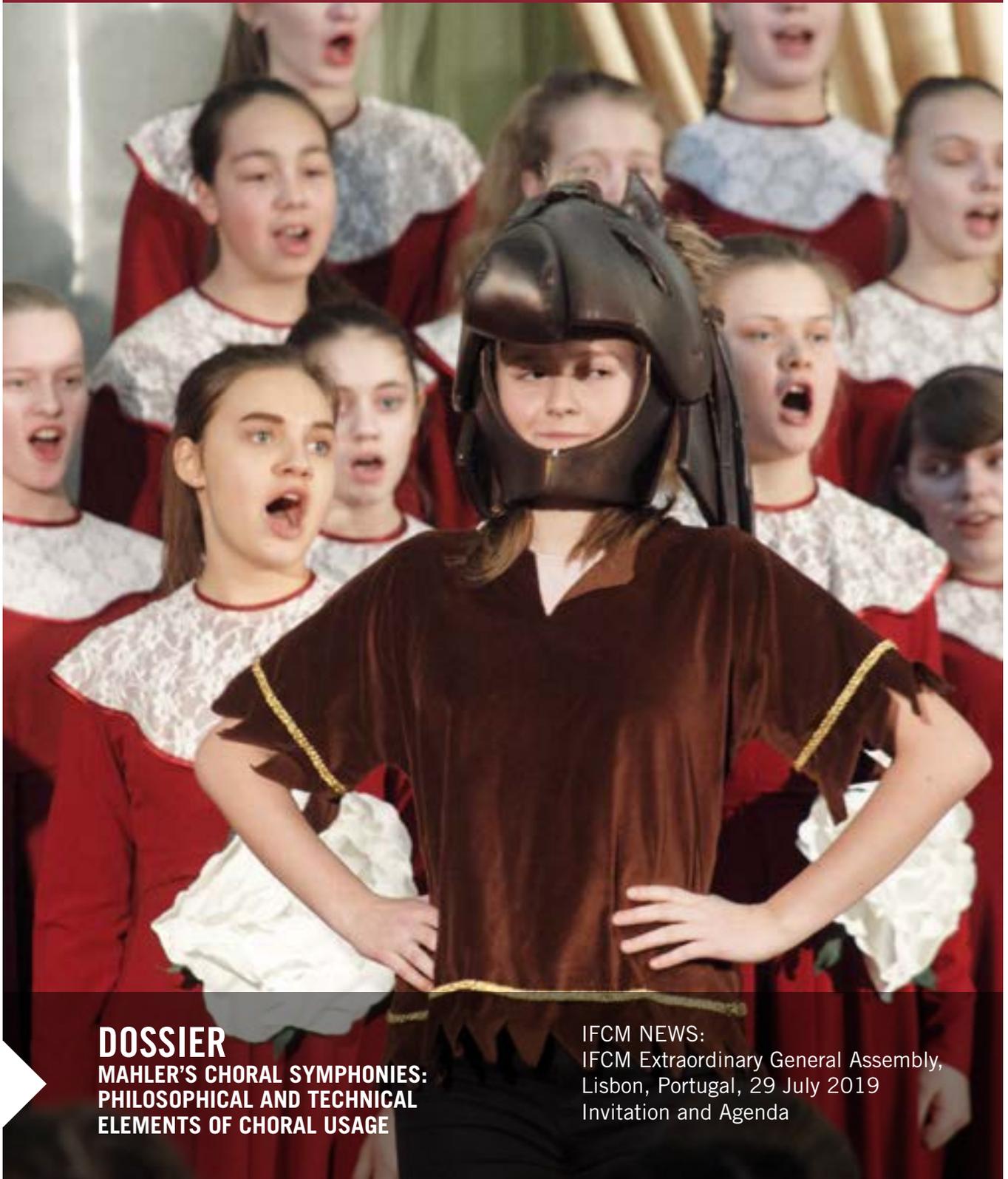




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DOSSIER
MAHLER'S CHORAL SYMPHONIES:
PHILOSOPHICAL AND TECHNICAL
ELEMENTS OF CHORAL USAGE

IFCM NEWS:
IFCM Extraordinary General Assembly,
Lisbon, Portugal, 29 July 2019
Invitation and Agenda

INTERNATIONAL CHORAL BULLETIN

COVER

'Iskra' choir from St. Petersburg,
conductor Vladimir Komarov

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PRESIDENT'S COLUMN



EMILY KUO VONG

President

Dear friends,

In a heartbeat we are now in the month of March and I'm over the moon to announce that, as we had planned, 14th February was the chosen date for the opening of the beautiful *Palacete dos Condes de Monte Real* in Lisbon, Portugal. This 100-year-old building is now the main office of the International Federation for Choral Music, moving it from its previous location, Chicago, USA.

