amplified at all. The second option involves placing two microphones on supports in a stereophonic position relative to the audience – usually at the sides of the ensemble and outside it; in this case the solo voice will be very effective, if a little less natural.

If the soloist has to move about on stage, the latter solution is the only solution feasible; and if there is a sound engineer to operate sound panning, it becomes possible to make the sound follow the singer's movements. In this case a Lavalier (or clip-on) radio microphone is the only option possible, even though a good-quality one is much more expensive than the above-mentioned SM58.

The same difficulty with volume can affect a whole section of a choir or chorus when this section is numerically smaller than the others, and the problem can be solved in a similar way; the amplifier must be placed close to the section in need – otherwise you run the risk of making things worse, not better! The type of microphones used are

...The Use of Amplification Equipment in Classical Music Concerts

those described above.

In the case of a choir or chorus standing behind the orchestra and covered by it, the amplification system must necessarily be stereophonic and placed at the sides of the choir, but unless you use a close microphone system (usually one condenser microphone with a half-inch diaphragm for every four singers, two in front and two behind, keeping to the division between sections and/or parts; or one for every two singers if the choir is standing in a single semicircle) you run a high risk of getting the dreaded "Larsen effect" (the high-pitched squealing noise sometimes produced by amplification systems). Because the type of microphone system described above is normally used only by providers of large-scale recording services, consequently increasing the cost of hiring the concert hall, often the organisers will fall back on the alternative of using panoramic microphones for each section of the choir or chorus, placing the amplifiers next to the orchestra, but while this does guarantee that the words being sung are intelligible, the audience will often get the impression that the singers are …… sitting on the orchestra players' laps!

Surroundings with too much reverb require a close microphone system for the choir or chorus, for the orchestra if there is one, and for the soloists, in order to pick up as much of the direct sound as possible, instead of the reflected sound which would otherwise be amplified. The amplification

system has to be positioned with care, using paired medium/small stereo speakers, as many as are needed in relation to the size of the hall and its reverberation time (it is up to the sound engineer to calculate this), positioned at regular intervals, beginning with the front row of the stalls, if necessary. (Sometimes the front few rows are not as affected by excessive reverberation as are the other rows). The volume should be regulated at medium/low: the principle is the same as that applied in churches when loudspeakers are used to allow the congregation to follow the liturgy even when the acoustics are poor.

Outdoor performances may have the opposite problem: the sound is excessively "dry", and at times the volume may be insufficient.

Out of doors there are fewer sound reflections because there are no walls and/or ceilings (here I'm making a generalisation; in a cloister, for instance, there's no ceiling but the walls are there! And even a small square may cause the same complications ….) This means fewer problems in positioning the microphones relative to the amplifying equipment (which can be large-scale if venue and audience size allow) and the question of "dryness" of the sound can be addressed by using artificial reverberation.

It had better be clearly noted here that where audio amplification, or audio recording, is concerned, the "do it yourself" solution is definitely not recommended, even in the (unlikely) case that the musical ensemble in question actually has the necessary equipment to deal with every eventuality. These tasks require the presence of a competent sound engineer who is used to working with the type of music being performed. An untrained or absent sound engineer – for instance, a chorister who sets up the necessary equipment and then takes his position in the choir, leaving the equipment to take care of itself throughout the entire performance (you might find it hard to believe, but I've seen it done …) – can ruin a performance.

As I have already said, at a professional level you often come across musicians, conductors, and organisers who are very reluctant to make use of an amplification system. The most frequent excuses are that it spoils the visual effect, risks creating imbalance in volume (but as we have already seen, imbalance in volume can be resolved by using good equipment), and even fear of adverse reviews in specialised publications. My personal opinion is that the worst thing that can happen to a member of the audience is to be unable to follow what is happening on stage; it is impossible to appreciate even the greatest interpretation if it cannot be heard properly.

On the contrary, where school concerts are concerned, or performances involving both music and acting, whether pre-recorded music or live music supplied by orchestras of either large or small instruments, no qualms are shown and I find myself called on to help; the technology I can supply is welcomed with open arms by head teachers and conductors, not to mention producers and young performers. When the sound engineer is free to act without worrying about "purity" of performance, both music and the spoken word resound loud and clear in the theatre or auditorium hosting the event.

I have been working as a sound engineer for ten years, and for part of that time I have also dealt with classical music, and I have often obtained the best results in circumstances like these. The younger generation of musicians seems to be much more open to the use of electro-acoustic supports, so we may hope that in years to come every prejudice towards this particular branch of electro-acoustic technology will disappear, so that live music can be appreciated to the full at every performance.

Luca Ricci studied composition at the Francesco Morlacchi Conservatory of Music in Perugia under Maestro Stefano Bracci and electronic music under Maestro Luigi Ceccarelli, in the course of which he took part in recording a number of concerts given by the Umbria Symphony Orchestra, conducted by Maestro Giuliano Silveri. Since 1986 he has produced Demo recordings, in his recording studio or in a mobile studio, for a number of classical, light, and jazz music ensembles, and has also recorded his own acoustic and electronic music compositions. Since 1998 he has devoted himself exclusively to recording classical music, gradually adding to his available machinery and technology for this purpose.
*Email: **l.c.studiomobile@libero.it***

Translated from the Italian by Gillian Forlivesi Heywood, Italy ●

Our thanks to the editors of Choraliter, the FENIARCO bulletin, for permission to print these articles.

IFCM News

International Federation for Choral Music

IFCM

Participating in the 9th World Symposium on Choral Music
Virginia Bono

9th World Symposium on Choral Music
Newsletter

First International Competition for Choral Composition
"A Choral Work for Peace"

International Seminar for Youth Choir Conductors
Fred Sjöberg

Participating in the 9th World Symposium on Choral Music

3-10 August 2011, Puerto Madryn, Patagonia, Argentinia

Virginia Bono
Argentinean Choir Conductor

Why would I participate in a World Symposium?

I have been asked to write about my views and my experiences in a Symposium on Choral Music. What I have to say is very simple: a World Symposium on Choral Music is a space of unlimited growth, a meeting with colleagues working under conditions similar to and yet different from ours, an opportunity to listen to choirs of excellent musical standard, an opportunity to collect ideas and acquire a willingness to develop new projects, the springboard for many dreams and healthy ambitions; it offers the advantage of meeting great maestros and the most outstanding workshop-leaders, full-time auditions, learning and masses of choral music (which we love so much and which summons us) to one place for one event..

When I took part in a Symposium, I experienced something similar to an explosion of events, all at the same time and non-stop. It is true, it is so much in such a short time, but the enthusiasm it generates and everything we receive keeps us moving, going from a concert to a conference, from a round table to a choral gala, from a meeting of international confederations or regional associations to an informal chat with known colleagues or colleagues unknown for us until that moment. In my eyes, the most remarkable fact is what comes after a Symposium. In an encounter of this type, several realities converge to trigger a double opening: on the one hand, being an international event, the Symposium allows us to get into contact with and listen to musical ideas from all over the world through the numerous choirs performing in concerts and workshops as well as through conferences and debates about different issues related to choral music, conductors, composers and cultural agents that attend it and share their knowledge, ideas and projects with us. It is a culture shock in some way, an injection of international experiences; and we all know that this kind of exchange opens our minds. On the other hand, a Symposium allows us to reflect on the space we have in that choral world, it opens our minds to new ideas, proposals and dreams that can come true because we have seen that they have been possible in other places, or because they are new and clever. Any initiative that enriches, musically and chorally, the society in which each one of us lives, benefits ourselves and those who sing with us and put their trust in our knowledge and actions.

I am convinced of the fact that this double opening is a marvellous thing, due to the amount of music and information exchanged in a symposium. I am talking from my own experience and from what many colleagues have experienced after taking the highly beneficial decision of investing money in order to participate in a symposium. Receiving what is going on in the world and revitalising our willingness to do our best is the most valuable gain from such an event. I strongly recommend it.

In the 2011 Symposium, we will have the opportunity to enjoy listening to choirs from all continents in concerts and conferences of their own choral traditions, choral conducting master classes with different repertoires, with pilot choirs led by prestigious maestros of conducting, pedagogues, composers and arrangers in conferences, round tables, federation meetings, news about programs and projects on choral music and so much more. Imagine …

Translated from the Spanish by Maria de las Mercedes Zavala Tello
Revised by Irene Auerbach, UK

Photo: WSCM7, Japan Choral Association

IFCM News

9th World Symposium on Choral Music

Newsletter

Dear Friends of Choral Music

The 9th WORLD SYMPOSIUM ON CHORAL MUSIC to which we are invited by the International Federation for Choral Music and which will be held in Puerto Madryn, in the Province of Chubut, Patagonia, Argentina from 3 to 10 August 2011, is getting closer by the day.

The CIC Foundation invites you to visit the up-to-date version of events at **www.wscm9.com** where you will find:

- The complete program of artistic activities to be held during the Symposium.
- The list of participating choirs and the names of the conductors who will be responsible for the master classes.
- The registration form for the Symposium; participants must fill this in to choose the activities they plan to attend.
- A registration cost chart, which is in accordance with the HDI (Human Development Index as written by the United Nations). Please note that there are important discounts for those who register before 31 March 2011!

Registration payments can be made with VISA or Mastercard and very soon with American Express as well.

- The services offered by Argentina Vision, **www.argentinavision.com/wscm9**, the official tour company for the Symposium, with special rates for transportation, accommodation, meals and excursions.
- The national interest statements as stated by the Secretary of Culture for the President of the Nation and the Education Department of the Republic of Argentina.

We recommend that participants plan to attend the official activities of the International Federation of Choral Music which will take place during the Symposium and are noted in the program. These activities include both the presentations and discussions of projects the IFCM is developing and the General Assembly which will meet to elect the new members of the Board on Saturday 6 August 2011, in accordance with the current statutes (see **www.ifcm.net**).

The CIC Foundation and the municipal government of Puerto Madryn are working together with the relevant airlines to obtain valuable discount travel to the cities of TRELEW and PUERTO MADRYN. Watch for news updates on this topic!

Please feel free to contact us about your queries at ***info@wscm9.com***.

We look forward to your visit to Patagonia in August 2011. The warmth of our people and the natural beauties of the region make Puerto Madryn the ideal place for the 9th World Symposium on Choral Music.

Translated from the Spanish by Maria de las Mercedes Zavala Tello
Revised by Irene Auerbach, UK ●

Photo: Eub and Sab

Photo: becky&tinker

Photo: Beats working!

First International Competition for Choral Composition

"A Choral Work for Peace"

Notification and Regulations

1. The International Federation for Choral Music (IFCM), in cooperation with Europa Cantat and Jeunesses Musicales International, announces the First International Competition for Choral Composition "**A Choral Work for Peace**" with the aim of promoting the creation and the wide distribution of a new choral repertoire and, above all, of promoting peace among the people of this world with the help of music. The Competition will be held every two years in conjunction with an important event organized by one of the three partners.
2. Participation is open to composers from any country, and any nationality, who are under 35 years old on 31 December 2010.
3. The Competition calls for "a cappella" choral compositions (*SATB or divided into as many as eight parts, SSAATTBB*) with a maximum duration of 6 minutes. The text of the composition, sacred or secular, in any language, written for the occasion or pre-existing, must treat the theme of the peace. If the texts are not in the public domain, written permission to use them must be obtained from the author or copyright holder of the texts and shall be enclosed with the entry form.
4. A maximum of two works per composer may be submitted. Entries shall arrive by e-mail no later than 31 December, 2010.
5. There is no entry fee for participating in the Competition.
6. Entries must be submitted in the form of scores (either typeset in **pdf** format or as scans of neat handwritten music scores). In addition, relevant MIDI files may be submitted but are not essential. Do not submit tapes or CDs. The composer's name should not appear anywhere on the scores. The IFCM Competition Office will receive the entries and forward them to the members of the jury. The composer's identity will be released by the IFCM only after judging has taken place. All participants must include a document (*.doc or .rtf*) with their full address, contact details and the title of the composition. This document shall also contain a statement by the composer declaring that each and every score submitted is unpublished, so far unperformed and has never been awarded a prize in any previous contest. Entries should be sent by e-mail to: ***competition@ifcm.net***
7. The competition will be judged by a five-member jury consisting of international choral conductors and composers. The judges' decision is final.
8. Strong consideration will be given to a work's potential for performance and repeated performance by the majority of choirs possessing the appropriate voicing requirements. The winning work will demonstrate excellence of writing, "sing-ability" (given reasonable rehearsal time) and choral (idiomatic) effectiveness.
9. The winning work will be premièred by the World Youth Choir in its first concert after the announcement of the result. The three organisations who support this competition, IFCM, Europa Cantat and Jeunesses Musicales International, may award further prizes to the winning work.
10. The winning work will be published by a prestigious publishing house (the name of which will be announced later). Meanwhile the "Composers' Corner" column of the April 2011 issue of the *International Choral Bulletin (ICB)* will publish an interview with the winning composer and some excerpts of the winning score as a measure to promote the composer and his works. Europa Cantat and Jeunesses Musicales International will also promote the winning composer and his work through their publications.
11. Participation in the competition implies full knowledge and acceptance of these regulations.

For more information

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EUROPA CANTAT

JEUNESSES MUSICALES INTERNATIONAL

International Seminar for Youth Choir Conductors

27-31 October 2010, Örebro, Sweden

Fred Sjöberg
IFCM Vice-President

An exciting new conducting course takes place this autumn in Örebro, held under the auspices of the International Swedish Choral Center (SWICCO), founded recently during the 2009 WYC 20th Anniversary. This course is directed towards youth choir conductors and will focus on the pop and jazz repertoire. Last year, FENIARCO held in Italy the first course in this field and now plans to continue what was a successful event. The major choral organizations Europa Cantat and IFCM are co-organizers along with FENIARCO, SWICCO and the Sveriges Körförbund.

We see a present need to develop not only conducting technique, vocal technique, performance technique and staging, but also to ensure the creation of suitable new repertoire and arrangements in the fields of popular and jazz music. The course will offer exactly this and is open to interested youth choir conductors from all over the world. The working language is English. There are ten places open for active conductors and up to 40 places for observers.

A unique point is the provision of a clinicians' choir of 24 singers along with one beat boxer and with a band (piano, bass, guitar, drums and percussion) for course work with the conductors. Here, the Coro Accademia Feniarco comes into its own as a resident ensemble specialized in this repertoire. Clinicians will be Fred Sjöberg (Sweden), Alessandro Cadario (Italy) and Stefan Berglund (Sweden). The course will end with a public concert where the best conductors will conduct the choir and the band. If you love the music of ABBA, The Real Group, Elton John, Michael Jackson, U2, Phil Collins and others, this is the right course for you. This project is a part of the Uniting Youth in Song project which was selected as part of the European Union programme Culture 2007-2013. Please visit **www.swicco.se** in order to download the brochure. Members of Europa Cantat and IFCM may avail themselves of a reduced participation fee. The deadline to sign up is 30 September 2010.

Email: fred.sjoberg@telia.com

Photo: Dolf Rabus

Touché, Denmark at the 8th World Symposium on Choral Music in Copenhagen, 2008

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Brahms the Autumnal:
Cyclical and Progressive Structures and Meanings in Im Herbst, Op. 104 #5
Frank Samarotto

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Brahms the Autumnal

Cyclical and Progressive Structures and Meanings in Im Herbst, OP. 104 #5

Frank Samarotto
Indiana University, Bloomington, USA

Brahms's late setting of Klaus Groth's poem *Im Herbst* has recently come under special scrutiny by theorists, an attention well deserved and for more than just the extraordinary quality of the music. Early recognition followed the work's 1888 publication: Heinrich Schenker's review of 1892 commended the power of Brahms's interpretation; seven years later this piece was chosen for performance at the poet's funeral. Groth's meditation on autumn-as-end-of-life seems particularly apposite to Brahms's position in the tradition of the tonal language. The poem's central issues of life, death, and transcendence became an opportunity for Brahms to reconsider the fundamental metaphors of the tonal language in which he had become so adept. The purpose of my paper is to reveal Brahms's setting as a complex essay that reassesses the fundamental metaphors of his musical language as it explores the resonance of the poem's underlying imagery.

A first version of *Im Herbst* was performed in 1886; a number of significant revisions were incorporated into the version published two years later. (I will refer to these later.) The piece is cast in a modified strophic form: The first two strophes are set to identical music in C minor (see the provided score); the third strophe is in C major and is very freely varied. In light of my analysis, the adherence of this piece to a standard form of text setting will perhaps seem ironic.

Before undertaking a close reading of Brahms's score, I will first consider Groth's poem, as interpreted through my own somewhat free translation. (To be sure, the reading of the poem that I will present and that is reflected in my translation is one that I have heard *through* Brahms's setting of it.)

The central metaphor of this text is a simple one: autumn is the fading of life and in the cycle of things there must come an ending. The concept of cycle rules the poem: the short spondaic lines that begin every half strophe ring through like the tolling of a bell. The second strophe replaces the seasonal metaphor with an image of night stifling a bleak autumnal day. These first two strophes unfold cycles of Nature, setting apart the third, which rests entirely in the human sphere. The turn toward the human perspective is effected by the transition from the strict assonance/consonance of "Ernst ist der Herbst," through the increasingly dissimilar echoes of it: "Still ist die Flur,…Bleich ist der Tag,…Früh kommt die Nacht…Sanft wird der Mensch…Feucht wird das Aug'." The third stanza also shifts from passive observation to contemplative reaction. The nature of that reaction is ambiguous in Groth's text. I believe Brahms's reading can be inferred through structural analysis.

The basic lineaments of this reading are presented in Figure 1, in which I have outlined three types of process. The first poetic image is characterized as cyclic. Cycles move unceasingly and inevitably through the same points. They possess neither beginning nor end and thus are not goal-directed. (Cycles of two units, such as day or night, are not even ordered with respect to either unit.) A cycle is closed and ultimately unchanging. At the bottom of Figure 1 is its opposite, which I have called progression, a straight-line unidirectional motion toward a single goal. This is embodied in a single life, "Created half to rise and half to fall," to quote Pope, a traversal that ends with closure more complete that is desired. Of course, an individual life is a single iteration of a cycle larger than itself. This aspect is captured by my middle process, the spiral, which restricts goal-directed motion within a continual cycle. Here, as in annual cycles, growth is balanced by decay. All must eventually cycle back to the same point that is both departure and return.

The spiral, then, is where the central metaphor of the poem resides. Put in these terms, the realization of the third strophe sees the openness of progression constrained by the closure of cycle. There is no possible denial of these forces; there can be only acceptance and the possibility of transcendence.

I will now turn to the structural analogies Brahms creates through his musical setting. As you can see from Figure 1 the first of these equates the cyclic with a motivic palindrome. To illustrate this I will turn to Example 1. The music of the first two strophes is analyzed on the upper system, which segments this music into an antecedent and a consequent phrase. Each of these phrases is prefaced with a two-bar fragment, setting the short spondaic lines, that I have labeled a motto, after Kalbeck. The motto is associated with a turn figure; the first statement represents its basic pitch level, circling around G with A-flat and F-sharp. (This will often be verticalized into an augmented-sixth sonority.) I have symbolized the melodic figure with the graphic sign for the ornament of a turn. Note that the turn figure recurs, independent of the motto, at the end of both phrases, anchoring them like pillars. In between the upper voice fills in linear progressions of a sixth; these take on motivic significance as hidden repetitions. Thus each phrase shows a motivic palindrome: turn figure, sixth progression; sixth, turn figure. (The pattern is broken only at the work's turning point in the third stanza.)