Palacete dos Condes de Monte Real was opened with the idea of creating a culturally rich space, for such a culturally rich federation and its members. We can now invite our IFCM members to come to our main office and feel inspired and at home. During the days before and after the opening, the *Palacete* was used for one of its main purposes, hosting ExCom and Board meetings. As an integral part of IFCM, its members have to get together in order to make all of the necessary decisions and the *Palacete* is the perfect place for these meetings, with the ability to host very exclusive events when such opportunity arises.

We couldn't have asked for a better

day for this opening. The sun was shining, the temperature was just right and our guests, close to 100 people, were truly amazed by the beauty and cultural richness of this recently refurbished *Palacete*. We started by having a red ribbon cutting ceremony in the patio of the *Palacete* and some of our very special guests also took part in this ceremony, most notably government officials, ambassadors serving their country in Portugal and entrepreneurs.

Entering the *Palacete* and walking through the all of the art filled rooms, guests arrived at our stone fountain room where we had a grand piano and two singers waiting to perform a duet. This was the second musical moment of the opening, and what a powerful and rich experience that was. Guests were, once again, amazed with the quality of this musical moment as well as all the decorations in these rooms.

During the opening we enjoyed an exquisite and carefully prepared lunch. This lunch marked the end of this historic period in IFCM's history but, wanting guests to take home something they could remember, we decided to make and gift a beautiful book with pictures and the story of the *Palacete*. This day will be forever, in our guests minds and IFCM's history, a great day to remember.

This *Palacete* will represent Portugal turning, once again, to the new world, gathering peace and hope with various types of art, culture and music.

The maps of the 15th century were completely unknown, nonetheless Portugal was at the forefront of the great naval and geographical discoveries. In a period when the international community of the 21st century is divided in conflict, we will let choral music be an ocean of compassion uniting all the isolated islands of mankind.

Internally, IFCM has been hard at work to prepare for the World Choral Expo which will be held in Lisbon, Portugal, from 27th July to 1st August, hosting choirs from across five continents and this too will be an amazing a culturally rich event for choral lovers of the world. We are also moving quickly towards the World Symposium on Choral Music 2020, which will be held from 11th to 18th July 2020 in New Zealand. The symposium welcomes all choral lovers and choral conductors from around the world and it will bring together high-quality choral material in a very special, unique and beautiful place. Through choral music, let the world be filled with Love and Peace!

Edited by Claire Storey, UK

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International Federation for Choral Music
MEMBERSHIP AND SPONSORING
IFCM ICB, PO Box 42318, Austin TX 78704, USA

Fax: +1-512-551 0105

Email: nrobin@ifcm.net

Website: <http://icb.ifcm.net>

DOSSIER



Mahler's Choral Symphonies:
Philosophical And Technical Elements Of Choral Usage
Adamilson Guimarães de Abreu

MAHLER'S CHORAL SYMPHONIES:

Philosophical And Technical Elements Of Choral Usage

ADAMILSON GUIMARÃES DE ABREU

choral conductor

1. INTRODUCTION

Gustav Mahler (1860-1911) is regarded as a master of instrumental technique and orchestration, but his choral music, notably his symphonies, is what occupies a preeminent place among his compositions. With the passage of time, Mahler's reputation as a great conductor has given way to his accomplishments as a superb composer. Nowadays Mahler is seen as the end of a selective line of outstanding Austro-Germanic symphonic composers. In addition to his nine symphonies, five of which feature chorus and/or vocal soloists, Mahler's highly regarded works consist

of a secular cantata and fifty songs (including orchestrated ones). Despite the conspicuous presence of the voice in Mahler's works, scholars have, statistically¹, not devoted as much attention to his choral writing as to his instrumental skills.

Sources on Mahler abound, with plenty of studies available. The only problem, as mentioned before, is the matter of emphasis: Only a few are directly, totally, or specifically

related to his treatment of the chorus. The most specific ones are recent studies in the form of articles or dissertations. Except for one webpage, all the sources I have found have a scholarly tone, and a reasonable number of them have appeared in relatively recent times, the work of both American and European scholars, and either review his entire life or emphasize something other than the chorus. For this reason, my work aims to dissect these studies in search of specific related details. Other relevant sources are personal accounts such as letters, recollections, pictures, and program notes related to Mahler

¹ Zoltan Roman, "The Chorus in Mahler's Music," *The Music Review* XLIII/1 (February, 1982), 32.



and his closest companions. And of course, Mahler's own music in the form of scores and recordings are of primary importance for any research.