...Brahms the Autumnal

Four brief points about the motivic palindrome and its correspondence with the process of cycle:

1) Motives in general do not presuppose any logical ordering (at least not *a priori*); therefore the succession of motives is not intentionally goal-directed. The place of motives in an *organic* metaphor of coherence suggests a further relation with the world of nature.
2) A motivic palindrome is an unusual configuration for a tonal piece (though not unknown in Brahms), precisely because its mirroring of directions is so contradictory to tonal progression.
3) In tonal content, a turn figure is essentially a static cycle around a single pitch.
4) In *Im Herbst*, the turn is incomplete, beginning in the middle (as it does harmonically), reinforcing the sense of cycle by entering it at an arbitrary point.

Figure 1 also shows that the second structural analogy equates the spiral with harmonic progression. This basic element of the tonal language exhibits the spiral's conflation of the cyclic and progressive. Harmonic progression is cyclic in its inevitable return to the tonic chord. It is progressive in that an ordered unidirectional sequence of harmonies moves from one tonic to the next. The common terms harmonic progression and harmonic cycle convey the duality of directed motion within bounded return.

Also shown in Figure 1 is the particular harmonic progression in play in this piece: a motion in minor from I to III, IV or II6, through V returning to I. This progression is present *in nuce*, leading to a half cadence, in bars 3–4 (visible in Example 1 but not labeled). The progression is expanded through the remainder of the antecedent phrase. The complete cycle underlies the structure of the first and second strophes at the largest level and finally, by concluding the third strophe, becomes the structural harmonic underpinning for the whole piece.

This and other harmonic progressions are a centrifugal counterforce to the static anchoring of the turn figure, thus composing out in musical structure the two tendencies enclosed within a spiral. Example 2 hypothesizes possible harmonic progressions that might occur if the deflecting force of the turn figure were removed. Ex. 2a suggests a diatonic continuation based on the contour of the outer voices in the first bar, leading to a cadence on E-flat. Ex. 2b introduces the chromatic sound characteristic of the turn and suggests how it might lead to a half-cadence in A-flat. Ex. 2c gives the actual opening: F-sharp forces a turn to C minor, almost coercively. The highly unusual augmented-sixth sonority on the last quarter of bar 1, together with the non-tonic opening, reinforces the sense that the turn figure has been superimposed on the harmony, which it bends to its demands.

Yet harmony resists. Ex. 2d shows that just as the turn is about to materialize, F-sharp becomes G-flat and resolves as implied in 2b. (Note how this harmonic progression is textually connected to a human reaction.) Ex. 2e realizes the implication of 2a and even recovers some of the harmonies left off in 2d. A quick glance back at Example 1 will show that I interpret bar 10 as a tonic chord with added sixth (or a *Leittonwechselklang*). This I chord and the following III chord represent a stubborn reassertion of the basic harmonic progression, literally underneath the superimposed turn figure. It is the latter which closes the strophe (see Ex. 2f) as the harmonic cycle reaches its end.

At this point I will introduce the third of the analogies outlined in Figure 1. Those natural processes that move through growth and decay without cyclic return I have simply labeled progressions; in the poem these characterize a human life. The musical analogy is not (as we have seen) harmonic progression, but the linear progression in the Schenkerian sense. The highest level of linear progression, the *Urlinie*, embodies progression to the greatest degree: a single motion to a goal not a cyclic return to a beginning. For Schenker, linear progressions at all levels represented music's most powerful vehicles of causality and synthesis.

I have already pointed out the linear progressions of a sixth shown in Example 1. These progressions represent agents of motion that are constrained by the turn figure's cyclic recurrence binding them into a palindrome. However, rising above the turn figures is a higher-level melodic continuity indicated on Example 1 by the beams above the staves. In my reading, the *Kopfton* is not the G of bar 2, but the climactic G in bar 35 an octave higher. What begins in bar 2 is a gradually rising arpeggio that spreads itself across the closural divide of the first two strophes. Example 3 summarizes this (and includes the third strophe). The arpeggiation of Ex. 3b is not immediately successful in overcoming cyclic closure; it is interrupted in Ex. 3c and cadences with a third progression at 3d (before the first double bar—Examples 3e and f fill out the content yet more fully.)

The structure presented in Example 1 for the first two strophes is maintained in its essentials for the third strophe (even to the extent of giving background significance to the flat III harmony in a major-key context). The antecedent phrase, however, is

drastically recomposed as an astonishing series of augmented-sixth chords drags the music off course. The crisis is precipitated by the focal issue of the poem: the realization that life's progress will eventually be closed off. The import of this sends a shudder through the tonal structure: harmonic progression is foregone (from bar 24); the rising arpeggio is cut off and reaches an impasse on C–sharp in bar 26. The hollow octaves that follow are truly parallel: Example 4 provides more context for my reading of this recondite passage.

Thus, all that represents straightforward progression is minimized. Brahms's revision of this passage makes it clear that this was his intention. The corresponding passage from the 1886 version is given in Example 5a. Though common elements remain, the very prominent sixth progression labeled with a bracket was removed from the later version. Momentarily, cycle triumphs over progression.

I will now return to Example 2, to continue where I left off. Example 2g again illustrates the superimposition of the cyclic turn on a seemingly incompatible harmony. The augmented sixth that sets off the crisis progression in bar 24 (Ex. 2h) is considerably softened in bar 30 (Ex. 2i) and becomes positively ecstatic in bar 37 (Ex. 2j). The turn's more usual A-flat–to–G has been transformed into G-sharp–to–A. Example 1 shows that in bar 37 the melody overflows the high G to initiate an enlargement of the turn figure (see the letters below the beam), now supported by a complete harmonic progression. All three structural processes come together at this point.

However, there is a dilemma: cadential closure, so basic to the tonal language, has come in this work to symbolize death. But total closure is avoided: the *Urlinie*'s descent is buried in inner voices and absorbed by the ecstatic ending. Finally it is the turn figure's G that persists in sounding, circumventing complete closure. Again Brahms's revision is significant: Example 5b shows that a linear sixth, a progressive element, stood in place of the turn figure in the earlier version. Transcendence can only be attained by accepting and even embracing the inevitability of the cycle.

In conclusion, Brahms in this work creates musical analogies that are not just contingent illustrations of a textual detail, but are evocations of the fundamental metaphors of tonal processes. The subtle lack of closure of his ending was hardly extreme for the 1880s, but what is radical is the way closure as a tonal norm is simultaneously reasserted *and* questioned. Was this Brahms's way of reaffirming the vitality of his style in his own time? Probably. Reading in personal resonance is less secure, but hard to escape. Brahms the autumnal may have indeed sought transcendence: he seems to have realized it in *Im Herbst*.

Frank Samarotto *is Associate Professor of Music Theory at Indiana University Bloomington, teaching there since 2001, and was previously at the College-Conservatory of Music at the University of Cincinnati. He was a workshop leader at the Mannes Institute for Advanced Studies in Music Theory Summer Institute in Schenkerian Theory and Analysis in 2002, a workshop leader and invited presenter at the first conferences in Germany devoted to Schenkerian theory and analysis held in Berlin, Sauen, and Mannheim in June of 2004, and gave a week of lectures on voice-leading and musical time at the Sibelius Academy in Helsinki in 2007. He has served as a visiting scholar at Emory University, the Penn State School of Music, Bowling Green State University, Notre Dame, McGill University, and Yale University and was the keynote speaker at the 27th Annual Music Theory Forum at Florida State University. His publications have appeared in* Schenker Studies II, the Beethoven Forum, Theory and Practice, Music Theory Spectrum, Music Theory Online*, Integral and in conference proceedings, as well as a festschrift for Carl Schachter and a recent anthology on sonata form edited by Gordon Sly. He is currently working on a book on Schenkerian theory and analysis.*

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Im Herbst

from "Fünf Gesänge" Op. 104, n. 5
(Text by Klaus Groth)

A pall is upon fall,
and when leaves lower,
the heart droops also
clouded with woe.
Still is the field,
and to the south the songbirds
sojourn, silent,
as to the grave.

Bleak is the day,
and a pallid haze veils
the sun as it does the heart.
soon the night nears;
then all force falters
and the spirit is locked in standstill.

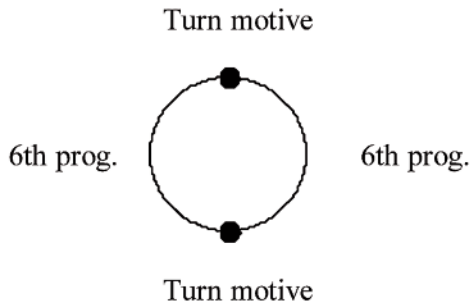
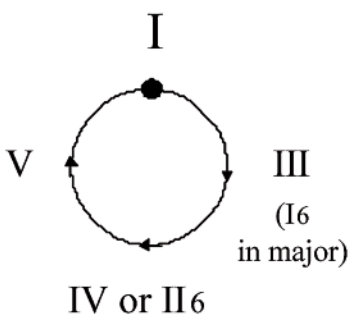
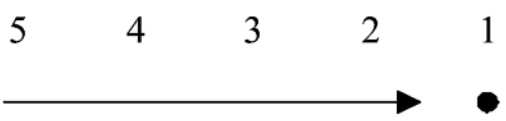
Grace comes to man.
He sees the sun sink,
and knows that life,
like the year, will end.
Most grow his eyes,
yet into those gleaming tears pours
his heart's ecstatic effusion.

Johannes Brahms
(1833-1897)

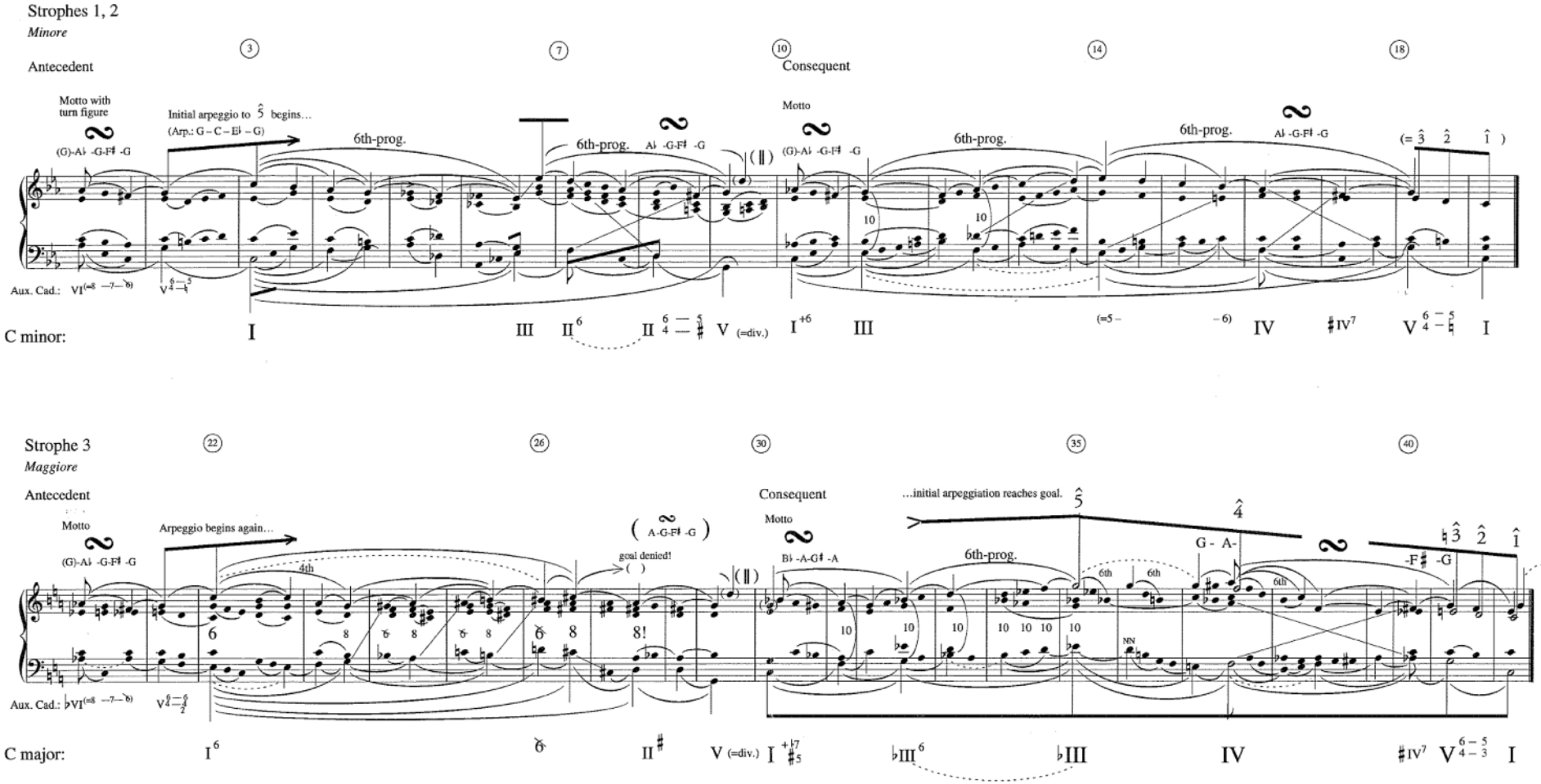
11
p sempre
Flur, und nach dem Sü - den wal - - len die Sän - - ger stumm, wie
Nacht: denn al - le Kräf - te fei - - ern, und tief ver - schlos - - sen
Flur, und nach dem Sü - den wal - - len die Sän - - ger stumm, wie
Nacht: denn al - le Kräf - te fei - - ern, und tief ver - schlos - - sen
Flur, und nach dem Sü - den wal - - len die Sän - - ger stumm, wie
Nacht: denn al - le Kräf - te fei - - ern, und tief ver - schlos - - sen
Flur, und nach dem Sü - den wal - - len die Sän - - ger stumm, wie
Nacht: denn al - le Kräf - te fei - - ern, und tief ver - schlos - - sen
16
pp
dolce
nach dem Grab, wie nach dem Grab. Sanft wird der Mensch. Er
ruht das Sein, ruht das Sein.
nach dem Grab, wie nach dem Grab. Sanft wird der Mensch. Er
ruht das Sein, ruht das Sein.
nach dem Grab, wie nach dem Grab. Sanft wird der Mensch. Er
ruht das Sein, ruht das Sein.
nach dem Grab, wie nach dem Grab. Sanft wird der Mensch. Er
ruht das Sein, ruht das Sein.
22
espress. cresc.
f
sieht die Son - ne sin - - ken, er ahnt, er ahnt des Le - bens
sieht die Son - ne sin - - - ken, er ahnt, er ahnt des Le - - - - -
sieht die Son - ne sin - - - ken, er ahnt, er ahnt des Le - - - - -
sieht die Son - ne sin - - ken, er ahnt, er ahnt des Le - bens

27
p
pp
wie des Jah - - - - - - res Schluss. Feucht wird das Aug', doch
- - bens wie des Jah - res Schluss. Feucht wird das Aug', doch
- - bens wie des Jah - - - res Schluss. Feucht wird das Aug', doch in der
wie des Jah - - - - - - res Schluss. Feucht wird das Aug', doch in der
30
32
cresc.
f
in der Thrä - ne Blin - - ken, doch in der Thrä - ne Blin - ken ent - strömt des
in der Thrä - ne Blin - - ken, doch in der Thrä - ne Blin - ken ent - strömt, ent - -
Thrä - - ne Blin - - ken, doch in der Thrä - ne Blin - ken ent - strömt, ent-
Thrä - - ne Blin - - ken, doch in der Thrä - ne Blin - ken ent - strömt, ent - -
37
p dolce
dim.
pp
Her - - - zens se - lig-ster Er - guss, se - lig - - ster Er - - guss.
strömt des Her - zens se - lig-ster Er - guss, se - - - lig - ster Er - - guss.
-strömt des Her - zens se - lig - ster Er - guss, se - - - lig - ster Er - guss.
-strömt des Her - zens se - lig - ster Er - guss, se - lig - - ster Er - - guss.

Figure 1: Structural Analogies in *Im Herbst*

Poetic Meaning	Musical Structure
Cycle: Cycles of nature; the seasons, day and night	Cycle: Motivic palindrome 
Spiral: Growth or decay within cyclic return	Spiral: Harmonic progression 
Progression: Growth or decay towards goal without cyclic repetition	Progression: The *Urlinie* and lower-level linear progressions 

Example 1: Brahms, Op. 104 #5, Voice leading sketch of complete piece



Note palindrome: 2 6th – 6th 2

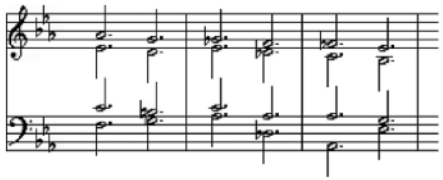
Example 2: Hypothetical harmonic progressions deflected by superimpositions of turn figures, and their actual realizations in *Im Herbst*

a) Diatonic continuation of opening chords

b) Continuation with chromatic sonority

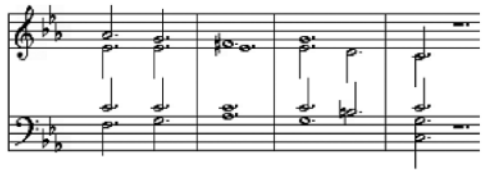
c) Turn figure forces cadence in C minor in actual opening

d) Implication of letter b realized in m. 4–6



e) Implication of letter a continued in m. 10 with reference to harmonies of letter d

f) Turn figure forces closing of strophe in mm. 16–19



g) Turn figure superimposed on C major bass arpeggio in mm. 20-1

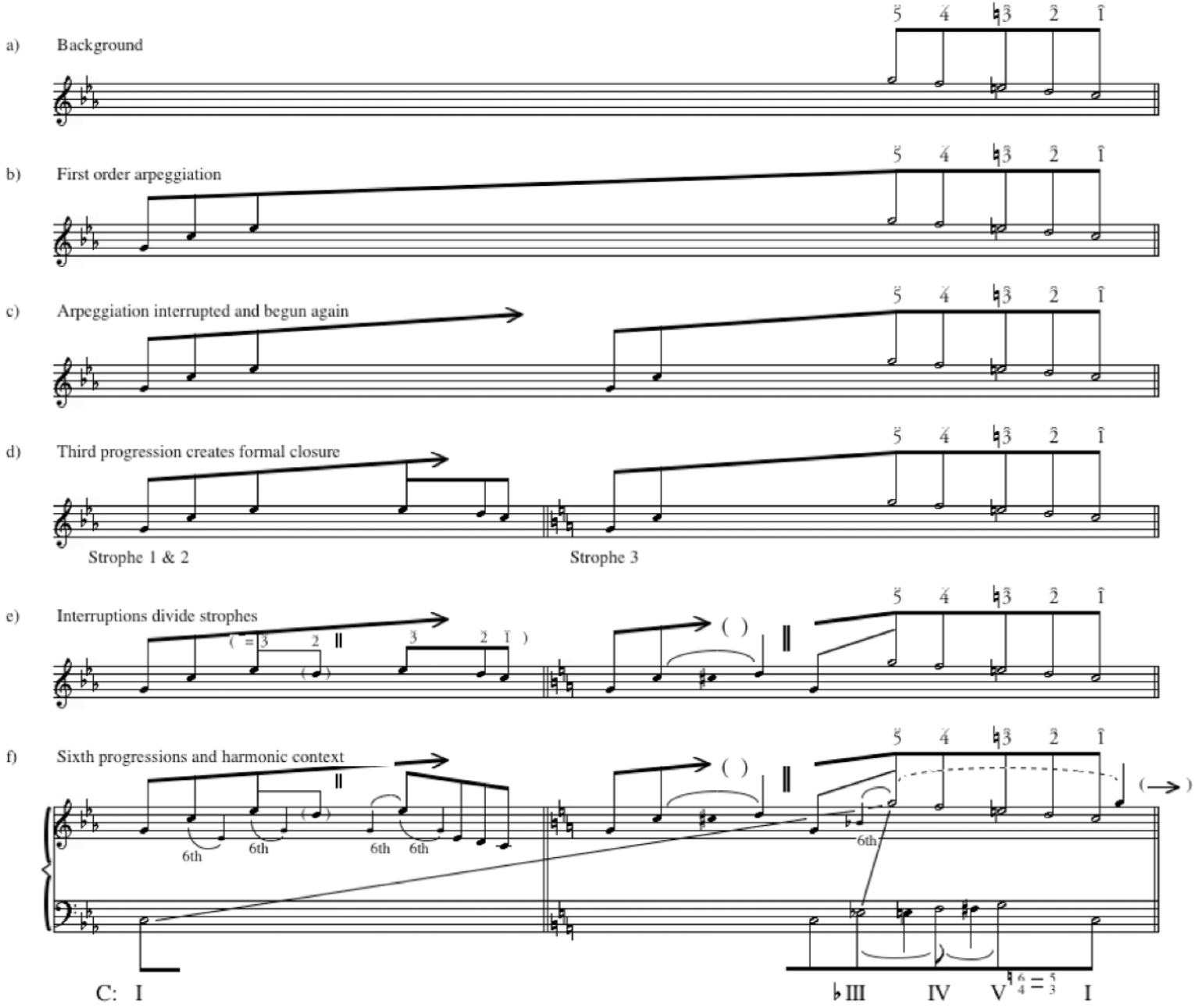
h) Augmented sixth forces chromatic progression in mm. 24–5

i) Augmented sixth yields to diatonic harmony in mm. 30–1

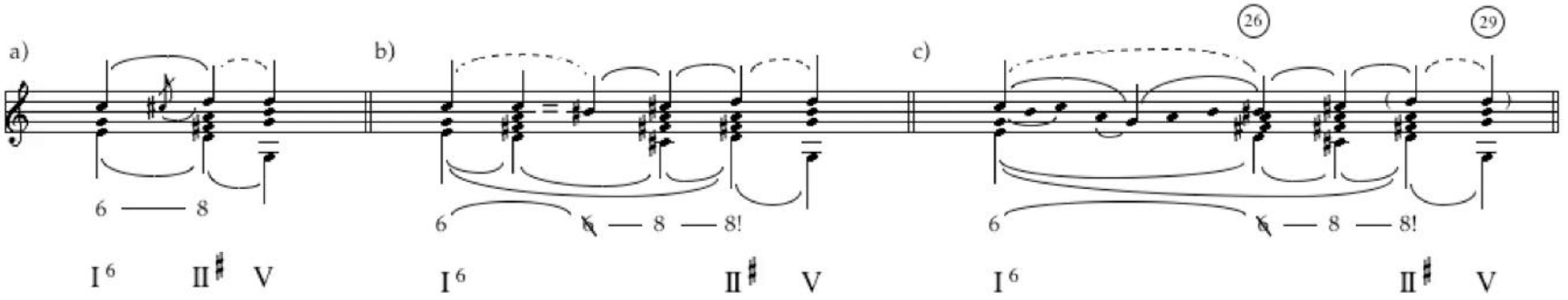
j) Augmented sixth overflows goal tone in m. 37

k) Augmented sixth allows G to persist through final cadence in mm. 40–2

Example 3: The progression of the structural top voice

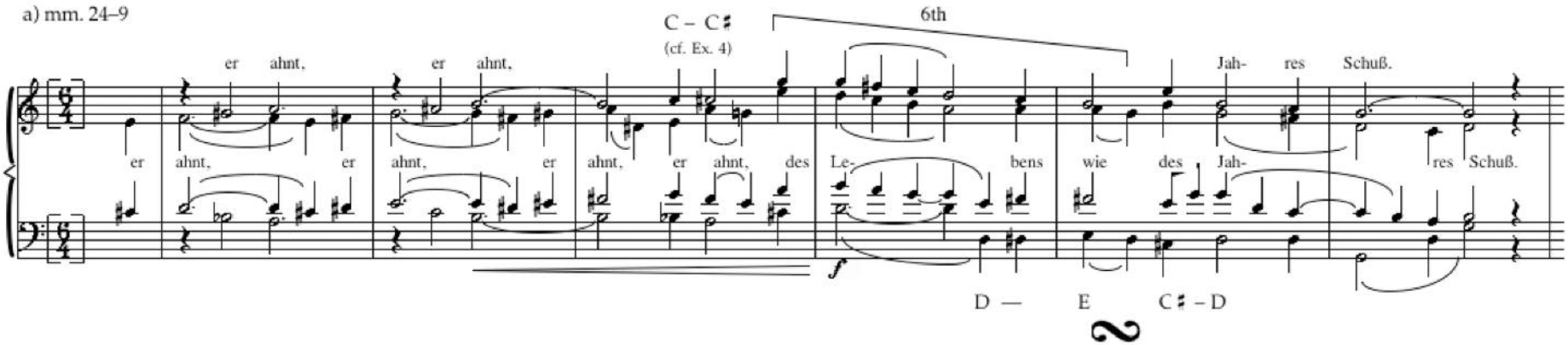


Example 4: Voice leading sketches of mm. 22–9 in successive stages of elaboration

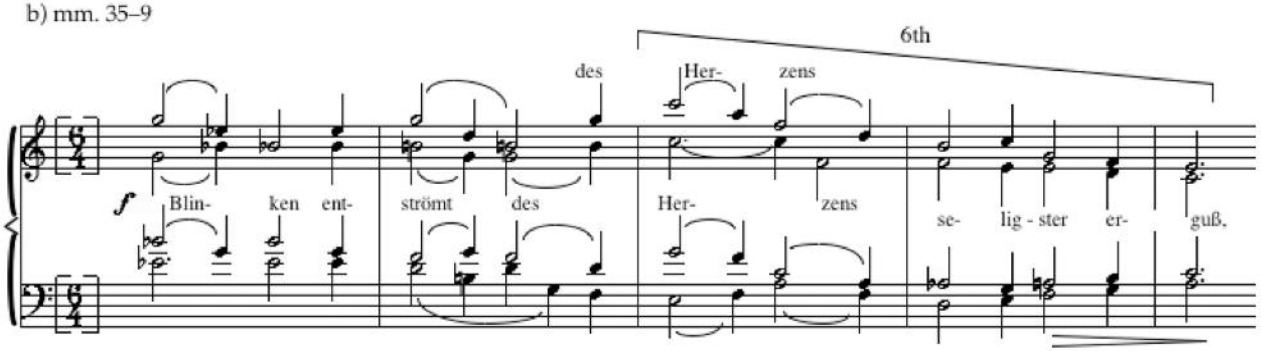


Example 5: *Der Herbst [sic]*, 1886 version, excerpts (transposed up a minor third from the original)

a) mm. 24–9



b) mm. 35–9



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Choral World News

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Andreas Herrmann

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André de Quadros

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Choral Music in the 21st Century

Can it Still Fascinate Us?

Andreas Herrmann
Professor of Choral Conducting

You would probably not be reading this article if one fine day in the past you had not been infected by a virus: the fascination of choral music, the human voice as the most direct means of artistic expression. If you have ever listened, the way a child would listen, to how countless human voices can meld into a whole, into vivid sounds, into pure harmony that conveys an immediate message, you will be hooked for life: wherever choral music is concerned, you will never be free from a certain missionary zeal, no matter whether you happen to be a composer, a music teacher, a choral singer or just a "simple" listener and consumer of music.

Do you know families who still sing together? Lullabies, rounds, counting songs, nursery rhymes – up to a few years ago, in many families singing was a part of living together with children that was taken for granted. But insecurity is spreading: the stereo, the TV, the computer, the mp3 player – these devices produce a kind of vocal and instrumental perfection that would not have been imaginable even a short time ago, and it emanates from every quarter. And thus the thought creeps into our subconscious, whether it might not be better to leave matters musical, as far as the child is concerned, to the specialists, those who deal professionally with early years: the media, the musicologists, the schools, the teachers – those who know about such things, even to those proficient pop stars whose vocal skills will immediately (and with the aid of computers) be professionally categorized and ranked.

Voice – Breath – Technique

"He breathed into his nostrils the breath of life, and Man became a living soul"– this verse from the libretto for Joseph Haydn's oratorio "The Creation" precedes all human endeavours. Breath is the precondition for musical impulse. Healthy breathing is the precondition for healthy singing and speaking. In its turn, wholesome air is needed if we want to make sensible use of the good breathing exercises which can be found in plenty in all good singing textbooks. Singers' voices are subject to a heavy burden, comparable to the kind of physical stress experienced by athletes. Here lies a task we must not underestimate, namely to break out of the tunnel vision of our musical education and recognize the value for modern civilization of pure "creation", and of wholesome air to breathe, and to preserve this.

Carefully selected vocal exercises during warming up can help smooth the way to making music, be it for a rehearsal or for a concert. In an ideal situation, tensions will be relaxed, and there will be a spiritual and physical turn towards the music. Much that is good and much that is less good has been written about warming up. A recent phenomenon in the relevant literature is the descriptions of the physiological foundations. These can be very helpful, particularly when we are looking at questions like the treatment of the immature voice, vocal difficulties through overuse, or extension of, and smooth changes between, the vocal registers. We must not forget that choral warming up is no substitute for solid vocal training, and that the overriding aim of every rehearsal, namely to make good music, must not be missed because exercises end up occupying a disproportionate part of the rehearsal time. Thus: good singing lessons that bear these matters in mind are valuable for everybody.

We can only deduce what is good singing by hearing it. However, in the situation of a rehearsal we have to learn to differentiate between aural and vocal training. If you are able to sing a bit more loudly, it does not automatically follow that intonation will always be correct: vocal technique has to be right, too. Technical and vocal difficulties can be overcome, but only if you have learnt to listen. In order to achieve that, learn to listen: hum along, make notes, compare different interpretations. Recall tunes from pieces of music and try to whistle and to sing them in the shower. Look after your physical health – it is the key to a fulfilled intellectual and spiritual life. Only in possession of good health will you have the strength to enthuse others in your role of an ambassador for choral music. Who in your choir does yoga exercises? Who does not?

Initial Studies and in-Service Training

"Be not afraid!" ["Fürchtet euch nicht!"] I would like to pass on this joyous Christmas message, which Bach used as the title for one of his six motets, to all politicians and committees who get lost in timorous little details when they address the arts and try to create an upheaval in any educational system. No matter how high the administrative cost, the raw human diamonds – the students – are polished and hauled through the machinery of the Bologna Accords until they are all deemed as beautiful as only a perfect system, dreamt up by humans, can imagine them. The "joy of the gods" at the start of the final section of Beethoven's Ninth Symphony, The Choral, has become subject to the fetters of the administrators. Let us raise our voices in a plea for their favour! In their desire perfectly to streamline each child in a technocratic system that resembles a wind tunnel, the technocrats have robbed young people of priceless time. Give it back now! Keep the trust and fear not – all will be well if you allow those with an artistic bent simply to become artists. Give them time; allow them to choose what is on offer; give them more liberty to go their own way, including the liberty to raise their voices, including the liberty to play and to sing! You have only

borrowed the world from your children! Drop the reins!

Sight reading

This is a topic I am particularly keen to touch upon, because it links my first group of topics – vocal technique – with the second: training. Unfortunately, for many ensembles, sight reading will either remain an alien concept or be linked together with fear. And the older choir members are, the more difficult it becomes for them to acquire this skill, which in my opinion is very important.

Sight reading is one of the most important and possibly the most difficult skills demanded of choral singers. Of course, teaching sight reading during a choral rehearsal is a time-consuming matter. Nevertheless, choral directors who are good sight readers themselves should give thought to the questions of how much time they should dedicate to this subject, which starting points for teaching might be employed and what methods exist to monitor success. A large variety of systems exist which tackle rhythm and pitch, and surely a large number of didactic approaches will be required. In America, a number of such publications go back to the seventeenth century. In our day, music publishers are introducing us to ever newer and better methods. However, competence in this field remains a topic that, within choral music, is frequently neglected. I ask myself how many of you reading this article just now will be asked to sight read new works in a rehearsal. I am also curious to find out whether you have ever broached the subject with your choral conductor. Does he or she possess the ability to sight read accurately? Let us hope this is not too provocative a question! It is certainly worth while to give some thought to this topic. Recent academic research has revealed that those choral directors who are not able to teach sight reading are far less motivated to react accordingly. Warm-ups are fun, but they are not the be-all and end-all. Is enough being done to train our voices and our musical brains? If we all knew more about scales and intervals, we would all be in a much better situation to sight read unknown pieces. Moreover, this theoretical knowledge can and should be connected to the feeling that is aroused in our bodies by certain musical gestures and phrases. Just Google "movable do" and "minor la" – you will be surprised!

Who is in charge of the choir?

A choir can only ever be as good as its conductor. Many things that come together to make a really good choral conductor can be learnt: there are courses one can attend for practical skills and books and articles for the musicology. Make use of the manifold offerings in this direction and take an interest in new things, in matters that up to now were not your strong points. If you are not a choral conductor yourself, speak with someone who is. Do not shy away from asking them questions about the route they are following. Either you will learn something from this, or they will. Be brave!

The conducting of instrumental ensembles and orchestras is another topic of enormous importance. This should be an absolutely essential part of training as a choral conductor. The choral literature with instruments is immensely varied, and as a choral conductor you will soon find yourself having to deal not only with vocal but also with instrumental ensembles. I know about plans in some German music conservatoires to reduce this important aspect of training out of a mistaken zeal to save money. Anybody who has ever stood in front of an orchestra for the first time knows this vague feeling of uncertainty: here, in addition to a helping of musicality, you also need a helping of learnable technique. Give young choral conductors the opportunity to gain practical experience in this, even though unfortunately – like much that is good, beautiful and important in life – it costs money.

Something creative

Read good books, watch good films, go to good restaurants, play sports, laugh, be a human being. Question everything. Don't let a day pass without following up a topic of which you know nothing whatsoever. Start with "Irenäus Eibl-Eibesfeldt"*. When you are watching a good film, pay attention to the music. When you are having a good meal out, pay attention to the music. When you encounter choral singing, pay attention to the music. When you go to a concert, pay attention to the music. Enjoy the music and indulge in the joyful luxury of occasionally not being critical.

IQ stands for the intelligence quotient, EQ for emotional intelligence. Singing is communication. Therefore, if you occupy yourself with choral music, a high EQ will take you further than your IQ, so you should develop your emotional abilities further: ring old friends, try sensing how they are without asking many questions. React appropriately. Learn to say no without hurting yourself or others. If you make music within an ensemble yourself, make sure that there are regular conversations about how matters might be improved. Help open the ensemble for new members.

In everyday theatrical life, there is far too little time to work on choral quality *per se*. If you are a fan of opera, also attend performances in which your opera chorus appears, and supply appropriate feedback. If you are a fan of performances of pieces for choir and orchestra, also attend concerts in which your choir appears a cappella, and supply appropriate feedback. Encourage a

person from among your friends and acquaintances whose main interest does not lie in matters musical, for a piece of choral music that is close to your heart. Long live variety.

Organising comes in many shapes and sizes

Take seriously the creativity of children and young people: they can and want to achieve more in the artistic sense than some would deem possible. Supply constructive criticism and motivation: for any one negative criticism praise at least three other things …When planning concerts and events always leave space for new ideas: therefore be open-minded in respect of contemporary music, but on the other hand do not shy away from including in your programmes well-known, valuable pieces that have stood the test of time. Consider the degree to which the use of new equipment like a video projector, lighting effects, sound engineering etc might help. After all, that's show business. However, also do bear in mind how far the inner beauty of some music can get by without such superficialities. You should have a good structure in place for all your artistic aims. What? You are not artistically active? Then it is high time you did something about that. You can do it. World premières are the icing on the cake. Contemporary music removes the museum-like stuffiness from concert halls. Do not shrink from also attending concerts in which your choir performs new music and supply appropriate feedback. Choral competitions can offer marvellous opportunities for encounters. However, art per se is not something that lends itself to the competitive element. This should be deliberately put on record despite the large number of artistic competitions. True intellectual and artistic genius will always come through, no matter what some committees or juries may decide. We all know that Mozart ended up in a pauper's grave, while other, far inferior spirits whose names nobody knows any more left the competitions of their times as victors.

As I write, many national choral organisations are musing about the future of choral singing. There are huge numbers of working parties, groups for planning projects and round tables, and every one of them states that something has to be done. But how can choral singing be made so attractive that it has a real future? What are the current structures in your national or regional umbrella organisation? And what is the degree to which the larger nation-wide organisations work with the future in mind? It would be interesting to know the thoughts of those at the grass roots, and whether those who work in our organisations really occupy themselves with singing. It is not enough to pin down the number of choirs and of their members on paper. Does your choral organisation make excessive demands on its members? Or does it try to act as a model of good – musical – activity? It goes without saying that there is absolutely nothing wrong with many of the existing structures and mechanisms. But the times they are a-changin', and committees, boards and circles of friends have to confront ever new requests. The unpopular topics are always those that are hardest to sort out. So back to the topic of vocal technique and sight reading!

Another relevant question is the one as to whether choral life is designed to serve professionals, or if it is only by amateurs, for amateurs. The one does not automatically exclude the other, and the latter may sometimes sound as if it were the former. What remains is the fact that the committee members of most German nationwide organisations fulfil political as well as musical functions. But politicians, too, need to be called to account. Are they doing what we expect and demand of them? And are they helping to set up initiatives, within which "change" – as Obama put it – can take place? Only when the "ordinary" member feels supported from below as well as from above will choral life receive new impulses.

The media

Your own websites, YouTube, MySpace, Facebook and Twitter can help attract international attention to artistic projects long before the established television and the press ever start to prick up their ears. Familiarize yourself with the techniques required. The German radio "landscape" has created a system of radio orchestras and radio choirs that is unique in the world. It is in this fertile soil that professional German choral and orchestral culture is flourishing and thus, with its outstanding quality, inspires both semi-professional and amateur choirs in Germany. Such national effects also extend beyond national borders. Stick out your neck when it comes to maintaining such quality in Germany and also to consolidating it in other countries. Maybe this culture is one of the very few true export values which Germany can offer at an international level, the human value of which might be a lesson to be learnt from Germany all over the world. The financial costs for these choirs and orchestras are – as relevant studies prove – comparatively low if we bear in mind the gains, both socio-economically and materially as well as the priceless spiritual and intellectual value. Financial cuts in this area are stupid, short-sighted and merely cutting corners.

Quality

There is no way past quality. Artistic everyday life allows too little money for an awful lot of what is desirable. But if there is quality, often doors open, the existence of which you hadn't even known about. Always

work on the quality, no matter where you are placed, in a choir or in front of it. Bear in mind that which matters most: the work, the music. Organisations and structures are not ends in themselves, they must serve the cause. Even if that may be an unpopular word, it's the only way to ensure that there is a future. Do not lose sight of the holistic picture: in that moment when vocal training, aural training, sight reading and conducting are efficiently entwined with each other and blend into one, a totally new sound comes into being, one which the public finds most pleasing. All music is serious, everything that happens on-stage must be entertaining. Remain faithful to music, and you will not be disappointed.