Given the fact that Mahler's choral music is still relegated to a secondary place, I have strived to identify sources dealing with treatment and examination of the chorus in Mahler's Symphonies No. 2 (1895), No. 3 (1902), and No. 8 (1909), the three symphonies with choral settings. Emphasis has been placed on musical/philosophical matters and technical elements of choral usage because Mahler's psyche and philosophy of life cannot be separated from his music.

2. MAHLER'S PHILOSOPHICAL AND LITERARY BACKGROUND

To better understand the music of Mahler, it is essential to shed light on his life philosophy. From the several personal accounts² to his own programs for his symphonies³, by way of the

² Jack Diether in "Mahler Juvenilia," *Chord and Discord*, III/1 (1969), 68, interprets the last line of Mahler's sketch/poem this way: "If I cannot find meaning in my life, I am confounded, I am faced with nothing but my nothingness."

³ In the program for the Symphony No. 2, Mahler clearly states his concerns about matters of life and death, in this case a rather optimistic vision since it culminates in resurrection; see Donald Mitchell. *Gustav Mahler: The Wunderhorn Years, Vol. II* (University of California Press, 1995), 183.

great literary thinkers associated with him, it seems that metaphysical and eschatological questions were intrinsic parts of Mahler's life as well as his music-making process. Constantin Floros argues along these lines when he states:

Gustav Mahler is one of those artists whose art and personality cannot be separated. His symphonic writing, paradoxical as this might seem, expresses his worldview; it has a literary and philosophical background. His religious and philosophical thinking cannot be separated from his work.⁴

This path suggested by Floros may help us see Mahler's psyche and its translation into music as a gateway to understanding his choral music.

Literature and people related to it played important roles in the framework of Mahler's musical output. Corroborating Floros, David Holbrook argues, "we have nothing in literature as profoundly concerned with fundamental problems of existence as Mahler's works."⁵ Steven Johnson goes into much detail about the philosophers Arthur Schopenhauer (1788-1860) and Friedrich Nietzsche (1844-1900) and the composer Richard Wagner (1813-1883), three people who "left their fingerprints" on Mahler's music. For example, Johnson highlights the duality of thought expressed in Mahler's Third Symphony, rooted first in



⁴ Constantin Floros, *Gustav Mahler: The Symphonies* (Portland: Amadeus Press, 1997), 54.

⁵ David Holbrook, *Gustav Mahler and the Courage to Be* (London: Vision Press, 1975), 12.

Schopenhauer's *World as Will and Idea* (1818)⁶ and, second, in Nietzsche's *The Birth of Tragedy* (1872).⁷ According to Holbrook, "Mahler would have encountered a similar duality in Wagner's essay on Beethoven, which Mahler once claimed was the best writing on music."⁸ Johnson thus suggests that Wagner's call for reawakening of the German spirit through Beethoven's music was the most influential event for the young Mahler.⁹

Another crucial literary figure for the development of Mahler's philosophical/literary thinking was Johann Wolfgang von Goethe. Mahler revered Goethe deeply and was attracted to the final scene of Goethe's *Faust*, Part II because of its connection with metaphysical themes.¹⁰ Mahler had read a biography of Goethe and, during the time the Eighth Symphony was being written, his wife wrote, "Goethe and apples are the two things he cannot live without."¹¹ Clearly, Goethe exerted a powerful influence on Mahler's thinking.

6 See Arthur Schopenhauer, *The World as Will and Idea* (London : Routledge and Kegan, 1957).

7 See Friedrich Nietzsche, *The Birth of Tragedy and the Case of Wagner* (New York: Vintage Books, 1967).

8 David Holbrook, *The Courage to Be*, 8 (provides information about Wagner's essay).

9 Steven Philip Johnson, *Thematic and Tonal Process in Mahler's Third Symphony*, (Ph.D. dissertation, University of California, Los Angeles, 1989), 9.

10 Constantin Floros, *The Symphonies*, 226.

11 Alma Mahler, *Gustav Mahler: Memories and Letters* (London: Cox & Wyman, 1973), 103.



Johann Wolfgang (von) Goethe (28 August 1749 – 22 March 1832)

3. PHILOSOPHIZING WITH MUSIC

Mahler's concern with the meaning of life is the most powerful driving force in his symphonies. Writing music was his mode of philosophizing, his search for answers to the fundamental questions of humanity: What are we? Where are we going? What is the meaning of life? What exists after we die? The programs he wrote for his symphonies are nothing but an effort to ensure that listeners would understand the spiritual content of his music and appreciate his personal journey towards answering primordial questions about life.