"And if I knew that the world were to come to an end tomorrow, I would still plant my young apple tree today" (attributed to Dr Martin Luther [the famous German religious reformer– and musician! – who lived around 1500 – translator]).

[*] *Irenäus Eibl-Eibesfeldt, born 1928 in Vienna. Animal ethologist, investigated experimentally and descriptively the development of behaviour of mammals and compared the behaviour of communication of vertebrates.*

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Translated from the German by Irene Auerbach, UK ●

Jerusalem – Choral Music Overcoming Borders

André de Quadros
IFCM Board Advisor

Jerusalem is the city that provokes noble sentiments and spirituality; it is truly the only city in the world that all the three Abrahamic religions (Christianity, Islam, and Judaism) hold sacred, but it is also a city that provokes territorial possessiveness. Unusually, it was also the place, where, in February, 2010, three youth choirs which live close to each other demonstrated yet again that singing together and collaborating can be a conscious and assertive act to create a better world. And, historically, the Franciscan Custody of the Holy Land monastery and administration hosted a five-day conducting course for Arab and Israeli conductors.

The choirs: Efroni Choir from Israel; the Sawa Choir from Shefar'am (the Palestinian part of Israel) and the Yasmeen Choir from East Jerusalem have a long history of collaboration. Their conductors, Maya Shavit, Eva de Mayo and Rahib Haddad, and Hania Soudah-Sabbara have quietly and effectively pursued their collective commitment to overcome the hurdles created by political realities to give the young people in their choirs the experience of musical collaboration across borders. For many years, several musical encounters in Israel and in Europe between these young people have fostered close personal connections between the singers and their visionary conductors, and created an awareness of each other's musical traditions.

IFCM founded its *Conductors without Borders* project a few years ago, primarily for building professional expertise in countries where access to educational programs in conducting is limited. When IFCM gave its approval to designate this project, partly supported by the Eric Ericson International Choral Centre through the Carpe Vitam Foundation, as a Conductors without Borders project, it affirmed the continuing need for choirs and their conductors to be supported in border crossings. Indeed, the reality of borders as boundary restrictions is a daily source of anguish for both Arabs and Israelis.

Each of these choirs has its own border problems and different social contexts. The Sawa Choir, based in the Arab part of Israel, was founded by Eva de Mayo and Rahib Haddad as a Jewish-Arab partnership and this is the source of their rich singing. The Yasmeen Choir, with Palestinian Catholic singers from East Jerusalem, is part of an innovative music education program, the Magnificat Institute, located in the Franciscan monastery in the old city of Jerusalem. The Efroni Choir from Emek-Hefer in Israel is an extensive program, distinguished internationally, and seeks to represent the diversity of Israel's musical cultures.

I came to be a part of this as a guest of the three choirs. I worked with each choir individually and then together just prior to the combined concert – Blessing – in which I conducted them in three pieces at the conclusion. The concert was notable in its rich and fascinating diversity of repertoire representing the many cultural wellsprings of the three choirs. For example, the Efroni Choir sang Hebrew music for the first time in this part of Jerusalem.

The Blessing concert was planned to take place in the Augusta Victoria church on the north side of the Mount of Olives, a site holy to both Christianity and Judaism. The Garden of Gethsemane is at the foot of the Mount of Olives. The substantial opposition from local Palestinians who saw this concert as a step towards normalisation resulted in the church closing its doors to the concert. In the hours preceding the concert, the organisers and the conductors, committed to the human dimensions of the project, decided to move the concert to the relatively small performance venue within the Franciscan compound.

The singers and their conductors, in intimate and crowded conditions, created a highly-charged atmosphere of intense artistic and personal engagement. It was marvellous to see – here were the three choirs living in profoundly difficult situations, with no common language save English, simply singing and interacting together as though it was a natural thing to do. According to the conductors and audience members, the enthusiasm, the feelings of happiness and reconciliation swept all in an unprecedented tidal wave of transformational emotion.

On the day after the concert, I started teaching a conducting course to a group of Arab and Israeli conductors. Mostly young, and all with substantial musical experience, the purpose was on the acquisition of conducting skills and techniques, vocal ability, sight-singing skills. It was profoundly moving to see these conductors in a mutually supportive learning situation, experiencing the vulnerability of standing in front of their peers and developing their own individual conducting styles.

The words of the project participants have an eloquence that needs no explanation – see below.

Music is irrepressible and choral music with its access and appeal has the power to engage both heart and mind. The youth choral concert and the conducting course are testimony to the courage and vision of the four conductors, Maya, Hania, Rahib and Eva, and the many supporters of their choirs. The years ahead will likely have immense challenges for the people in this region but

…Jerusalem – Choral Music Overcoming Borders

choral music there will continue to build bridges of understanding, and to provide consolation and comfort in dark times.

Commentary

…the amount of people who gathered in that small room, who didn't care who is an Arab and who is Israeli, that came to enjoy the atmosphere and the music… (Inbal Donnenfeld, Efroni Choir)

*In Jerusalem, the city that has been for a long period the symbol of the ongoing Palestinian-Israeli conflict, where violence and national and religious struggles have blinded the beauty of variations in this special city, we could definitely create an amazing experience of cooperation between people who come from completely different backgrounds. By the power of music we were so united in our voices and hearts what made every minute of that concert unique and unforgettable! This concert has been a true Blessing for each of us, an event that gave us again the chance to open our hearts and minds and stand up for our beliefs in peace and coexistence" (*Nadine Abboud, Sawa Choir)

Maybe the idea to bring Arabs and Israeli to sing together will bring peace but while when I was singing with the Israeli choir I felt music may bring people together but we need justice for peace (Maura Makhoul, Yasmeen Choir)

…a dream of a moment of joy and peace, that will help us remember that we have more in common than we think… (Rawan Azzam, Sawa Choir)

I would not trade this week for any other. There was no tension whatsoever, I always realize that in doing music or through music itself we forget differences and just want to enjoy the heavenly sounds that we can make through peace alone. (Jamil Freij, conducting course participant, East Jerusalem)

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Efroni, Sawa and Yasmeen choirs performing in Jerusalem with André de Quadros

11th International Choir Competition in Riva del Garda

A "Singing Boat Trip" on Lake Garda - Press Release by Stefanie Vera Müller

It was a beautiful spring day as INTERKULTUR representatives and the city mayor, Claudio Molinari, welcomed the choirs to the *International Choir Competition in Riva del Garda*. In all, a total of 38 choirs made up of almost 1,500 singers from thirteen nations had made the trip and marched through the town in the traditional parade of choirs before performing in the competition and concerts. The colourful and entertaining programme on the opening evening, 28th March, got audience and choirs alike into the mood for an enjoyable and musical few days. Featuring choirs from Denmark, Singapore, Norway, Austria, Trinidad and Tobago, and South Africa, the festival held the promise of a uniquely diverse musical experience.

One of the surprise moments of the opening ceremony was the presentation of certificates of honour to participants who had performed at many previous INTERKULTUR events. These loyalty certificates were presented to choirs from Singapore, Austria, the Czech Republic, Germany, Hungary and Italy. The *Kammerchor des Kurfürst Friedrich Gymnasiums Heidelberg*, Germany, conducted by Werner Glöggler, was attending its fifth INTERKULTUR event and won a little boat trip on Lake Garda. Werner Glöggler and his choir first performed at an INTERKULTUR event in November 1989: and they all remember well the significance of the date, which marked the fall of the Berlin Wall and the collapse of the border that divided the two German states.

The competition featured the categories "Sacred Choral Music", "A Cappella" and "Children's and Youth Choirs". Ensembles from Europe, Africa, the Americas and Asia performed in front of the jury. Jurors Prof. Giovanni Acciai (Italy), Dr. Kinga Litowska (Poland), Prof. Tatyana Malysheva (Russia), Dr. Vivien Pike (Britain) and Hubertus Weimer (Germany) were deeply impressed by the quality of singing and awarded 24 gold, 16 silver and 4 bronze diplomas. Choirs awarded a gold diploma are automatically qualified to take part in the Champions Competition at the World Choir Games or the World Choir Championships.

Two conductors' prizes were awarded at the *International Choir Competition*. The distinction went to Helena Fojkar Zupančič, conductor of the Zbor Gimnazije Litija (Slovenia) and Matteo Valbusa, conductor of the *Coro maschile "La Stele"* (Italy). A special prize went to *Danmarks Radio Pigekoret* (Denmark), conducted by Michael Bojesen, for their outstanding performance of the song "Plant a Tree", written by Michael Bojesen. Akustika Chamber Singers (South Africa), conducted by Christo Burger also received a special prize for their unique rendering of "Karimanatu kuicha" by Ko Matsushita.

The most outstanding performance was by *Akustika Chamber Singers* (South Africa) and conductor Christo Burger, which won the category "Mixed Choirs with Compulsory Work" and the Grand Prix. *Danmarks Radio Pigekoret* (Denmark) with conductor Michael Bojesen was awarded the audience prize. The *Kammerchor des Kurfürst Friedrich Gymnasiums Heidelberg*, conducted by Werner Glöggler won the category "Mixed Youth Choirs".

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Revised by Gillian Forlivesi Heywood, Italy

Pärnu International Choral Festival Estonia

Great Music in a Small Country

Andrea Angelini
ICB Managing Editor

For many readers, Estonia is still an unknown Country. Until a couple of decades ago it was to all intents and purposes a region of western Russia, famous to a degree perhaps because its inhabitants, who speak a tongue belonging to the finno-ugrian language group, have always been treated as being basically Hungarian or Finnish. I know this small country well, having cultivated so many good friends there, and I can say with my hand on my heart that the Estonians can defend an enviable record. What might that be exactly? If I merely cite the fact that internationally speaking, the land boasts the highest number of top level choirs proportional to the population.

From 20-23 May I participated as a jury member at the International Choral Festival Pärnu. The event was held in what is a quiet town abutting a long white sandy beach that helps it resemble a Mediterranean resort. The Competition proffers only a single category: choral music of the folk tradition. At these latitudes popular music is held in much the same esteem as the music of the golden Flemish or Italian Renaissance age. There is a plethora of Estonian composers, but I would like to mention just a single name (and beg the many others for forgiveness): Veljo Tormis. So many figures have dedicated their life to researching and the subsequent harmonization and arrangement of a great many traditional melodies. The result is amazing because these pieces, while retaining the charm of truly fresh and genuine melodies, simultaneously contain in their DNA that harmonic finesse which makes them worthy of the very best classical compositions. If these two ingredients – exceptional choirs and the sheer beauty of the music – are on hand, the result will always be astonishing.

Choirs and ensembles competing for the Grand Prix hailed from Estonia, Latvia, Finland and Norway. It is difficult to list all of them and almost impossible to choose just two or three as the best. Maybe however the Tallinna Muusikakeskooli Noortekoor (Youth Choir of Tallinn Music High School, Estonia) and the AINO-Kuoro from Finland were winners by a short head. Whatever, this was a struggle amongst champions! Baltic and Scandinavian choirs constantly emerge as winners in competitions around the world, even though they ultimately have to share this record with Filipino and Indonesian ensembles.

The Festival organization was excellent, with the entire artistic and managing committee staffed by the distaff side, some highly capable ladies then, who demonstrated great efficiency yet overall sensitivity. The Pärnu theatre has a great hall with good acoustics and a magnificent pipe organ placed just over the stage. Many singers (but I too) enjoyed during the free time the beach and a sea that was exceptionally warm for May. The only negative consideration was the thousands of mosquitoes who happily dined on us!

Another pleasant aspect to note is that in these northern realms, choral singing is simply seen as one of the most normal activities to participate in: children are accustomed to sing until their early youth and choirs are therefore made up of many young people whom one would scarcely find in ensembles from, say, Mediterranean countries, where choral activity is often seen as a hobby to be taken up in adulthood or in advanced age.

For more information about the festival just visit the website **www.prkf.ee**

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AINO-Kuoro (Finland)

Tallinna Muusikakeskooli Noortekoor (Youth Choir of Tallinn Music High School, Estonia)

Photo: Pärnu Choral Festival

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Contest of the Best

8th German Choral Competition, 12-15 May 2010

Walter Vorwerk
Music Journalist

Photo: Sabine Vorwerk

It is a bit like the Olympic Games: every four years, the German Music Council, a not-for-profit project company for the promotion of musical life in Germany, invites the country's best choirs to its German Choral Competition. This time it took place in Dortmund, Westphalia, from 12-15 May. Those admitted to participate were already winners, for they had been nominated as the winners of a region (*Land*). There was a good reason to select Dortmund as the venue. Eight years ago, a choral academy was created here, and with its 1,300 active members it is the biggest singing school in Europe; as a consequence, the city's cultural programme has been enriched with choral music. In spite of the financial crisis, the city's cultural budget has not diminished, as was underlined by Mayor Birgit Jörder. Dortmund is also part of the region "Cultural Capital of Europe – RUHR 2010". The 8th German Choral Competition was therefore held in a context of "superlatives".

Jürgen Budday, Head of all eleven juries, Board President of the German Choral Competition of the German Music Council and conductor of the Maulbronner Kammerchor, said that he had not imagined that so many choirs would participate. All in all, 132 choirs with about 5,000 singers from all parts of Germany came to Dortmund. This number was a source not only of joy to the organisers, but also of a few problems, because, for financial reasons, the competition had to be reduced to four days only.

Hans-Willi Hefekäuser, President of Arbeitsgemeinschaft Deutscher Chorverbände (the federation of German choral associations), comprising about 2.5 million singers, is also a Vice-President of the German Music Council and very proud of the competition's excellent results: "*The German Choral Competition is a very special event: proof of the extension, high performance and quality of choral singing in Germany*".

Never had so many prizes been awarded before: fifty-one in all. Only those who organise this kind of event know the effort necessary to make it a success. Since 1993 Helmuth Schubach has been the project leader of this competition and also of the German Music Council orchestra competition. He relies on a large staff of volunteers, on the federal as well as regional basis: "*It is a good thing that competitions are also organised on a regional ("Land") level as e.g. in the 'Jugend musiziert' competition. This is a first step towards proving oneself and winning against others in the same category. This means that on the federal level, only the best participate. They also come in order to learn from each other, to get new ideas and take part in a general programme in Dortmund. It is not only for the competition*".

Without doubt, the preparations for the German Choral Competition incite the choirs to work intensely and to strive for the best performance possible. Internationally, the result compares very favourably. One example is the **Via-Nova-Chor**, Munich, conducted by Florian Helgath, which won first prize in the "Mixed Choirs" category and a special prize for the interpretation of a contemporary piece ("O Domine" by Thomas Jennefeld); another example is the **Camerata Musica Limburg** male vocal ensemble under Jan Schumacher, selected as the best male chamber choir in Germany. From Berlin came seven ensembles; they obtained two second and two third prizes. It is not possible to name all 51 winners here, and it was not easy for the eleven juries to select the winners of the respective categories.

A novelty was the high number of internationally renowned jury members from abroad, in addition to the German experts – they came from Austria, Belgium, Estonia, France, Great Britain, Italy, Poland, Sweden, the USA and Venezuela. "*This international character*", says Helmuth Schubach, "*shows the international esteem of our work. For instance, the evaluation of vocal jazz ensembles by a representative of the USA is a significant factor. And it is always enriching to have other*

German Choral Competition team. From left to right: Helmut Schubach, Martin Maria Krüger, Jürgen Budday

Waiting for the results on "Platz von Amiens", Dortmund

Jury of category "Mixed choirs, 16 - 40 members". From left to right: Hannelotte Pardall, (Germany) Klaus-Jürgen Etzold, (Germany - Jury President), Maria Guinand, Venezuela, Anders Eby, (Sweden) Andreas Göpfert, Saarbrücken, Germany

countries participate in an assessment. The choral conductors appreciate this, especially after our discussions with them after the competition. Many new ideas can be taken home."

One of the five jury members of the "Mixed Choir – 16-40 Singers" category was María Guinand, a woman sought after worldwide in the field of choral music. She teaches in Caracas, Venezuela, and is the most renowned choral conductor in South America. In the past she has been President and Vice-President of the IFCM, the International Federation for Choral Music, now she is an IFCM Advisor. Regarding her jury work in the German Choral Competition, she says: "*I feel very honoured and proud to have been invited to this event. This national German Choral Competition is a very important moment in the life of choral music. It is not only important for Germany; it is a landmark for Europe and other countries. It is exemplary for choral music as a whole. As regards the competition and my participation as a jury member, it is marvellous for me to meet choral experts from Germany and other countries. It is also always a learning process for me to see how excellent German choral directors conduct and build their concert programme. Some of them are internationally active which offers the opportunity to meet them again. The fact that such a competition is organised every four years is also very important for me. And it is interesting to see the approach of many choral conductors in order to ensure participation. I have heard wonderful ensembles with very distinctive sounds, ideas and qualities, and with very interesting programmes of mostly contemporary choral music.*"

The winner of the First Prize in the category "Mixed choirs, 16 - 40 participants": Via-nova-chor München, dir. Florian Helgath

But María Guinand was struck by something else at the German Choral Competition: "*I have noticed that many choirs in Germany have a colourful aspect. A young generation of children with a background of migration has grown up integrated and enriching the country's cultural life. The country's culture and the choral world get new blood, for integration means life in Germany. This contributes enormously to mutual understanding. The number of good singers and composers is growing. What happens here is a milestone for choral music.*"

All of this speaks in favour of Martin Maria Krüger, the President of the German Music Council, for his projects are in many ways a motor of musical development in Germany: "*There is no doubt that the basis of human expression through music is the human voice, and therefore, singing. The German Choral Competition attracts attention and shows what is possible, and it sends out a signal about the importance of singing.*"

The winner of the Male Chamber choirs category: Camerata Musica Limburg, dir. Jan Schumacher

All Photos: Walter Vorwerk

However, excellent as our choral life may be, there is no denying the fact that there are problems in Germany concerning the practice and appreciation of music. Prof. Krüger brings this topic up: "*Together we must fight for singing to remain a central, fundamental part of primary school education; singing must become even more important. Instead we notice a regressive development of singing in general education. Proof of this tendency is the recommendation by the German Conference of Culture Ministers to consider music no longer as part of an artistic-aesthetic education, and that means the certain death of music and singing in schools. We must spare no effort to prevent this from happening. We appeal to politicians and associations to make their influence felt; they must be aware of the catastrophic consequences of such a decision, which must be revoked. We have about 8 million music-making men and women in Germany, of whom about 2.5 million are organised in choral associations: this is a powerful instrument that must be used.*

I do hope that you will use it, not only by singing, but also around you, in order to fight for what singing means to you."

The 9th German Choral Competition in four years' time may show whether this appeal has fallen on good ground.

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Translated from the German by Jutta Tagger, France

Revised by Gillian Forlivesi Heywood, Italy

Let us Be United in Love

Musica Sacra International Festival

Walter Vorwerk
Music Journalist

Photo: Sabine Vorwerk

21 – 26 May 2010, Marktoberdorf/Ostallgäu, Germany

"*Let us be united in love and find our peace of mind together with our friends. Let us recognise our mistakes in the cleansing light of Heaven…*" were the words sung by the Erguvan Ensemble, Istanbul, at the 10th Musica Sacra International Festival in Marktoberdorf, Bavaria. The text is by sultan Walad (1226-1312), the son of the Islamic mystic Jalal al-Din Muhammad Rumi (1207-1273) who was one of the most important medieval Persian poets. For his Sufi reform teachings of love, humanity and unity, "Maulana" in Persian, or "Mevlana" in Turkish, he was called "Lord and Master". Music and dance represent love and establish a connection with God. The openness of this Islamic dimension was expressed again during this 10th Musica Sacra International Festival. The festival, sponsored by Arbeitsgemeinschaft Deutscher Chorverbände (ADC, Working Group of German Choir Associations) and established by **Dolf Rabus** in 1992, was created to be an encounter of the world religions (Christianity, Judaism, Islam, Hinduism and Buddhism) through music as a means of reducing misunderstandings and developing a climate of mutual respect and tolerance. The ensembles and artists came from Denmark, India, Indonesia, Israel, Italy, Jordan, Sweden, Tibet, Turkey, Ukraine and the host country, Germany. Thirteen concerts were given in churches, concert halls, castles, mosques and synagogues. Once again, the event was exemplary for putting into practice visions of a peaceful togetherness of peoples.

An interesting fact is that this became evident even within the different groups and in the joint concerts. Here are a few examples:

Aida Swenson-Simanjuntak came with her Indonesian children's and youth choir **CORDANA**, which she created in 1992. The ensemble unites children from Muslim, Hindu and Christian families and is a living example of how different religions can interact peacefully. Aida's aim is to make Indonesian children and youngsters sing and help them get a music education. Most of the families are poor and do not have the means to pay for this. The festival public was fascinated by the immense commitment of these youngsters during their concerts.

"The blessed day" was the title of an improvisation on a Swedish folksong, in which the Indian Raga singer **Ashish Sankrityayan** (Hindu), the Swedish St. Jacobs Vocal Ensemble (Christian) and a member of the Israeli Collegium Singers Tel Aviv (Jewish) playing the sitar made music together under the direction of Gary Graden.

The Tibetan **Loten Namling** (Buddhist), a friend of His Holiness the Dalai Lama, who lives in exile in Switzerland, and the Indian Ashish Sankrityayan sang together in the Augsburg synagogue.

In the **Aswanuta Global Voices** youth choir from Jordan, Muslims and Christians sing together under the direction of Shireen Abu-Khader and André de Quadros … Conductor Shireen is a Christian; after music studies in the USA she now teaches in Ramallah and Jerusalem. The artistic director, André, is a music education professor at Boston University. He says: "*We want to show the musical riches of this world und promote singing together beyond borders*". This is the spirit of Marktoberdorf.

Seven conferences were also part of the festival programme.

It is noteworthy that Musica Sacra International has grown geographically. Within the programme "Musica Sacra on Tour", several groups participated in the Second Ecumenical Church Congress in Munich; they gave concerts at the Trinity Church in Worms and at the Musica Sacra Festival in Chimay, Belgium. The spirit of Marktoberdorf bears fruit in another field: one project is called "Toleranz macht Schule (tolerance sets a precedent) – for a peaceful future for our children". Within this programme, movies with different religious contents were shown in schools, and groups illustrated these religious contents with their music. Festival director **Dolf Rabus**: "For us it is extremely important to work with children, not only because they might be our future public but also because it is necessary to confront young people with the idea of tolerance as early as possible so that we will remain an open country. In my opinion, this is just as important for Germany as for other countries…"

Comments on the Musica Sacra festival in Marktoberdorf

Loten Namling: "*The fact that musicians from different religions meet here is Utopia become reality... Music has united us – this is something very beautiful. We have the feeling that we are really doing something for a better world… This gives me renewed strength and is a great honour for me.*"

Gary Graden, choral director of St Jacob's church, Stockholm: "*... For instance, I was very much concerned about finding a way for my Swedish singers to perform together with the Tibetan and the Indian singers. We came up with an idea how to do this very simply – an improvisation which expresses our common feelings. That is electrifying, a wonderful encounter of people of different ages, voices, languages and cultures. For me, this open, creative, atmosphere is part of spirituality…*"

Alexander Vatsek (Ukraine), director of the Oreya chamber choir, and IFCM

Loten Namling, Buddhist (Tibet/Switzerland)

Ensemble CORDANA – Islamic dancing and singing

Ensemble CORDANA, Indonesia - Hindu dancing and singing

All Photos: Walter Vorwerk

member: "*To meet, to listen to each other, to talk to each other, singing together – that is Marktoberdorf. Of course, in each religion, there are normal believers and fanatics. ... God exists for all of them … The Divine that unites us is Love. It is not important whether one comes from Turkey, Indonesia or the Ukraine. Music unites us. For us, music is the language of the heart, and this is why we understand each other and we learn from each other…*"

Volker Hempfling, choral educator and director of the Kölner Kantorei choir: "*Music is the least complicated way of moving towards each other, as shown by Musica Sacra. The Augsburg diocese, which has banned from its churches musicians from other religions, should think about this; they should not only talk about ecumenical dialogue but also practise openness towards other religions.*"

Aida Swenson-Simanjuntak: "*Our members come from three different religions. We concentrate on music and texts and feel responsible for these, no matter whether we make music on Koranic, Biblical or Mantra texts. All of them have in common the message of love. We are Indonesians, and religions do not separate us… I am deeply touched by what happens at the Musica Sacra festival… we also need something like that in Asia, in order to contain violence...*"

Shireen Abu-Khader: "*For me, the festival is a fantastic opportunity to meet so many people from different cultures. We are a multicultural choir and we try to put into practice our visions of how to live together. I am a Christian, but in my choir there are many Muslims; we get on very well together. Of course we do not overlook the fact that there is violence all around us… Music is a powerful means of promoting tolerance and peace. Musica Sacra proves that it is possible for people from different cultures to come together and implement their visions…*"

Avner Itai, founder and director of Collegium Singers Tel Aviv, Israel – he belongs to those who criticise their government's policy concerning Gaza – : "*The idea of Musica Sacra and its implementation is wonderful. We in Israel are trying to do this in a small way: for many years my group has been part of the 'Voices for Peace' project. We are practising Jewish-Arab cooperation and perform together Jewish, Arab and Christian music. Here in Marktoberdorf we have a great opportunity to learn new things. … It is particularly important for us to see how other choirs from other continents and other cultures perform, and how traditional elements are integrated into compositions. It was very interesting for us to see how, for example, the Jordanian choir has built its programme.*"

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Translated from the German by Jutta Tagger, France
Revised by Gillian Forlivesi Heywood, Italy

Europa Cantat Celebrates its 50th Anniversary

and is getting younger and younger at the same time - Press Release

Sonja Greiner
General Secretary

50

Those who attended the impressive opening ceremony or the colorful atelier concerts of the EUROPA CANTAT festival in Utrecht in July 2009 could meet singers of all generations – those of the generation of the founders, who are now over 80; choirs of all kinds and age groups; children and young people from Benin and Hong Kong who shared the stage with their peers from all over Europe; and even a 5-year-old soloist who brought the audience to tears. It is difficult to imagine that the Europa Cantat federation, which organized such an innovative, colorful, young and multicultural festival, was founded half a century ago. However, the aims of the founding fathers are still valid today.

On 15 May 1960, a group of conductors mostly from countries which had participated in World War 2 (Austria, Germany, France, Italy, Spain, Switzerland and Yugoslavia), came together in Geneva and decided to found a European Federation of Young Choirs. The founding fathers (yes, it was really only "fathers" at the time) had the war in mind and were looking for ways to increase understanding among peoples through their young choirs. The driving forces were two conductors from France and Germany, César Geoffray and Gottfried Wolters, as well as the choral organizations "A Coeur Joie" (France) and "Arbeitskreis Musik in der Jugend" (Germany). A series of international youth meetings on the Lorelei in the 1950s had prepared the path for this idea: What better way to promote understanding for each other than a 10-day-event, during which the young people would not only sing for each other, but mostly with each other, sharing accommodation and meals so that they would be spending virtually all their time together.

In 1961 the first EUROPA CANTAT festival took place in Passau with 69 choirs from 12 different European countries. The list included a choir from what was Yugoslavia at the time, as well as a choir from Leipzig whose singers experienced the special atmosphere of an international meeting a few days before the building of the wall – an experience most of them would not be able to repeat for many years. During the festival Gottfried Wolters went on stage together with a French colleague, Roger Motz, who had been blinded during the war. They told the young people how they had discovered that they had been fighting on the same day on the two sides of the river Rhine. Therefore, one might have been responsible for blinding the other, and – with the EUROPA CANTAT festival - they now wanted to avoid that something like that could ever happen again.

Gottfried Wolters & Roger Motz

This principal idea of promoting tolerance and peace through singing together at intercultural events, and to promote and disseminate European choral repertoire, is still behind the huge programme of the federation which changed its name in the 1990s to become "Europa Cantat – European Federation of Young Choirs". On 9 February 1963 the association was registered in Bonn as a charitable association according to German law, supported by the German Youth Ministry from the very beginning, and recently also by the European Union. Today, Europa Cantat has over 40 member organizations from 28 European countries as well as hundreds of member choirs and individual members. Its programme includes the tri-annual festival as well as all kinds of events for choirs, singers, conductors, composers and choral managers.

During the anniversary year Europa Cantat will organize a number of events (see www.EuropaCantat.org). On the birthday itself, President Sante Fornasier will be present at the Hearts-in-Harmony concert in Barcelona, where children and young people with disabilities will sing a concert together with other young people; Europa Cantat means singing together across all boundaries, not only geographically speaking.

At the age of 50 Europa Cantat also feels ripe for further change. Thus the last General Assembly in autumn 2009 decided to merge Europa Cantat with the European Association of Choral Federations – AGEC (Arbeitsgemeinschaft Europäischer Chorverbände). From January 2011 the members of the two associations will speak with one voice on behalf of choral music in Europe, under the name of "European Choral Association – Europa Cantat".

Further information on
www.EuropaCantat.org
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ARS CHORALIS 2010

Moving the world!

Annemarie van der Walt
IFCM Board Member

The first International Artistic and Scientific Symposium on Choral Art, Singing and Voice, ARS CHORALIS 2010, took place between 8-10 April 2010 in the Croatian capital Zagreb, a city that is fast becoming an international location for the development of choral music! The intention of the Croatian Choral Directors Association (HUZ) was to hold a Symposium that would contribute at an international level to the improvement of choral music and stimulate choral conductors to incorporate more fully current knowledge about the voice and singing, along with recent scientific insight into artistic and educational work.

Participants came from 14 different countries: Austria, Croatia, Germany, Italy, Japan, Latvia, Malaysia, Norway, Portugal, Slovenia, South Africa, Sweden, Turkey and the United Kingdom, and were able to experience the hospitality and excellent organization of HUZ under the direction of Branko Stark. The symposium took place in the newly renovated "Nadmiskupijski Pastoralni Institut" in Zagreb, a very suitable venue.

Lecturers and lectures

Forty-three lecturers from the 14 different countries gave lectures and ran workshops about topics concerning the following: Choir and Choral director (methodology of work with the choir, psychology, conductors and their duties),

- Art of Singing / Vocal Pedagogy (vocal technique, voice posture, methodology of the teaching of singing)
- Conducting / interpretation (technique, expressiveness, performance practice, historical style)
- Composition / analysis (the process of composing, finding the sense and meaning of the music)
- Vocal performance / vocal stylistics (vocal work and different voice postures)
- Science / voice and hearing (oto-rhino-laryngology, phonetics, speech pathology, voice rehabilitation, neurology)
- Science / music (musicology, ethnomusicology, the life and word of musicians)
- Music pedagogy / education (school and singing, society and musical culture)
- Musica Sacra (liturgical music, sacred art music, Gregorian chant, psalmody, traditional church singing)
- Music media / technology (music production, sound recording, discography, digital technology)

A Round Table on Choral Organizations and Institutions / Educational programs and possibilities for choral conductors in different countries took place. Participants realized again that choral music is hard work and not always easy to pursue, but the main problems are widespread and international. However, there are people all over the world with enough passion to continue and who will never give up!

This first Symposium of its kind in Croatia, Ars Choralis, was dedicated to Emil Cossetto (1918-2006) (Presented by Bojan Pogrmilović) and Sergije Rainis (1919-2008) (Presented by Snežana Ponoš).

Recognition for ongoing work carried out in the international, national and local choral world was awarded to choral practitioners.

- The Honorary title, MAGISTER CHORI/MAGISTRA CHORI, (a diploma with a golden pin and Honorary membership of the Croatian Choral Conductors Association) was given to:

1. Giovanni Acciai-Italy
2. Andrea Angelini-Italy
3. Thomas Caplin-Norway
4. Rudolf de Beer-South Africa
5. Joy Hill-United Kingdom
6. Harald Jers-Germany
7. Susanna Saw-Malaysia
8. Romans Vanags-Latvia
9. Annemarie van der Walt-South Africa

- Honorary membership of the Croatian Choral Conductors Association was given to: Yoichi Adachi of Japan.
- The Award of The Association of Croatian Choral Conductors was presented to Johan Sundberg (Sweden) for his Life's Work in the Field of Research into Music and Voice. He was also the guest of honour and the keynote speaker, his topic The Science of the Singing Voice.

A big thank you then and "bravo" to the Japanese women's choir, Tokio Josei Choir under the direction of Yoichi Adachi, which acted as the guest choir of the symposium and performed at the choral concert. It was a privilege for the participants to hear this group and attend the workshops about Japanese choral music.

On the second evening of the Symposium a choral concert, We Move the World was presented in the "Hrvatski glazbeni zavod" concert hall. Various choirs took part and as a closing item the song *We move the World*, by Branko Stark, was premiered in a massed choir comprising 150 members. This was a magic moment indeed – and a feeling of happiness was experienced by the whole audience. This song is the signature song for the World Choral Song Project of the HUZ – one song for all choirs in the world. In this work, the composer, Branko Stark, praises all the beautiful and noble things which are happening in singing everywhere. It is a hymn dedicated to choral singing, inviting everybody to take part and sing.

No sooner had the first Ars Choralis Symposium taken place, than we witnessed the foundation of the International Choral Institute (ICI), the scientific branch of the

HUZ which will publish a scientifically accredited electronic journal with an international editorial reviewing board. It will be called *Ars Choralis* and will use two official languages, namely German and English. It will focus on "chorusology": the new discipline for scientific and artistic research of the choral art, created by Branko Stark. An ongoing contest for new choral compositions will also be established, every six months prizes will be awarded.

It is very clear that nothing will obstruct the movement that is the Croatian Choral Directors Association – HUZ. Over the past ten years in Croatia, since the Association of Croatian Choral Conductors was founded, a Vocal Academy also saw the light of day, and in June 2008 the choral competition "Sounds of June" was established, along with the recording of a CD containing Croatian choral music for free distribution all over the world. The ongoing International Project for the Development of Choir Music (IPDCM) by the Association of Croation Choral Conductors was established in 2009 in South Africa and will soon be implemented in Asia: in Singapore, Malaysia and Hong Kong. To sum up, Ars Choralis 2010 happened, the ICI has been established, and a composers competition will be held. The Croatians move the world!

The next "Ars Choralis will take place in Zagreb between 12-14 April, 2012.

Some comments from participants:

I think the conference was very refreshing: a new forceful initiative and a very efficient organization and realization. The papers were mixed, some I liked very much. But the conference successfully addressed a broad audience with very different backgrounds.

Johan Sundberg

The Ars Choralis 2010 symposium took place in an harmonic atmosphere and with the participation of renowned international lecturers. The location in the diocesan building was magnificent and the technical equipment top. Interkultur was a sponsor of the symposium, and we wish to congratulate the Croatian Choral Directors Association for the excellent organization of this symposium!

Michael Reimer

Very well organized symposium – interesting lectures that connected the sciences and the arts – Croatia starts to move the choral world….

Franz Jochum

The Ars Choralis 2010 has been a great experience for me. It was nice to learn more about choral singing from the scientific angle. I cannot wait to share the information with the choirs in Malaysia. **Susanna Saw**

This looked to be a real breakthrough for the international contacts of Croatian choral life on the institutional basis. **Gábor Moczar**

It was a privilege to have been part of this enterprising and successful conference. All congratulations to the Croatian Choral Directors Ass. and especially to their maestro Branko Stark whose vision and integrity made it happen!' **Joy Hill**

I had a wonderful experience at Ars Choralis 2010, and a great time in Croatia! I have learned many interesting things concerning choral conducting, differences between solo and choral singing, and the science of the singing voice applied to vocal performance optimization, in both solo and choir contexts, themes which were delivered by some of today's most important choral conductors, scientists and lecturers. And I have acquired all this new information in an extremely friendly environment, in a well organized event where I have met wonderful people and heard lots and lots of good music, coming from all over the world. For all these reasons I strongly recommend to all interested in the field of the singing voice to participate in incoming events. I will be there again, for sure. **Filipa Lã**

It is difficult for me as one of the organizers of event to say something and not to be subjective, but knowing the wonderful quality of PEVOC events (Pan European Voice Conference) or symposiums in Salzburg organized by Austrian Voice Institute, I can say with great pride that we were very close. With a low budget we organized a great event in every sense. We offered great quality, and had wonderful lecturers from abroad and Croatia, a great diversity of themes, a neat schedule and a super audience. But above all, there was a fantastic atmosphere. **Bojan Pogrmilovic**

Ars Choralis 2010 was another event which opened up opportunities for international encounters. It spread the message of vocal music, which unites people and peoples and generates euphoria in our soul like nothing else can. The symposium contributed to the international improvement of choral music. It supplied a stimulus for choral conductors and singers to incorporate current scientific insights into their artistic and educational work. It was a wonderful experience for me.

Maria Luisa Sanchez Carbone

It was a truly rewarding experience. Croatia proved to have a very interesting choral culture, unknown to me until now. This was a fantastic symposium arranged by the amazing Branko Stark. A perfect blend between choral art and science. Bravo! **Thomas Caplin**

...ARS CHORALIS 2010

Photo: Ars Choralis 2010 Committee

We move the world
We move the world
we are the light
we sing all day
we sing all night.
We touch the moon
the stars above
we sing for peace
we sing for love

And the world shall see
what can be done,
to be together here
as if we are one.
All the bells will ring
and the sun will shine
right into our hearts
into yours and mine.

Open up your soul
and spread out your wings,
take all the joy and hope
that music brings.
All the clouds are gone
when you take my hand
and this song we sing
will never end

The MP3 and the score of this song will be available on the Croatian Choral Directors Association's website www.choralcroatia.com

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World of Children's and Youth Choirs

In Search of a Definition for Children's and Youth Choirs

Anne Kankainen

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

Please contact Cristian Grases, Editor

E-mail: cgrases@gmail.com

In Search of a Definition for Children's and Youth Choirs

Anne Kankainen

Choral singing means a group of people singing together in unison or in parts, with or without instrumental accompaniment. Another prerequisite of a choir as an instrument is that each part consists of multiple singers. When thinking about children's and youth choirs, this definition does not sufficiently describe the subject. Characteristic features such as the sound quality, the physical aspects of the voice of young people and - above all - the age range in these ensembles are essential to define what kind of instrument we are talking about.

One might ask why a definition of children's and youth choirs is necessary. Is it needed because each ensemble, led by its conductor, must decide the criteria and manner in which to group the young singers in relation to the pedagogical approach, the artistic goals, the structure of the choir, and time available? The answer is yes, as long as the ensemble is not taking part in particular choral events, such as festivals or competitions. A clear definition of age for children's and youth choirs becomes more important when the ensemble becomes exposed to the national and international choral scene. Specifically, competitions demand standard categories in order to guarantee the same - or at least similar - conditions of competition.

In order to give an idea of the current situation in the international field, I have compiled some definitions of ensembles for the categories Children's Choir and Youth Choir as stated in the terms of participation for different choir events around the world. By studying them we can attempt to generate a definition that comfortably fits the international choral scene.