Mahler's metaphysical preoccupations reflect turn-of-the-century sociological anguish, or so-called *fin de siècle* existentialism, along with the disintegration of the Austrian empire. For instance, Franklin refers to many unusual features that push beyond conventional musical concerns - such as different timbres, huge orchestral forces, extreme dynamic levels, spatial distribution of instruments, allusion to forces of nature, and identifiable forms of popular music. All of these unconventional musical traits question and criticize the cultural assumptions made during Mahler's time.¹²

Another evident aspect of Mahler's fascination with metaphysics was his sense of spirituality as a result of his Jewish heritage combined with his later conversion to Christianity (1897). Alma Mahler observed that "his

12 Peter Franklin, "Mahler, Gustav," *The New Grove Dictionary of Music and Musicians*, 2nd ed., 29 vols., ed. Stanley Sadie, (New York: Macmillan, 2001) XV, 615.

religious songs, the Second Symphony, the Eighth Symphony, and all the chorales in the symphonies are rooted in his own personality- and not brought in from outside! He never denied his Jewish origin . . . he was Christian-Jew.¹³ This intermingling of literary, sociological, internal, and religious effects will come to have a physical presence in Mahler's music.

3.1 Communicating Philosophical Matters in Music

Even more important than appreciating the metaphysical motivations behind Mahler's music is encountering hints of such concerns musically translated into reality. For Mahler the "symphony is constructing a world with all the technical means at one's disposal"¹⁴ Nietzsche's argument possibly led Mahler to value simple folk songs as the most essential musical mirror of the world available.

Mahler's apparent use of popular forms as musical reflections on the world also allows him to transform them to communicate personal traits such as irony. Henry Lea defends that Mahler's irony is Freudian in the sense that his music is highly associative in revealing unsuspected depth¹⁵ Mahler uses popular forms to send out a message beyond the functional purpose of folk art. His stylized marches, dances, and folksongs have their communal purpose (bringing people together) transfigured into a larger universal statement about the human condition.¹⁶ For example, Mahler's chorus is an individualized voice in the way that constant shifts in harmony and rhythm, sophisticated orchestration, and the emotional quality of the music contrast with the piety of the text.¹⁷ Mahler thus establishes his irony musically when he uses a collective form to express exactly the opposite of its communal spirit.

Closely linked to irony is Mahler's sense of humor, which also permeates his music. It is important to note the elevated standard of Mahler's sense of humor. As he states, "humor should be called on to express only the highest thoughts that cannot be expressed any other way."¹⁸ His humor is present both in the text and in the musical expression of the words without ever compromising the serious

subject matter of his symphonies as a whole.¹⁹ For example, the words of Jesus in the text of the Third Symphony's fifth movement are made irreverent by Mahler's instructions "*grob*" [coarse], a sudden *forte* dynamic, and a return to F major, which Abbate argues represents the failure of transcendence.²⁰ And the boys' chorus, sounding like bells, also has a humorous effect after the tension of the previous movement.

3.2 Text and Poetic Ideas

It has been previously suggested that Mahler has a humanistic agenda in his works, especially in the symphonies. Beethoven set the precedents for choral music, and thus for words conveying a message to humanity. In the same spirit, Mahler takes a step towards continuing this tradition.

The texts in Mahler's choral symphonies reflect his poetic aesthetics along with his metaphysical concerns. The words in the Second Symphony unfold with a blend of Christianity and pan-Germanic mythology.²¹ The last movement is a dramatic depiction of the Apocalypse, which serves as a foil to the chorale about resurrection. The text is a mixture of the Bible and Mahler's own words. In the Third Symphony, Mahler's words proclaim a "Nietzschean-Schopenhauerian" celebration of the will to overcome mortality.²² The Eighth Symphony's text includes theological concepts such as grace, love, and illumination. The first part is an medieval Latin hymn; the second is the Second Part of Goethe's

19 Elizabeth Abbate, *Myth, Symbol, and Meaning in Mahler's Early Symphonies* (Ph.D. dissertation, Harvard University, 1996), 189.

20 Elizabeth Abbate, *Myth, Symbol, and Meaning in Mahler's Early Symphonies* (Ph.D. dissertation, Harvard University, 1996), 191.

21 Specifically, the "Edda": a Northern myth that contains an account of the end of the world. Heimdall, born from the union of Odin and nine giantesses simultaneously, is appointed guardian of the rainbow bridge, connecting earth and heaven. He had a trumpet to call all creatures to battle against his enemies, and its last blast announces the arrival of the final battle. Some of these elements are recognized in Mahler's music, (See Abbate, *Myth, Symbol, and Meaning*, 90-91).

22 Elizabeth Abbate, *Myth, Symbol, and Meaning*, 72. Other scholars share this point of view whereas Floros rejects it, instead adopting Schopenhauer's concept of will. For Abbate, Mahler's optimistic musical intentions, and the intellectual content of the Third Symphony, oppose the cynical worldview of Nietzsche.

13 Alma Mahler, *Memories and Letters*, 101.

14 Peter Franklin, *Mahler: Symphony No. 3* (New York: Cambridge University Press, 1991), 37.

15 Henry A. Lea, *Gustav Mahler: Man on the Margin* (Bonn: Bouvier, 1985), 49.

16 Henry Lea, *Man on the Margin*, 96.

17 *Ibid.*, 100.

18 Constantin Floros, *The Symphonies*, 104.

Faust.²³ This apparent contradiction only highlights Mahler's solid literary background and the idea of introducing text as one more source for reaching out to humanity with the composer's idiosyncratic spiritual message. There has been much dispute about Mahler's true philosophical intentions. One side favors Christianity, the others arguing for pagan overtones, or even religious syncretism.²⁴ Whatever side his music may lean towards - if in fact it does -, music for Mahler seems to be his tool for seeking spiritual truth, so the text cannot be ignored in that pursuit.

4. TECHNICAL ELEMENTS OF CHORAL USAGE

Mahler considered the human voice to be a source of sound, a distinctive timbre among the orchestral instruments. Regarding the Eighth Symphony, Mahler describes the human voice this way: "Here . . . voices are also used as instruments: the first movement is strictly symphonic in form but all of it is sung . . . a 'pure' symphony in which the most beautiful instrument in the world is given its true place."²⁵ Roman argues that the use of the human voice is part of Mahler's musical evolution, from essentially homophonic orchestral accompaniment to "poly-melodicity" in that the voice is assigned an identical role as the instruments in works like the Eighth Symphony.²⁶ For instance, in Part II m. 102 of the Eighth Symphony, the almost monotone chordal passage of the tenors and basses reinforces the harmonic instrumental background of the double basses, harp, and harmonium, where melodic material is split contrapuntally between the voices and instruments.²⁷

Floras goes deeper with this discussion and argues that, because the themes are equally distributed between the voices and instruments, the music can also be semantically deciphered by way of the text.²⁸ In addition, the vocal themes are "dealt with instrumentally in the way that they are repeated, transposed, varied, inverted, augmented, combined with each other, and given

new coloring."²⁹ Thus Mahler did in fact approach the voice as an instrument in his symphonic construction.

Although treated as an instrument, the voice also has a distinct musical role in Mahler's choral music. First, the human timbre is used to portray poetic images suggested by the text. For instance, the distribution of timbres in the Resurrection Chorale of the Second Symphony suggests music coming gradually closer from a far distance, the call of the angel for dead bodies to rise from the dust, exactly as communicated by the text.³⁰ Another example is in the fifth movement of the Third Symphony, "Was mir die Engel erzählen" [What the Angels Tell Me], where the timbre is distinctly bright, corresponding to the concept of *music coelestis*.³¹ Mahler scored the movement for alto solo, boys' voices, and women's voices, including four tuned bells,³² all of them light and bright timbres that reinforce the textual concept of the musical passage.

Timbre also helps Mahler embody philosophical ideas such as enlightenment and love, which serve as the main core of the Eighth Symphony. Flora suggests that, at the coda, one of the themes (*Accende*) is specially emphasized because it is sung by boys.³³ And Mahler makes a distinction between the human voices, as well. For instance, in the Second Symphony, Mahler considers coloristic and timbral differences when using the voices of women and boys. The boys sing in unison while the women's chorus is richly voiced. Moreover, faster sections are voiced in three parts, and four voices are set for slower tempi.³⁴ This timbral differentiation thus serves as a powerful tool for Mahler's depiction of ideas.

Range and *tessitura* are other aspects of the human voice that Mahler dealt with, in this case, keeping in mind the great singers of his time and drawing

23 For a detailed study of the text, see Donald Mitchell, *Gustav Mahler: Songs and Symphonies of Life and Death*, Vol. III (Berkeley: University of California Press, 1985).

24 The authors that defend these ideas are, respectively: Donald Mitchell and Henry A. Lea; Herta Blaukopf and Natalie Bauer-Lechner; and Constantin Floros and Elizabeth Abbate.

25 Donald Mitchell, *Symphonies of Life and Death*, 519.

26 Zoltan Roman, "The Chorus in Mahler's Music," 39.

27 *Ibid.*, 39.

28 Constantin Floros, *The Symphonies*, 68.

29 Constantin Floros, *The Symphonies*, 223.

30 Constantin Floros, *The Symphonies*, 77.

31 The text for this section is the poem *Armer Kinder Bettlerlied* ("Poor Children's Beggar Song"). It refers to the "sweet" singing of the angels and the "heavenly joy that has no end," the story of Peter's guilt and his absolution through Jesus (see *Ibid.*, 104).

32 *Ibid.*, 104.