- *Zoltán Kodály International Children's Choir • Festival 2010 (Hungary):*
  - *Children's Choir category:*
    - Singers must be 16 years old or younger
  - *Youth Choir category:*
    - Non-existent
  - *Other criteria:*
    - None
- *European Music Festival for Young People 2010 (Belgium):*
  - *Children's Choir category:*
    - Singers must be 14 years old or younger
  - *Youth Choir category:*
    - Singers must be 25 years old or younger (for ensembles with both equal and mixed voices)
  - Other criteria:
    - None
- *Il Garda in Coro International Choral Competition of Children's Choirs (Italy):*
  - *Children's Choir category:*
    - Singers must be 16 years old or younger
  - *Youth Choir category:*
    - Non-existent
  - *Other criteria:*
    - Choirs can participate in two different categories:
      1. Sacred
      2. Secular
- *Cork Choral Festival 2009 (Ireland):*
  - *Children's Choir category:*
    - Non-existent
  - *Youth Choir category:*
    - Singers must be 24 years old or younger
  - *Other criteria:*
    - Choirs can participate in two different categories:
      1. Primary school choirs
      2. Equal voices - post-primary
      3. Mixed voices - post-primary
- *International Choir Festival Tallinn 2011 (Estonia):*
  - *Children's Choir category:*
    - Singers must be 16 years old or younger
  - *Youth Choir category:*
    - Singers must be 20 years old or younger
  - *Other criteria:*
    - None
- *International Anton Bruckner choir competition & Festival 2009 (Austria):*
  - *Children's Choir category:*
    - Singers must be 16 years old or younger
  - *Youth Choir category:*
    - Singers must be 19 years old or younger (women's choirs)
    - Singers must be 25 years old or younger (men's choirs)
    - Singers must be 25 years old or younger (mixed choirs)
  - *Other criteria:*
    - None

...In Search of a Definition for Children's and Youth Choirs

- *World Youth Choir:*
  - *Children's Choir category:*
    - Non-existent
  - *Youth Choir category:*
    - Singers must be between 17 and 26 years old
  - *Other criteria:*
    - None
- *Pacific Rim Children's Chorus Festival 2010 (Hawaii):*
  - *Children's Choir category:*
    - Singers must be in grades 6 to 12 (which corresponds to approximately 12 to 18 years old)
  - *Youth Choir category:*
    - Non-existent
  - *Other criteria:*
    - Treble children's choirs only
- *International Youth Music Festival Bratislava (Slovakia):*
  - *Children's Choir category:*
    - Subdivision:
      1. Preschool
      2. 12 years old or younger
      3. 16 years old or younger
  - *Youth Choir category:*
    - Subdivision
      1. 21 years old or younger (equal and mixed voices separate)
      2. 30 years old or younger (equal and mixed voices separate)
  - *Other criteria:*

o None

- *German Choir Competition 2010 (Germany):*
  - *Children's Choir category:*
    - Singers must be 16 years old or younger, and the average age must not be greater than 13 years old
  - *Youth Choir category:*
    - Singers must be between 13 and 22 years old, and the average age must not be greater than 16 years old
  - *Other criteria:*
    - Singers in boy's choirs must be 30 years old or younger
- *Coastal Sound Festival 2011 (Canada):*
  - *Children's Choir category:*
    - No age limit
  - *Youth Choir category:*
    - No age limit
  - *Other criteria:*
    - None

This comparison shows some variation in terms of age range. The information provided refers primarily to age *limits*:

- *Children's choirs:*
  - If there is only one category, the maximum age varies from 14 to 17. Some competitions set an average age for participants. For example, the *German Choir Competition* requires that only an average age of 13 years is allowed for singers in children's choirs.
  - If there is more than one category for children's choirs, further distinction is made for younger groups. For example, 12 is the maximum age for singers participating in the *International Youth Music Festival* in Bratislava.
  - Children's choirs have a common feature because the repertoire is voiced equally. One exception is the *Cork International Choral Festival*, where two categories for school choirs are defined: one for equal voices and the other category for mixed voices (The age required is: "after preschool").
- *Youth Choirs:*
  - The maximum age for youth choirs in the examples provided is 30! The 'lowest maximum age' is 19 years old for girl's choirs, which is required at the *International Anton Bruckner Choir Competition and Festival*.
  - The category "youth choir" needs to be subdivided into treble and mixed voices. Youth choirs which sing in equal voices are usually girl's choirs. Some competitions offer an extra category for male choirs (see: *International Anton Bruckner Choir Competition and Festival*).
  - Youth choirs with mixed voices can be either boy's choirs or mixed choirs. The

age range in boy's choirs ranges from about 10 years (sopranos and altos) up to 30 years or more (tenors and basses).

One aspect that must also be taken into consideration when determining definitions for children or young people is their legal status. In Germany the situation is as follows: "children" are persons who have not reached the age of 14 years. The following group called "Jugendliche" describes minors who are 14, but not yet 18 years old. Furthermore, according to the social security statutes, persons from 18 years up to 27 are called "young people". When applying these guidelines to our topic, it shows that children's choirs often "exceed" the age limits by several years. In the case of youth choirs, the broader definition of "young people" applies to many ensembles.

Finally, a word should be said about young voices and their characteristics. A child's voice - if used naturally - usually sounds bright and straight, which means no vibrato is used. Furthermore, the voices are not yet very strong in terms of dynamics. During the years of pre-puberty and puberty, the actual voice and the voice quality of boys and girls changes dramatically because of the physical growth of the organs involved in the singing process. Naturally, the age of puberty should play an important role in the conceptualization of children's and youth choirs. That means, for example, that boys who have reached puberty should be placed according to the restricted possibilities of their voice at that time. Boy's choirs have to 'plan' accordingly so that their singers can stay in the choir for a longer period of time. This becomes more and more difficult when considering the fact that puberty often begins earlier than anticipated. In regard to young adults, the voices in youth ensembles can sound more mature and develop more volume compared to children's choirs. This, of course, depends on the vocal education and individual voices in the youth choir.

The acoustic criteria used to differentiate between children's and youth choirs are important and should also play a role in the conception of choruses. As stated above, the musical background and individual development of each singer is also significant. In other words, age prerequisites are not always helpful when a choir conductor has to decide which ensemble is 'right' for one singer or another.

Nevertheless, as I have already pointed out, an international guideline would be helpful in providing an orientation for choirs and choir conductors and make it easier for those who want to participate in choir events and competitions abroad. I suggest that we use the following criteria to define these ensembles:

1) Children's Choirs (equal voices):
   - Young children's choirs (boys and girls): maximum age 12, with an average age not older than 10 years.
   - Older children's choirs (boys before puberty and girls): maximum age 16, with an average age not older than 13 years.
2) Youth Choirs (Girls' Choirs, Young Male Choirs and Mixed Choirs in separate categories): maximum age 26, with an average age not older than 18 years.
3) Boy's Choirs (S-A-T-B): ages from 10 to 26, with an average age not older than 18 years.

The advantage for these suggestions would be that there are no strict age limits but rather average age prerequisites. For the second children's choir category, the average age of not more than 13 years guarantees a clear focus on young voices, taking into account the legal status "child" (see above) at the same time. The maximum age of 26 years in youth choirs seems quite high compared to some guidelines stated before in this article. Requiring an average age of 18 years provides that there will not be a majority of, for example, 25-year-old choristers in a youth choir (who would have a broader experience in choral singing than 17-year-olds, have a more developed vocal instrument, and also might sound differently).

My recommended categorization is only a suggestion. It cannot take into account all the different conditions and traditions concerning choirs made up of children and young people around the world. Nevertheless, it can be considered a starting point for a discussion about defining and standardizing children's choirs and youth choirs as choral ensembles, and, in addition, it also provides specific requirements for choral events at an international level.

Anne Kankainen *(b. 1982) graduated from the University of Music and Drama in Hanover, Germany. After one year at the Sibelius Academy in Helsinki, she completed her studies. She has recently done research on the topic "Contemporary Music in Children's and Youth Choirs" and is active as a conductor of the Children's Choirs at the "Evangelische Singschule Lübeck", a Christian choir school for children and young people.*
E-mail:
kinderchor@evangelische-singschule.de

Revised by Diana Leland, USA

Choral Music Recordings

Critic's Pick…
Jonathan Slawson

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Critic's Pick...

Jonathan Slawson
Journalist

The Drakensberg Boys Choir, South Africa
Amaculo Ase-Afrika (DVD)

Full of rhythmic energy, true professionalism and at the same time a genuine youthful innocence, the Drakensberg Boys Choir brings to life several traditional African songs in their newest DVD, Amaculo Ase-Afrika. The choir is as visually captivating as they are aurally pleasing; each song is accompanied with perfectly synchronized choreography, almost militaristic with a playful relaxed feel that truly delights their audience. Their director of music, Christian Ashley-Botha, describes this movement as "marching with swagger!" Often choreography is an afterthought in choral music production, particularly in the North American tradition. We learn a piece of music, and once we master it, only *then* do we add the choreography. However, here movement and music emerge as one. Their perfectly in sync movements never distort the ensemble's healthy vocal production.

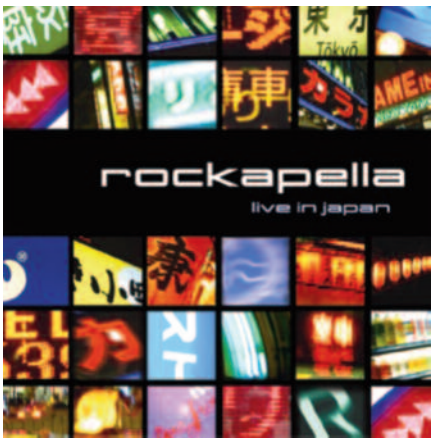
The DVD is framed with a traditional greeting song, "Morokeni" and closes with a farewell song, "Siange". Selections in between range from South African stomp dances, to percussive riffs played on traditional African drums, to large often unaccompanied staged numbers. Each piece has a raw organic flare; nothing about their performance seems manufactured or contrived. As one boy states, "African music just comes naturally to us." The syncopations that are inherent in the South African culture come naturally to the 'Drakies,' as they are called; the rhythm, movement, and vocal production emerge as one. The combination of these three elements is what distinguishes their performance among many other boys' choirs around the globe, such as the esteemed Vienna Boys Choir, for example.

The group is almost entirely student run; though they have a conductor, Rudolf de Beer, and a director of music, Christian Ashley-Botha, their repertoire is a convergence of music that students present and teach to the group from their own native cultures. In addition, they select repertoire from a library of African music. Favorites are passed down through the ensemble. A typical rehearsal is described as someone saying, "Hey, let me show you how this goes." Groups then form around song leaders who teach the piece to their peers. This democratic approach to teaching and performing music is inclusive, accessible, and most importantly fun.

I recommend their DVD for any music teacher, but particularly those who struggle to recruit boys in their ensemble. This DVD teaches us that music can be fun. The boys' captivating performance would make any young boy want to join in the excitement.

Situated near Winterton, Natal, South Africa, the Drakensberg Boys' Choir School is a non-racial, bilingual boarding school, Founded in January 1967, the school serves between 100 and 120 boys, ranging from 10 to 15 years of age. Drawing recruits from all over South Africa, Swaziland, Botswana and Namibia, the school offers its pupils a comprehensive music and academic training as well as a full range of athletic activities. For more information go to www.dbchoir.info

Rockapella
Live In Japan (CD)



The advent of popular a cappella music is a widespread phenomenon around the world. Since its birth, Rockapella was, and continues to be, at the apex of its development. *Live from Japan* is an essential addition to any vocal music CD collection; its repertoire is a collection from the group's recent tour to Japan, and represents the best of contemporary a cappella music. Both refined in technique and well versed in a multitude of musical styles, they continue to delight audiences all over the globe with their music. These musical masters scout the world for the best talent; while their cast of characters has for the most part changed since their founding, their high music standard has remained the same.

The group consists of only five members: Scot Leonard, John Brown, Steven Dorian, George Baldi and the acclaimed beat boxing percussionist Jeff Thatcher. Those who have been to a Rockapella concert know their catch phrase, "We make our music with our

...Critic's Pick...

mouths." Percussionist Jeff Thatcher leads the world in rhythmic vocal percussion. At first listen, you will not believe that the instrumental accompaniments are produced by human voices; their entrancing music is made entirely by themselves.

Rockapella successfully breaks down the perceived pretentious barriers of vocal music, and exposes their audiences to good quality fun repertoire. This particular collection of tunes is filled with upbeat musical gems: Love Potion #9, Pretty Woman, Zombie Jamboree, My Girl, among many others.

Rockapella teaches us that music can be fun, cool without sacrificing vocal quality. This CD holds my highest recommendation. *For more information, log onto* www.rockapella.com

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

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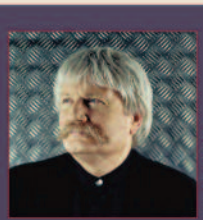

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Repertoire

Eastern Light: Choral Music from Asia - Part 1

Dr. Marian Dolan

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Please contact Marian Dolan, Editor

E-mail: mdolan@aya.yale.edu

Eastern Light: Choral Music from Asia - Part 1

Dr. Marian Dolan
Choral Conductor

Singing music outside of one's own cultural "comfort zone" can be a challenge, a risk, and also an amazing adventure. For some singers and conductors that new exploration might be Orthodox repertoire in church-Slavonic or the dance-inspired rhythmic complexities of a Latin American piece. For others it could be an African-American gospel score or even a Bach cantata. A conductor willing to do this kind of culturally-based choral exploration is often challenged to find a musical guidebook for the new culture. How many of us register to attend an IFCM World Symposium, and then, as a part of our planning, also buy travel books for Japan (WSCM-8) or Argentina (WSCM-9), or get online and read about that country's culture, customs and language? But what if we want to explore the choral music of, say, Asia – where is our musical 'travel book'? While not meant to be comprehensive, this two-part article is, hopefully, a helpful initial roadmap for beginning your journey through Asian choral music.

This article (Part 1) covers music from China, India, Indonesia, Japan and Korea; Part 2 will explore scores from Malaysia, Mongolia, the Philippines, Singapore, Taiwan and Thailand. The first challenge for a conductor who desires to investigate music from these countries and cultures is finding scores. Some Asian composers circulate or sell their own scores, some scores are published with national publishers who may or may not have a website or web pages in other than the local language, and still other scores are published by western choral publishers. Notation of music and texts may also be a challenge. For example, an Indonesian composer's manuscripts may be written in *notasi angka* (cipher notation), which is often used for gamelan music. Therefore, choirs from outside this region may be dependent on whether or not western notation 'translations' of the music are available. Similarly, languages with symbolic scripts (Tamil, Japanese, Korean, etc.) may need to be transliterated into a phonetic Roman-based script in order to make a score more accessible to international choirs. Finally, there is the issue of cultural context: of understanding a region's customs, history, faiths, geography, languages, etc. For those of us who do not live in Asia but wish to learn about this repertoire, we are fortunate to have internet, social media, and video sites which provide resources and networking possibilities that were not available even a few years ago. We can invest time in 'virtually' visiting a score's Asian homeland and begin to study its culture and customs. Incidentally, many Asian composers, choirs and choral festivals not only have their own websites, but they are also now posting on YouTube, Facebook and MySpace.

With a few exceptions, the scores cited below are written by native composers and are *a cappella* (acap) unless noted otherwise. Most scores are published; publishers' contact information appears at the end of this article. A few scores are available from the composer, as indicated. Scores with texts in the native language are transliterated into Roman characters. Many of these scores also have videos online, so I urge you to go and explore the Web! Finally, I want to express my personal thanks to all of the composers and conductors who corresponded with me during the process of gathering this information. May your native scores find new global homes and build fresh and creative cultural bridges.

CHINA

Born in Guangzhou, Guangdong, China, **Chen Yi** was the first woman to receive a master's degree in composition in China (1986) when she gave an evening concert of her orchestral works in Beijing, performed by the Central Philharmonic of China. A composer-in-residence with Chanticleer, now a university professor of music in the U.S., Dr. Chen has composed/arranged a large number of choral scores for various voicings including *A Set of Chinese Folk Songs* (10) available in satb (optional piano), sa+strings, or ttbb (acap); *Chinese Mountain Songs* (5) for women's choir; *Tang Poems* (acap satb or ttbb); *Chinese Myths Cantata* (ttbb, orch); and *To the New Millennium* (satb, S, MzS) set to texts by Du Fu, Wang Wei and Cao Cao. Dr. Chen's scores are published by Theodore Presser; a list of her choral-vocal scores is available online (http://bit.ly/a5K8xj).

Photo: Dolf Rabus

Guangzhou Palace Children's Choir, conducted by Leon Tong Shiu-wai at Polyfollia 2006

...Eastern Light: Choral Music from Asia - Part 1

Shui Jiang Tian, born in China but now working in Singapore, arranged *Usuli Boat Song* (satb, T; Earthsongs). **Ying Zhang** won the Wen Hua Prize for his compositions based on classical Chinese style, for example, *River Snow* (satb, ba-wu/flute harp; Walton-WDW1011). A graduate of Shanghai Conservatory, **Bright Sheng** (www.brightsheng.com) is a conductor, pianist, opera/theater composer. He served as the Artistic Advisor to Yo-Yo Ma's "Silk Road Project." In both *The Boatmen's Song* (ssaa, perc, harp; G. Schirmer) and *Two Folk Songs from Qinghai* (satb, orch; G. Schirmer), Sheng "blends Eastern folk idioms with Western techniques to produce music of unusual sophistication and expressive power."* Leon Shiu-wai Tong's article "Four Chinese Composers" (*ICB*, 2007-3) is a helpful Chinese choral resource.

INDIA

Born in Mumbai, **Vanraj Bhatia** is considered to be one of India's leading classical composers. *Six Seasons* (satb, Earthsongs) was commissioned by Coomi Wadia, conductor of the Paranjoti Academy Chorus. Each piece in the collection is based on the rāg (raga = traditional Indian mode) associated with that season.

Acclaimed Indian choral composer-conductor **Victor Paranjoti** wrote *Dravidian Dithyramb* (satb, ssaa or ttbb; Earthsongs), set only to the syllable "na." The word *Dravidian* is a reference to southern India; a *dithyramb* was a wild, passionate Greek hymn sung to Dionysus the god of wine and fertility. The composer writes, "*Dravidian Dithyramb* is an expression of uninhibited festivity. An elusive but persistent pulse motivates the music, the pulse driving onward faster and faster toward the final frenzied utterance." His score *Svaagat* (satb, Hindi, Earthsongs), an Indian song of greeting and peace, is based on the rāg *parasu ragam* which is traditionally sung between 3am and 6am to invoke love and devotion.

Photo: Dolf Rabus

Parayangna Catholic University Choir, Indonesia at WSCM7

Allah Rkah Rahman, an internationally renowned film composer, has sold over 300 million soundtracks. Called the "Mozart of Madras" and the "Music Storm," Rahman wrote *Jai Ho* for the Oscar-winning film *Slumdog Millionaire*. Global music conductor **Ethan Sperry** received permission from Rahman to arrange the piece for satb and percussion (satb; Earthsongs). A language guide for the Hindi text is available. Rahman wrote *Zikr* (satb, perc; Earthsongs) for the documentary film *Bose: The Forgotten Hero* and is based upon the music of the Sufi 'whirling dervish' tradition where a simple melody increases in intensity as the piece unfolds. Sperry has also written *Jai Bhavani*, based on a Sanskrit prayer (sa, perc.; Earthsongs) and *Ramkali* (ttbb; Earthsongs) based on the complex raga of the same name. U.S. composer-conductor **Eric Banks** (http://bit.ly) has spent considerable time in India, learning the various cultural traditions for his scores. *Sarasvati* (2008) is a setting of two ancient hymns to the Hindu goddess of music and enlightenment, including melodies from the mantra *Sarasvati vandana*, as well as three verses of the Vedic hymn to Sarasvati (*Rig Veda* 1:3:10-12), in both Sanskrit and English, translated by the composer, for sixteen-part chorus (sssaaatttbbb) *a cappella*.

INDONESIA

The choral music from this country of 17,508 islands and over 230 million people is indeed a rich multi-cultural treasure. From **Budi Susanto Yohanes** comes *Janger*, a traditional Balinese dance (satbb), *Gai Bintang/Reach for the Stars* (ssaattbb; Balinese) a setting of a Madurese play song with Gamelan-like textures, and the Banyuwangi celebration folksong from East Java, *Luk Luk Lumbu/The Taro Leaves Bend* (ssaattbb, S; Osing). All are published by Earthsongs. *Rindu kepada kediaman Allah/Psalm 84* (satb; Carus) by **Daud Kosasih**, Chairman of Medan Choral Society, uses a Javanese pentatonic scale. Composer-conductor **Pontas Purba**'s *Siksik Si Batu Manikkam* (ssatb, S; Batak; Earthsongs) is a popular Batak song from Sumatra, the theme of which is "beauty is worthless if you don't have a beautiful character." Part of the text is syllabic; the

Ex. 1 – Budi Susanto: *Janger*, m. 13-16

musical texture is very gamelan-like. **Christian Tamaela**'s *Toki Gong/Beat the Gong* (satb; Hinshaw HMC2135) imitates in words the exuberant sound of an Indonesian drum. For many years, Canadian composer **R. Murray Schafer**'s *Gamelan* (satb or ssaa; syllables; Arcania) has been a very popular score for vocal exploration of the gamelan style. Other important Indonesia composers are Alfred Simanjuntak, Bonar Gultom and Ronald Pohan.

JAPAN

Thanks to publishers in Japan and Europe, to his own excellent choirs, as well as to a strong internet presence, the scores of composer-conductor **Ko Matsushita** are becoming globally known. Updates about his compositions are available from his website (**http://komatsushita.com/en**) and Facebook pages, and videos of his choirs are on YouTube. His many folksong settings embody his vision of "projecting the tonal characteristics of the Japanese music into music for chorus." Elegant, challenging, and often scored for divisi *a cappella* ensembles, these folksongs are available mostly in collections (satb, ssaa or ttbb; Japanese with Roman transliterations; Edition Kawai). His numerous Latin-texted *a cappella* scores for satb-div include *O salutaris hostia, Jubilate Deo, O lux beata Trinitas, Pater noster* (all published by Carus) and *Missa tertia* (Sulasol). Latin-texted *a cappella* treble scores include *Ave Maris Stella, Miserere mei, Tantum ergo, Christus factus est, Haec dies* published by Sulasol and *Hodie Christus natus est* (Carus); also a *Missa Secunda* for ssa and organ (Sulasol). His *Ave Maria* setting is available in satb, ssaa and ttbb voicings (all 3 via Sulasol; satb and ssaa via Edition Kawai).

Ex. 2 – Ko Masushita: *Asadoya Yunta / Asadoya Song*, m.1-4.

Sakura/Cherry Blossoms, known worldwide, has many choral settings including these fresh, contemporary ones (all in Japanese): **Takatomi Nobunaga** includes *Sakura* in his collection *Nostalgia* (satb, ssaa or ttbb; Kawai); **Chen Yi**, simple yet elegant 5-voice setting written for Chanticleer (satbb; Presser 312-41748); an extended challenging setting by **Toru Takemitsu** (satb-divisi; Schott); and a treble version by **Dwight Okamura** (ssaa; Alliance-AMP-0120). An accessible satb folk score is **Osamu Shimizu**'s arrangement of *Sohran Bushi / Fisherman's Work Song* (satb; Jap; Ongaku No), and a very popular folk score for women's choirs is **Ro Ogura**'s arrangement of *Hotaru Koi / Ho, Firefly* (ssa; Jap/Eng; Onagaku via Presser-31241520). Pana-Musica store (**www.panamusica.co.jp/en**), with a website in Japanese and English, sells many Japanese scores worldwide.

Photo: Dolf Rabus

Tokyo Ladies' Consort SAYAKA, conducted by Ko Matsushiba in Marktoberdorf

KOREA

Hyo-Won Woo, currently the composer-in-residence for the Incheon City Chorale and faculty member at Seoul Theological University, is an important and innovative voice in the choral scene of Korea. Woo receives numerous commissions, has written for and worked with Korea's leading choirs, and her works are becoming increasingly popular in international choral competitions. Her vibrant and energetic *Alleluia* is scored for mixed voices (8'; satb-divisi, S; Chorus Center #CCC-00007). The three-movement *Gloria* (13', satb-divisi, T; Chorus Center), commissioned by the Incheon City Chorale, is challenging and exciting: a very rhythmic opening movement leads to a deeply emotional, layered, chant-like center section; the closing section mirrors the rhythmic vitality of the opening by setting the 'amen' as an exuberant 3+3+2 against 2+3+3 cascade.

...Eastern Light: Choral Music from Asia - Part 1

Ex. 3 – Hyo-Won Woo: *Gloria*, mvt.1, m.46-49.

Written for the Incheon City Chorale, **Jung-sun Park**'s *Inchon Mass* is a powerful, culturally idiomatic setting of the Latin text (satb, acap; D.J. Music Publishing). Professor at Dankook University in Seoul, Park studied composition at the Eastman School of Music (USA). In this mass, he fuses Western structures with Korean modes, melodies (including *Arirang*) and vocalisms. Hak Wan Yoon and the Incheon singers have a superb recording of this work. **Geon-Yong Lee**, one of Korea's most regarded composers of choral music, is also President of the Korean National University of the Arts. He creates scores that represent Korean identity, styles and forms. The "Kyrie" from his *Missa AILM*, written for the Asian Institute of Liturgy and Music, is scored for satb choir and percussion (AILM). *Kashiri / Are You Going Away?* (satb/piano or ssa/piano; Earthsongs) was composed by **Tae Kyun Ham**, professor of Music at Kunsan National University, for the 16th Seoul Music Festival and premiered by the Honggi Choi choir from Seoul. The treble-voice version was written for the Seoul Ladies' Choir for their 1993 IFCM World Symposium performance. The text, a lament on leaving and loss, is a traditional lyric poem that is given a totally original musical setting.

If you are programming folk music, *Arirang/Rolling Hills*, the beloved and elegant Korean folksong, has arrangements by **Hee-Jo Kim** (satb acap; Korean; Carus), **Chen Yi** (satb acap; Korean; Presser 312-41747), and **Shin-Swa Park** (ssa acap; Korean; Alliance). Or consider **Jisoo Kim**'s *Three Korean Folksongs* (satb; Earthsongs): *Gyeongbokkung Taryeong / Gyeong Palace Song*, *Hangangsu Taryeong / Han River Song*, *Shingosan Taryeong / Shingo Mountain Song*.

Cross-cultural musical seeds are often planted in unplanned but exciting ways. In 2009, the Incheon City Chorale performed at the national convention of the American Choral Director's Association. There, the Incheon conductor, Dr. Yoon, met the American composer **Paul Carey** and subsequently commissioned Paul to write a concert mass for his choir. The *Missa Brevis Incheon* (satb-div), written to showcase the Chorale's amazing bravura technique and expressiveness, premiered in Seoul in October 2009. The score is available from the composer (**http://bit.ly/Incheon**).

Photo: Dolf Rabus

National Chorus of Korea at WSCM7

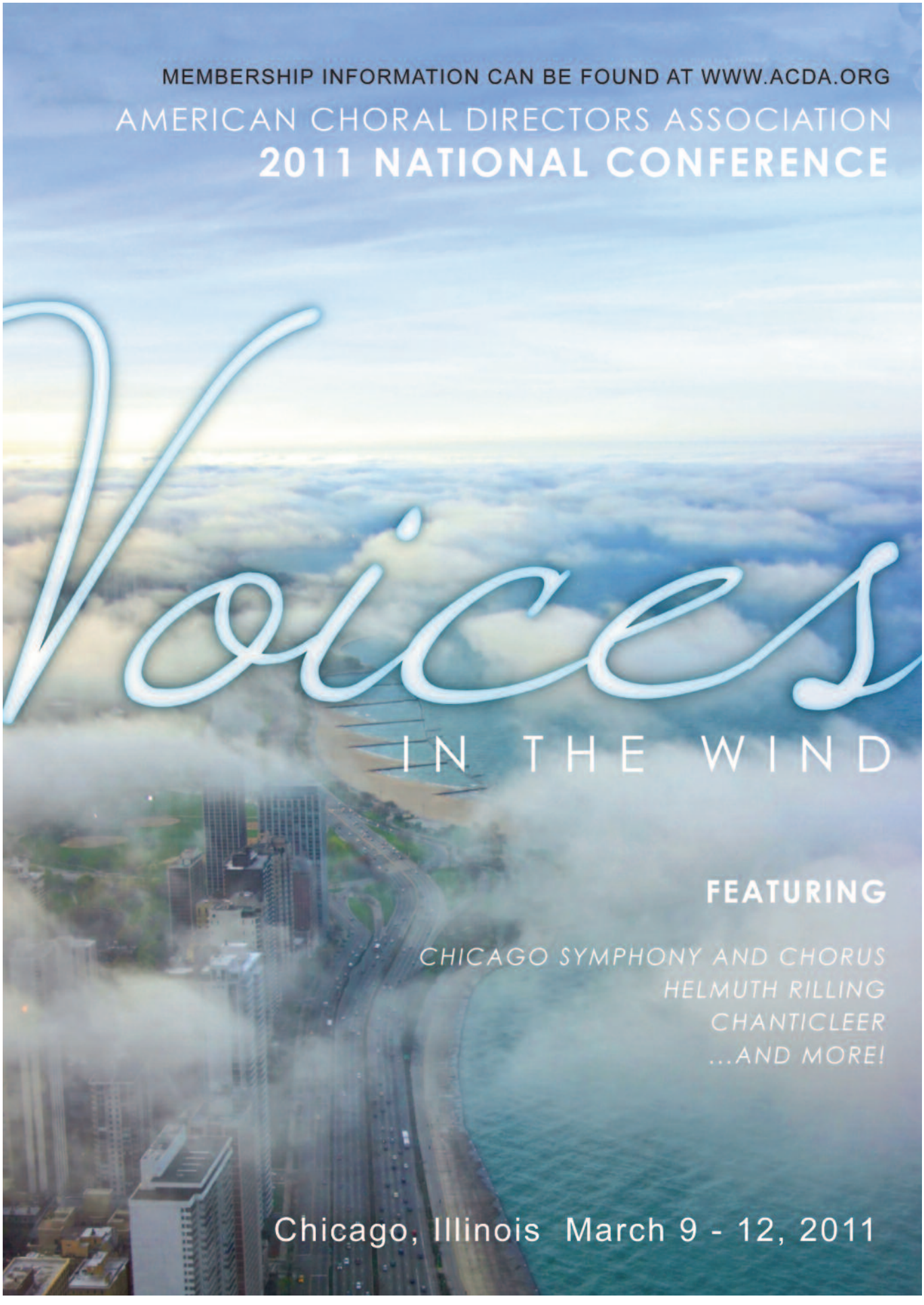
Publisher's Information:

AILM – Asian Institute for Liturgy and Music (***info@sambalikhaan.org***); Alliance Music (**www.alliancemusic.com**); Arcania (**www.patria.org/arcana/**); Carus Verlag (**www.carus-verlag.com**); Chorus Center Seoul (**www.choruscenter.co.kr** / ***choruscenter@gmail.com***); D.J. Music Publishing (**www.djmusic.co.kr**); Earthsongs Music (**www.earthsongschoralmusic.com**); Hinshaw (**www.hinshawmusic.com**); Edition Kawai (**editionkawai.jp/en/**); Presser (**www.presser.com**); G. Schirmer (**www.schirmer.com**); Sulasol (**www.sulasol.fi/en/sheet**).

**Peter Davies, New York Magazine, 19/10/1992.*

I would love to hear from you 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. E-mail: mdolan@aya.yale.edu*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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:

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Fax: +1-512-551 0501

Conferences, Workshops & Masterclasses

European Seminar for Young Choral Composers, Aosta, Italy, 18-24 July 2010. For composers and aspiring composers interested in choral music and choral conductors with composition and elaboration experience. Contact: FENIARCO (Italian Federation of Regional Choir Associations), Tel: +39-0434-876724, Fax: +39-0434-877554, Email: info@feniarco.it - Website: www.feniarco.it

Choral Conducting and Vocal Group Technique, Freiburg, Germany, 28 July-7 Aug 2010. With Volker Hempfling, Sabine Horstmann, Welfhard Luaber, Michael Reif and Maria Tönnesmann. Apply before: 15th April 2010. Contact: Arbeitskreis Musik in der Jugend, Tel: +49-5331-46016, Fax: +49-5331-43723, Email: AMJMusikinderJugend@t-online.de - Website: www.amj-musik.de

Texas Choral Directors Association 55th Convention and New Music Reading Clinic, San Antonio, Texas, USA, 28-31 July 2010. Convention headliners: John Rutter, Rollo Dilworth, Lynne Gackle, Tim Lautzenheiser. Convention offers 13 new music reading sessions, 30+ workshops including specifically designed workshops for students, Student Day, and a trade show with over 300 exhibitors. Contact: Texas Choral Directors Association, Tel: +1-512-474 2801, Fax: +1-512-474 7873 - Website: www.eventbrite.com/contactorganizer?eid=541617994

Sarteano Chamber Choral Conducting Workshop, Sarteano, Italy, 31 July-7 Aug 2010. For full conductors, conducting auditors and singers. Vocal pedagogy ensemble work with Bronislawa Falinska utilizing the Rohmert method of functional voicetraining, and clinics on developing a vital chamber choir with Brian O'Connell. Contact: Sarteano Chamber Choral Conducting Workshop, Tel: +1-781-6520158, Email: sarteanochoral@rcn.com - Website: www.sarteanochoralworkshop.com

Corsham Consort Workshop, Corsham, Wiltshire, United Kingdom, 1-6 August 2010. A week of one-to-a-part consort singing in Corsham (near Lacock in Wiltshire) with JanJoost van Elburg. Contact: Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

Days of South/South Cooperation, Abidjan, Ivory Coast, 11-21 August 2010. In cooperation with the French speaking African movements A Coeur Joie. Ateliers: vocal technique with Gislain Pambou, Ivorian popular songs writting with Isaac Dogbo. Concerts and musical sessions. Contact: A Coeur Joie Côte D'Ivoire, Tel: +225-7-165706, Email: acj-cistaffdirigeant@yahoogroups.com

7th Masterclass & Course of Choral Conducting, Murcia, Spain, 21-28 Aug 2010. With Nestor Zadoff, Martin Schmidt and Albert Alcaraz. Contact: Federación de Coros de la Región de Murcia, Tel: +34-650-476 100, Email: fecorem@fecorem.es or alcaraz_albert@yahoo.com - Website: www.fecorem.es

Rimini International Choral Workshop, Italy, 22-29 Aug 2010. For advanced choristers and conductors. With Peter Phillips (Tallis Scholars), Ghislaine Morgan and Andrea Angelini. Repertory focused on Renaissance Sacred Music. Final concert and diploma. Individual vocal tuition. Contact: Musica Ficta, Tel: +39-347-2573878, Email: info@musicaficta.org - Website: www.musicaficta.org

English Weekend, Dordrecht, Netherlands, 4-5 Sep 2010. Choral evensong in Dordrecht's historic Grote Kerk. Contact: Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

North Carolina American Choral Directors Association Fall Conference, UNC Greensboro School of Music, Greensboro, North Carolina, USA, 17-18 Sep 2010. Clinician: Dr. Jerry Blackstone. Contact: North Carolina American Choral Directors Association, - Website: www.ncacdaonline.org/

2010 Berlin International Masterclass, Berlin, Germany, 1-6 Oct 2010. For highly qualified young choral conductors. Individual work with Simon Halsey (UK) and Joe Miller (USA) followed by 3 days with Rundfunkchor Berlin (two-time Grammy®-winning chorus). Contact: Rundfunkchor Berlin, Simon Halsey, Tel: +49-30-202987 330, Fax: +49-30-202987 40 - Website: www.runfunkchor-berlin.de

Singing in Venice, Italy, 10-15 Oct 2010. A week of Venetian music directed by Erik van Nevel. The course will be held in the Centro Culturale Don Orione Artigianelli. Contact: Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

One Song Sacred Music Workshop, Marietta First United Methodist Church, Atlanta, Georgia, USA, 21-23 Oct 2010. Co-sponsored by the American Choral Directors Association and American Classic Tours and Music Festivals. For professional, amateur, and bi-vocational conductors who lead choirs in sacred spaces. Contact: American Classic Tours and Music Festivals, Tel: +1-800-733 8384, Email: info@amclass.com - Website: www.amclass.com

International Seminar for Youth Choir Conductors and Singers, Örebro, Sweden, 27-31 oct 2010. Collaboration between SWICCO, Europa Cantat, Feniarco & IFCM. Clinicians: Fred Sjöberg, Alessandro Cadario, Stefan Berglund. Clinic choir: Coro Accademia Feniarco. Apply before: 30 Sep. Contact: Swedish International Choral Center Örebro (SWICCO), Tel: +46-19-765 2788, Email: info@swicco.se - Website: www.swicco.se

Management in International Choral Events, Saint-Lô, France, 26 Oct-2 Nov 2010. Study Tour for young choral managers and every person interested in choral management at an international level. In collaboration with Europa Cantat. Apply before 28 Feb. Contact: Polyfollia, Tel: +33-2-31736919, Email: helene.leroy@polyfollia.org - Website: www.polyfollia.org

Hay-On-Wye Winter School, United Kingdom, 28 Dec-2 Jan 2010. A week of music-making for choral singers with Paul Spicer. The music will be a mixture of renaissance settings of Christmas texts and Bruckner, Howells and two of James Macmillan's Strathclyde motets. Contact: Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

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

9th 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

Festivals & Competitions

49th International Competition of Choral Singing Seghizzi, Gorizia, Italy, 16-18 July 2010. 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. 22nd Grand Prix Seghizzi 2010 - 3rd Trophy of the Nations special Categories. Contact: Associazione Corale Goriziana "CA Seghizzi", Tel: +39-0481-530288, Fax: +39-0481-536739, Email: info@seghizzi.it - Website: www.seghizzi.it

Melodia! South American Music Festival, Buenos Aires, Argentina and Rio de Janeiro, Brazil, 21 July-2 Aug 2010. Guest conductor: Doreen Rao. Accepting applications from youth and children's choirs (treble and mixed voices), as well as youth orchestras. Outstanding artistic experiences are combined with once-in-a-lifetime cultural and outreach opportunities. Contact: Alessandra D'Ovidio, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Alessandra@ClassicalMovements.com - Website: www.ClassicalMovements.com

26th Takarazuka International Chamber Chorus Contest, Takarazuka City, Hyogo, Japan, 23-26 July 2010. For choirs with a minimum of 8 and maximum of 20 singers, excluding conductor and accompanists. Four categories: Renaissance, Romantic era, Folklore and Theater pieces. No compulsory pieces. Contact: Takarazuka International Chamber Chorus Contest Committee - Takarazuka Foundation for Culture Promotion, Tel: +81-797-858844, Fax: +81-797-858873, Email: ticc@takarazuka-c.jp