33 Constantin Floros, *The Symphonies*, 226.

34 Metcher Alexander, *Representative Nineteenth Century Choral Symphonies* (M.M. thesis, North Texas State University, 1971), 176.

on his experience as an opera conductor.³⁵ The vocal range used in his works is extensive, that is, Mahler exceeds the practical limits of the average well-trained voice (from a major 13th to two octaves).³⁶ The more extreme ranges are found in the Second Symphony, but the ranges in the Eighth Symphony are rather comfortable, possibly due to the use of multiple choral forces. Moreover, the *tessitura* lies in the extreme upper end of the vocal range.³⁷ The middle register (altos and tenors) has brightness, and clarity, an idea taken from Mahler's orchestration, where the voices are stretched to the limits of their vocal range.³⁸ Seeing the voice as a mere source of sound may be reflected in the wide range demanded of the chorus in Mahler's symphonies. Mahler's choral music reveals a balance between chordal homophony and complex contrapuntal techniques. In addition to *tessitura*, Mahler's perception and use of the human voice as a source of sound is also reflected texturally. Roman explains how choral parts are treated instrumentally in Mahler's symphonies:

35 Metcher Alexander, *Representative Nineteenth Century Choral Symphonies* (M.M. thesis, North Texas State University, 1971), 148.

36 *Ibid.*, 189.

37 An exception is the conservative *tessitura* for the boys, which Alexander claims never fails to stand out for its distinctive sonority within the musical texture (see Metcher Alexander 19th Century Choral Symphonies, 189).

38 All of this information is found in detail in Roman's article along with tables of comparative statistics for vocal participation and vocal range in all the choral symphonies and *Das Klagende Lied*.

These parts and passages are characterized by a general angularity, including unresolved leaps of an octave as well as consecutive leaps; by parallel intervals and chords; and by a variety of functions that are identical with traditional "filling" roles on certain orchestral instruments.³⁹

It is noticeable that Beethoven's vocal writing in his Ninth Symphony and his treatment of the vocal soloists as instruments strongly influenced Mahler's own textural procedures.⁴⁰ Except for the extreme range, Mahler is not an innovator texturally. He still works within the traditional boundaries of choral vocal usage. In the Second Symphony, the orchestra plays the role of homophonic accompaniment in the choral movement. In the Third Symphony, there is a balance between orchestral passages that are voice-supporting and those that are independent and polyphonic. Finally, in the Eighth Symphony, there is alternation between voice-supporting and contrapuntal orchestration but no clear division.⁴¹

It is relevant to point out that, although the choral writing is not idiomatically vocal due to the leaps and jumps in many passages, the texture is usually

39 Zoltan Roman, "The Chorus in Mahler's Music," 39.

40 The unsettling *tessitura* in the tenor and alto solos compromises the tone quality and balance of the vocal quartet vis-à-vis the massive sound of the orchestra in the climactic momentum of the Ninth Symphony. Their role is to fill out the harmony, a feature later used by Mahler in his symphonies.

41 Zoltan Roman, "The Chorus in Mahler's Music," 40.

homophonic, and the polyphony, when found in the vocal parts, is used as a dramatic device. Roman, for example, explains this dramatic use of choral polyphony when he argues that, "the imitative entries of the five-part chorus in the Second Symphony, rising from *ppp* to *ff* within about twenty measures, succeed in building up a momentum that imbues the ensuing choral coda with breathtaking majesty and power."⁴² Thus, for Mahler, homophony seems to be the basic structure underlying the choral inflections, with the exception of the dramatic momentum created in his use of polyphony.

The predominance of chordal homophony is motivated by Mahler's demand for textual clarity. And text here means poetry, as dear to Mahler as music.⁴³ Nothing surpasses his own words when expressing his drive to convey the text as clearly as possible: "My two symphonies [the Second and Third] contain the inner aspects of my whole life, truth, and poetry in music,"⁴⁴ and "in my symphony [the Eighth] the human voice is, after all, the bearer of the whole poetic idea."⁴⁵ With this in mind, two special textural procedures emphasized by Roman with regard to clarity may be worthy of note here: First, the choral passages, in unison or octaves,

42 *Ibid.*, 41.

43 Herta Blaukopf and Kurt Blaukopf in *Mahler: His Life, Work, and World* (London: Thames and Hudson, 1991), 31, point out that Mahler showed equal talent for both music and literature.

44 Natalie Bauer-Lechner, *Recollections of Gustav Mahler*, ed. Dika Newlin, trans. Peter Franklin (Cambridge: Cambridge University Press, 1980), 75.