56th International Choral Contest of Habaneras and Polyphony, Torrevieja (Alicante), Spain, 23-30 July 2010. Outdoors habaneras, polyphony in the auditorium "Eras de la Sal" on the Mediterranean Sea coast. Apply before: 15 Feb 2010. Contact: Certamen Int'l de Habaneras de Torrevieja, Tel: +34-965-710702, Fax: +34-965-712570, Email: habaneras@habaneras.org - Website: www.habaneras.org

World Vision 2010 International Children's Choir Festival, Seoul, South Korea, 24-30 July 2010. From traditional and classical to contemporary music festival. Artistic Director: Hee-Churl Kim. Contact: World Vision Korea Children's Choir, Tel: +82-2-2662 1803, Fax: +82-2-2661 2568, Email: wvchoirfestival@wvchoirfestival.or.kr - Website: www.wvchoirfestival.or.kr

Taipei International Choral Festival, Taipei, Taiwan, 25 July-1 Aug 2010. 6 to 8 invited choirs from around the world, 20 local choirs from Taiwan, world renowned choral conductors and scholars. Workshops for choral singers, masterclass for conductors, lectures and session on choral music, sight-seeing tours. Contact: Taipei Philharmonic Foundation, Tel: +886-2-27733961, Fax: +886-2-27733692, Email: ticf@tpf.org.tw - Website: www.tpf.org.tw

Hong Kong International Youth & Children Choral Music Camp, Hong Kong, China, 26-31 July 2010. 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

10th China International Chorus Festival, Beijing, China, 28 July-2 Aug 2010. Competition, concerts, workshops, cultural exchange programs on the theme "Forver Friends". For all kind of choirs. 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, 28 July-9 Aug 2010. In association with CHORISA, the Choral Institute of South Africa. 10 nights' hosted festival package. Festival including 24 choral directors, 16 workshops, 12 concerts, 1000 participants, and 2 new commissions each year. Contact: Jayci Thomas, Classical Movements, Inc., Tel: +1-800-8820025, Email: jayci@ClassicalMovements.com - Website: www.ClassicalMovements.com

24th Béla Bartók International Choir Competition and Folklore Festival, Debrecen, Hungary, 28 July-1 Aug 2010. The only competition in contemporary choral music for five categories. The winner of the Grand Prize will be invited to the Competition for "The Grand Prix for European Choral Music" held every year alternately in Arezzo, Debrecen, Maribor, Tolosa, Tours and Varna. Folklore festival, world-premiers, church concerts, master classes and social meetings. Contact: Fonix Events Organizer NPO, Tel: +36-52-518400, Fax: +36-52-518404, Email: bartokcomp@bbcc.hu - Website: www.bbcc.hu

8th International Choral Festival and 6th Competition - The Singing World, St. Petersburg, Russia, 30 July-4 Aug 2010. For choirs and vocal ensembles of various styles, levels and origins from all over the world. Event promoting long-term contacts among choirs. Contact: International Choral Festival and Competition, Tel: +7-812-3283921, Fax: +7-812-3283921, Email: tantlevskaya@mail.ru or Singingworld@mail.ru - Website: www.interfestplus.ru or www.singingworld.spb.ru

20th Choralies of Vaison-la-Romaine, France, 2-10 Aug 2010. Large non-competitive choir meeting in the beautiful Roman town of Vaison. 40 workshops for singers, 2 workshops for conductors, 100 concerts and all kinds of activities for participants and conductors. International study tours for choral managers during the festival. Contact: A Coeur Joie France, Tel: +33-4-72198340, Fax: +33-4-78434398, Email: acj.choralies.inscriptions@orange.fr - Website: www.choralies.fr

World Peace Choral Festival Vienna 2010, Austria, 3-6 Aug 2010. 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

1st Choir Competition Heart of Europe, Gelnhausen, Germany, 12-15 Aug 2010. 4 categories, international jury, meeting and gala concerts, choir parties, workshops, awards. Please apply before: 31 Dec. Contact: 1st Heart of Europe Choir Competition, Organization Committee, Rapahel Trageser, Tel: +49-174-279 3686, Email: info@heartofeurope.de - Website: www.heartofeurope.de

Pécs Cantat 2010, Pécs, Hungary, 15-22 Aug 2010. For choirs and individual singers. 6 int'l workshops with focus on the Hungarian composers: Kodály, Bartók and more. Possible individual concerts for choirs, final workshop concerts, daily open singing. Contact: Pécs Cultural Centre, Tel: +36-72-510 655 - Website: www.pecscantat.hu

22nd Zimriya World Assembly of Choirs, Mount Scopus, Jerusalem, Israel, 16-24 Aug 2010. Open singing, choir to choir sessions, concerts. Workshops: Aharon Harlap (Israel): Jewish and Israeli Music; Michael Gohl (Switzerland): Songs of all Nations; Fred Sjöberg (Sweden): Romantic Music; Anton Armstrong (USA): Afro-American Spirituals; Theodora Pavlovitch (Bulgaria): Rhythms from the Balkans to the Jazz; Stanley Sperber (Israel): Mendelssohn - Psalm 42; Volker Hempfling (Germany): Mozart - Mass in C minor. Contact: ZIMRIYA, Tel: +972-3-6041808, Fax: +972-3-6041688, Email: harzimco@netvision.net.il - Website: www.zimriya.org.il

6th International Choral Festival Mario Baeza, Valparaíso, V Región, Chile, 19-22 Aug 2010. Non competitive Festival for choirs in all categories. Apply before 31 March. Contact: Waldo Aránguiz-Thompson, Tel: +56-2-6627689, Fax: +56-9-4917519, Email: waldoaranguiz@gmail.com or alacc.chile@gmail.com

8th International Youth Chamber Choir Meeting, Usedom Island (Baltic Sea), Germany, 20-29 Aug 2010. Girls' and youth choirs, max 35 persons (incl. staff). Age: 16-26. 3 Ateliers, concerts in churches and open air. Time to get to know each other on the beautiful island of Usedom. Contact: Arbeitskreis Musik in der Jugend AMJ, Tel: +49-5331-46017, Fax: +49-5331-43723, Email: amj-internationales@t-online.de - Website: www.amj-musik.de

Pannonia Cantat Youth Choir Festival 2010, Kaposvar (Lake Balaton), Hungary, 23-28 Aug 2010. For children (age 8-12), youth female (age 15-21), boy (age 8-21) and youth mixed (age 15-21) choirs. Contact: Pannonia Cantat Youth Choir Festival, Tel: +36-20-284 0480, Fax: +36-1-577 2387, Email: info@youthchoirfestival.org - Website: www.youthchoirfestival.org

Bohemia Cantat, Liberec, Czech Republic, 26-29 Aug 2010. Non-competitive festival for individual singers or choirs. 6 workshops on various music styles (Czech choir composition, jazz, spirituals, madrigals, folklore songs, overtone singing, etc). Contact: Bohemia Cantat Liberec, Tel: +420-322-507168, Email: z.kadlas@bohemiacantat.cz - Website: www.bohemiacantat.cz

1st NINA Griegfestival for Young Voices, Bergen, Norway, 14-17 Sep 2010. Choir competiions for children's and youth choirs, workshops, concerts and events. Apply before: 1 June 2010. Contact: Annlaug Hus, Tel: +47 55 56 38 65, Fax: +47 55 56 38 66, Email: post@griegfestival.no - Website: www.griegfestival.no

58th "Guido d'Arezzo" International Polyphonic Competition, Arezzo, Italy, 15-19 Sep 2010. For amateur choral ensembles. Categories: Christian plainchant, polyphony, polyphony for children's voices, special competition, int'l choral festival of folksong. Contact: Competition secretariat, Tel: +39-0575-356203, Fax: +39-0575-324735, Email: fondguid@polifonico.org - Website: www.polifonico.org

International Choir Festival Tonen2000, Westland, Netherlands, 24-26 Sept 2010. Open to mixed choirs and ensembles up to 36 non-professional members, male and female ensembles up to 24 non-professional members (professional conductor preferred). Categories: sacred and secular music, Middle Age, Renaissance, Romatic, Modern. Contact: Tonen2000, Jos Vranken, Tel: +31-174-245520, Fax: +31-174-245520, Email: info@tonen2000.nl - Website: www.tonen2000.nl

...Festivals & Competitions

Suwon International Competition & Festival 2009, Suwon, Rep. of Korea, 4-9 Oct 2010. For amateur mixed, male & female choirs of 20 or more singers (over age 18). Apply before 24 July. Contact: Suwon International Choral Competition & Festival, Tel: +82-31-236 5533, Fax: +82-31-236 5523, Email: siccf2009@gmail.com - Website: www.sicc2009.com

Rimini International Choral Competition, Italy, 7-10 Oct 2010. Competition for equal voices, mixed, chamber, children, young, folk and Spiritual Choirs in the beautiful and ancient Town of Rimini. Possibility of a sing Mass in The Renaissance Cathedral. Contact: Rimini International Choral Competition, Tel: +39-347-2573878, Email: info@musicaficta.org - Website: www.riminichoral.it

Festival Magic Mozart Moments, Salzburg, Austria, 7-10 Oct 2010. 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

International Choir Festival of Uruguay 2010, Montevideo, Uruguay, 8-17 Oct 2010. Concerts in different cities, gala concerts including symphonic pieces, workshops, tourist activities. Apply before 23 April. Contact: Infinito - Realizaciones Culturales , Tel: +598-2-9247798 or 9247943, Fax: +598-2-9246326, Email: infiprod@montevideo.com.uy - Website: www.infinitorc.com

4th Cantapueblo for Children Singing for Earth, Mendoza, Argentina, 12-16 Oct 2010. 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@coppla.org.ar - Website: www.cantapueblo.com.ar or www.coppla.org.ar

Lago di Garda Music Festival, Italy, 14-18 Oct 2010. International festival of music for choirs and orchestras on Lake Garda. Contact: MusikReisenFaszination Chor- und Orchesterreisen, , Email: info@lagodigarda-musicfestival.com - Website: www.lagodigarda-musicfestival.com

4th International Choir Festival Corearte Barcelona 2010, Spain, 18-24 Oct 2010. Non-competitive event open to choirs of various backgrounds from all over the world. Performances and workshops. Contact: Festival Internacional de Coros Corearte Barcelona, Tel: +34-93-6350166, Email: Info@corearte.es - Website: www.corearte.es

International Choral Espoo Festival, Espoo, Finland, 20-24 Oct 2010. Work on new music with the composers; active participation of the audience. Artistic director: Club For Five (Finland). Contact: International ChoralEspoo, Tel: +358-50-385 1623, Fax: +358-9-81657500, Email: kuoroespoo@kolumbus.fi - Website: www.kuoroespoo.fi

International Festival of Choirs Cantus Angeli, Salerno, Italy, 20-24 Oct 2010. Friendly meeting between groups of various musical and territorial origins. Contact: International Festival of Choirs Cantus Angeli, Tel: +39-3494295308, Fax: +39-089879917, Email: info@cantusangeli.com - Website: www.cantusangeli.com

6th International Robert Schumann Choir Competition, Zwickau, Germany, 20-24 Oct 2010. Competition in different categories and difficulties. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

International Choral Weekend Voices Unlimited, Veldhoven, Netherlands, 22-24 Oct 2010. For choirs with singers aged 15 to 40. Categories: classical, pop/musical/gospel/jazz or close harmony/a capella. Contact: Voices Unlimited, Tel: +31-40-2545220, Fax: +31-40-2785449, Email: info@voicesunlimited.eu - Website: www.voicesunlimited.eu

4th International Showcase for Choir Singing Polyfollia 2010, La Manche, Normandy, France, 27 Oct-1 Nov 2010. A reference meeting point between the best amateur choirs and promoters and organizers of festivals, music seasons, etc.... Plus a "choral festive party" open to all choirs. Contact: Polyfollia, Jacques Vanherle, Tel: +33-2-31736919, Fax: +33-2-31051590, Email: contact@polyfollia.org - Website: www.polyfollia.org

Mediterranean Choir Contest, Palmanyola, Mallorca, Spain, 27-31 Oct 2010. For mixed choirs from all over the world. Contact: Festival de Corals Mediterrani, Tel: +34-971-617 361, Email: info@fcm-mallorca.com - Website: http://fcm-mallorca.com

International Choir Festival it's oh so choir, Brussels, Belgium, 30-31 Oct 2010. Festival focusing on Scandinavian choral music. Reading sessions by various European publishers. Lecture on Danish choral literature by Bo Holten. Festival guest: Sandra Miliken. Wokrhops "Singing with children" by Kurt Bikkembergs. Contact: Vlaamse Federatie van Jonge Koren - Koor&Stem, Tel: +32-9-2202484, Fax: +32-9-2202485, Email: info

22nd Cantapueblo - La Fiesta Coral de América, Mendoza, Argentina, 2-7 Nov 2010. Great Latin American festival open to mixed choirs, equal voices, mixed youth choirs, chamber ensembles and other vocal groups. Contact: Cantapueblo Artistic Director: Alejandro Scarpetta, Tel: +54-261-4295000, Fax: +54-261-4295000, Email: cantapueblo@coppla.org.ar - Website: www.mendoza.gov.ar or www.coppla.org.ar

Alanya International Choir Festival, Alanya, Turkey, 3-7 Nov 2010. Four sections: "open air" performances (required), competition, folk music, pop music. Contact: Antalya International Choir Festival, Tel: +90-242-316 4660, Email: festivalantalya@festivalantalya.com - Website: www.festivalantalya.com

9th International Festival "Coros en el Bosque", Pinamar, Argentina, 5-7 Nov 2010. Workshops on Argentinian and Latin American folk music with Néstor Andrenacci and Ricardo Mansilla, for singers and/or conductors. Concerts by participating choirs, adults or youth choirs, mixed or equal voices. Contact: 9no Encuentro Coros en el Bosque - Pinamar 2010, Martín Lettieri, Diego García Picasso, Tel: +54-114-7712316, Email: info@corosenelbosque.com.ar - Website: www.corosenelbosque.com.ar

Miramar Canta 2010, Prov. de Buenos Aires, Argentina, 6-7 Nov 2010. Non-competitive choral meeting for all kind of choirs. Contact: Miramar Canta, Tel: +54-11-47323983, Email: info@miramarcanta.com.ar or Miramarcanta2006@yahoo.com.ar - Website: www.miramarcanta.com.ar

CERTAMEN INTERNACIONAL DE HABANERAS Y POLIFONIA

PATRONATO MUNICIPAL

LVI CERTAMEN INTERNACIONAL DE HABANERAS Y POLIFONÍA DE TORREVIEJA

THE 56th INTERNATIONAL CHORAL CONTEST OF HABANERAS AND POLYPHONY OF TORREVIEJA (ALICANTE - SPAIN)

Will take place between the **23th and the 30th of July 2010**. During 7 days at dusk, the participant choirs will sing outdoors habaneras and polyphony in the wonderful auditorium **Eras de la Sal** in the coast of the Mediterranean Sea.

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INSCRIPTION DEADLINE:
31st OF JANUARY 2010

EXCMO. AYUNTAMIENTO DE TORREVIEJA

DIPUTACIÓN DE ALICANTE

IVM INSTITUT VALENCIÀ DE LA MÚSICA

...Festivals & Competitions

3rd International Festival Interfolk in Russia, St. Petersburg, Russia, 11-16 Nov 2010. For folk groups, vocal and instrumental ensembles, choirs and dance groups of various styles, levels and origins from all over the world. Contact: International Choral Festival, Tel: +7-812-3283921, Fax: +7-812-3283921, Email: singingworld@mail.ru or choirfest@inbox.ru - Website: www.interfestplus.ru

6th International Warsaw Choir Festival Varsovia Cantat, Warsaw, Poland, 12-14 Nov 2010. 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

Cantapueblo Brasil 2010 - Vocal Tribute to Brazilian Music, Rio de Janeiro, Brasil, 16-21 Nov 2010. Non-competitive festival open to choirs and vocal groups. Performances, workshops socialization, cultural exchange, tourism and leisure. Contact: Cantapueblo Brasil, Sergio Sansao, Tel: +55-21-38526877, Fax: +54-261-4201135, Email: sansao@cantapueblo.com.br

The American International Choral Festival St. Louis 2010, Missouri, USA, 17/21 Nov 2010. 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

27th International Franz Schubert Choir Competition, Vienna, Austria, 24-28 Nov 2010. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 2-5 Dec 2010. Competition, workshop, concerts in churches. Contact: Bratislava Choral Agency, Tel: +421-905-111827, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

Winter Choral Festival at Hong Kong Disneyland Resort, Hong Kong China, 6-10 Dec 2010. Be part of an enriching musical learning experience for choirs through workshops, performance and competition with Dr Eugene Rogers (USA) as artistic director. Contact: Winter Choral Festival 2010, Tel: +65-6336-6518, Fax: +65-6338-8795, Email: info@tempestmusic.com.sg - Website: www.ravegroup.sg/winterchoralfest

Krakow Advent & Christmas Choir Festival, Krakow, Poland, 10-12 Dec 2010. 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

9th International Festival of Sacred Music Silver Bells, Daugavpils, Latvia, 14-16 Jan 2011. For children's, male, female, mixed choirs, vocal ensembles and pop-music soloists. Contact: Silver Bells, Tel: +371-5476798, Fax: +371-5423601, Email: kultura@daugavpils.lv or sb2@inbox.lv - Website: www.silverbells.narod.ru

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

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

12th International Choir Festival, Tallinn, Estonia, 14-17 Apr 2011. Competition in Estonia concert hall and concerts in Tallinn churches and concert houses. Apply before: 4 Nov 2010. Contact: Eesti Kooriühing - Estonian Choral Society, Tel: +372-6-274451, Fax: +372-6274450, Email: kooriyhing@kul.ee - Website: www.kooriyhing.ee

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's 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

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

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

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

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. 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

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

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, sightseeing in Washington, DC, Alexandria, Baltimore and surrounding areas. Contact: Yarina, Classical Movements, Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Yarina@ClassicalMovements.com - Website: www.ClassicalMovements.com

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

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

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

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. Concert places in multicultural downtown Vancouver and surrounding areas. Contact: Coastal Sound International Choral Festival, Tel: +1-604-469-5973, Fax: +1-604-469-5974, Email: info@coastalsoundmusic.com - Website: www.coastalsoundmusic.com

...Festivals & Competitions

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

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

Cantus Salisburgensis International Choir and Orchestra Summer Festival, 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

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: mail@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: mail@interkultur.com - Website: www.interkultur.com

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: fimc@fimc.es - Website: www.fimc.es

Rhapsody! Children's Music Festival, Prague, Czech Republic and 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

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: harman@harmanfolk.com - Website: www.harmanfolk.com

Melodia! South American Music Festival, Buenos Aires, Argentina and 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. Outstanding artistic experiences are combined with once-in-a-lifetime cultural and outreach opportunities. Contact: Alessandra D'Ovidio, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Alessandra@ClassicalMovements.com - Website: www.ClassicalMovements.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. 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

9th 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

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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

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

9th In... Canto Sul Garda, Riva del Garda, Italy, 13-17 Oct 2011. Competition in different categories and difficulties. Contact: Interkultur e.V., Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

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

4th International Choir Competition and Festival, Malta, 3-7 Nov 2011. Open to all categories. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

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

28th International Franz Schubert Choir Competition, Vienna, Austria, 16-20 Nov 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

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

Summa Cum Laude International Youth Music Festival, held in the Musikverein in Vienna, Austria, 1-5 July 2012. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Contact: Summa Cum Laude Youth Music Festival, Tel: +43-650-619 2152, Fax: +43-1-968 5750, Email: office@sclfestival.org - Website: www.sclfestival.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

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

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

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