45 Mitchell, *Symphonies of Life and Death*, 519.

for conveying the text and increasing textural variety, and second, the antiphonal passages used for interplay between full and partial use of the choruses.⁴⁶ Homophony is thus the natural textural procedure to use when highlighting delivery of the text in Mahler's symphonies. Part of the conservative treatment of the chorus reflects equilibrium between the choir and orchestra, and between the voices, as well. Notice Mahler's instructions in the finale of the Second Symphony, where the lower basses have a B-flat below the staff. In this particular example, Roman argues that, instead of considerations of feasibility

⁴⁶ *Ibid.*, 41.

in the bass parts, Mahler has a precisely calculated concern with balance, "crucial to the effect of the initial entry of the 'Resurrection' chorale:"

The basses [must not sing] an octave higher, lest the effect intended by the composer should not materialize; it is not absolutely crucial that these low notes be heard, rather, this manner of notation is [meant] to prevent the low basses from "taking"; so to speak, the higher B flat, and thus reinforcing the higher note.⁴⁷

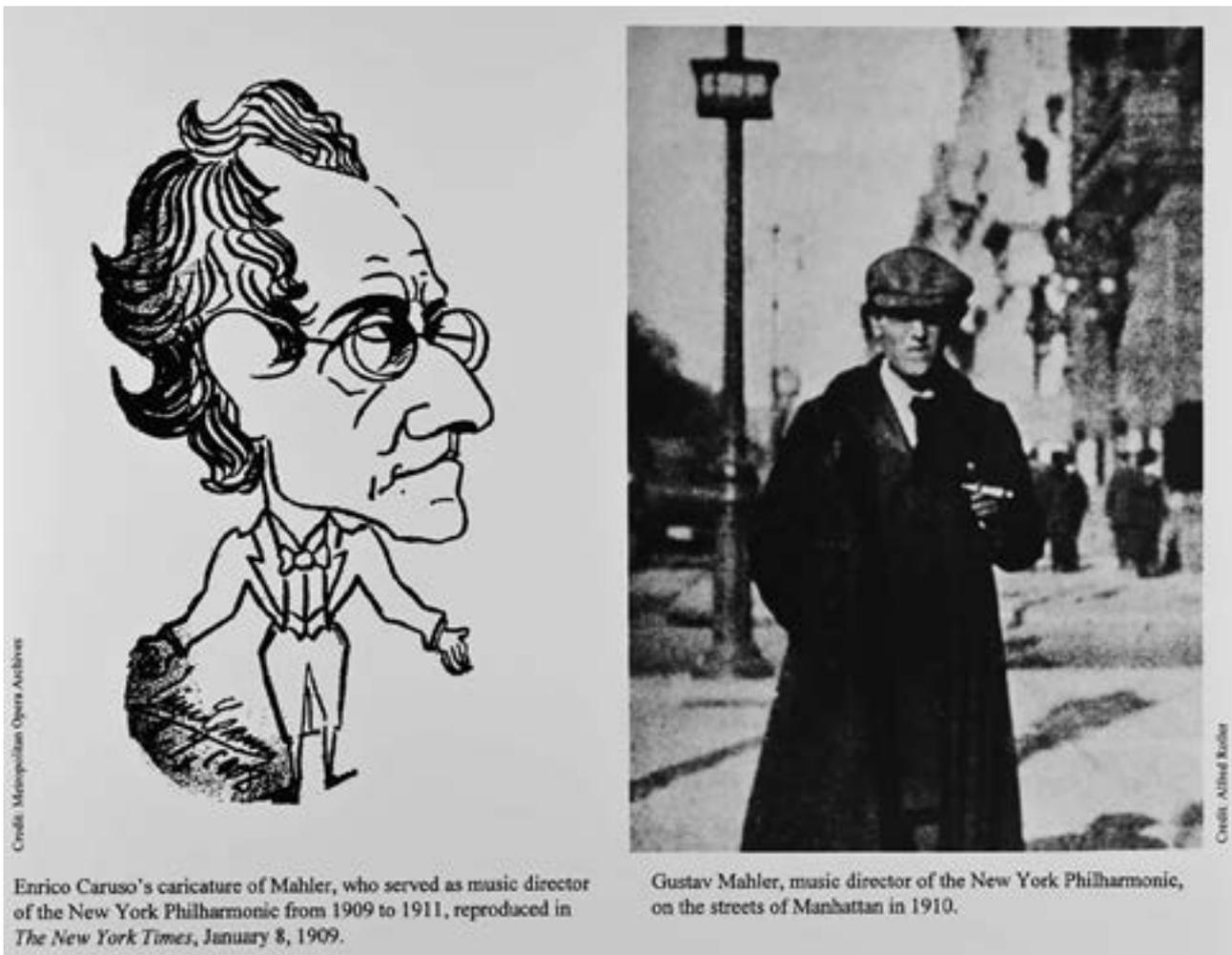
⁴⁷ Donald Mitchell, *Symphonies of Life and Death*, 38.

In addition, there are rare doublings between the chorus and orchestra in a strict technical sense. In fact, except for the climactic passages, the orchestral fabric is transparent and sparse.⁴⁸ Overall, it may fairly be said that balance between the choral and instrumental forces is maintained by Mahler in all the choral movements of his symphonies.

5. CONCLUSION

Study of the vocal realm in Mahler's music, particularly in a choral setting, merits serious interest for several reasons. First, statistically, the voice plays a role in nearly all of Mahler's

⁴⁸ Zoltan Roman, "The Chorus in Mahler's Music," 42.



Enrico Caruso's caricature of Mahler, who served as music director of the New York Philharmonic from 1909 to 1911, reproduced in *The New York Times*, January 8, 1909.

Gustav Mahler, music director of the New York Philharmonic, on the streets of Manhattan in 1910.

The legendary singer Enrico Caruso was also known for his caricatures of friends and colleagues whom he encountered during his travels. This included one of former-Music Director G. Mahler, drawn around the time of Mahler's tenure at the helm of the Phil.

compositions. Second, as a conductor at opera venues, Mahler had the opportunity, and needed, to gain knowledge of the voice. Third, Mahler's emotional affinity and familiarity with the voice is evident to anyone who knows his songs. Last, Mahler's interest in the human voice is not restricted to a "period" but instead resonates throughout his entire productive output as a composer. Despite these reasons, Mahler's choral work still lacks scholarly attention, with only marginal reference to this rather large aspect of the composer's music. Roman suggests this may be due to the fact that Mahler did not write any work considered to be an independent composition in that medium.⁴⁹ Instead, the chorus appears in larger-scale conceptions such as a song cycle, a cantata, or a symphony. Be that as it may, Mahler's choral music is still on hold for scholarly work, and it is hoped that the material of my research will encourage further scholarly literature in the future.

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Edited by Steve Lansford, USA



ADAMILSON GUIMARÃES DE ABREU received his Masters in Choral Conducting (2004), Bachelors in General Studies (2002), and Music Education Specialist (2015) degree from the University of Missouri – Columbia, EUA. As a professional singer Mr. Abreu had a two-year engagement with the *Teatro Municipal de São Paulo* (1991-1992). Some of his awards include 3rd place in the *1º Concurso Nacional de Canto "Cidade de Araçatuba"* (1996), and as a choir conductor reaching the finals in the *1º Concurso Nacional de Coros FUNARTE* (1997), with his choir placing among the six best choirs in the nation. Mr. Abreu has research interest in the area of music conducting and music education, especially on the use of choral singing and conducting as pedagogical tools for teaching general music education classes. Lately Mr. Abreu has judged voice contests as the *SESÍ's II Festival da Canção in Brasília, Brazil*, and engaged as the choir maestro for the opera *Romeo and Juliet* by Gounod and *La Traviata* by Verdi during the *III and IV Festival Internacional de Ópera da Amazônia*. Nowadays Mr. Abreu is a full time faculty at the *Universidade Federal do Pará, in Belém – Brazil*. Email: abreu_2004@yahoo.com

⁴⁹ *Ibid.*, 31.

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**IFCM Opens New Headquarters in Lisbon,
Portugal**
Ki Adams

IFCM Job Announcement
Press Release

World Youth Choir Singers Selection
Press Release

**Invitation to the IFCM Extraordinary General
Assembly and Agenda**

IFCM OPENS NEW HEADQUARTERS IN LISBON, PORTUGAL

KI ADAMS

IFCM Board Member

WHEN COUNT OF MONTE REAL (1866-1945) AND HIS WIFE, D. LAURA CARDOSO DIOGO DA SILVA (1877-1966), BUILT THEIR NEW PALATIAL RESIDENCE OVER A HUNDRED YEARS AGO IN LISBON, PORTUGAL, THEY COULD NEVER HAVE SUSPECTED THAT ONE DAY IT WOULD BECOME THE HOME OF THE INTERNATIONAL FEDERATION FOR CHORAL MUSIC (IFCM).

But on 14 February 2019 that is exactly what happened. On Valentine's Day, the Palacete dos Condes de Monte Real was officially opened with a ceremony dedicated to the theme "Love and Harmony". As well as serving as the IFCM's new international headquarters (providing office and storage space plus a board meeting room), this extraordinary facility will also house

the newly established International Cultural Center (ICC), a location for preserving and disseminating arts, culture and music. New life and energy has been carefully and cleverly infused into a structure which is considered by some architectural historians to be one of the most interesting palaces built in Lisbon in the early 20th century. In fact, the history of this stunning

building, located in the parish of Estrela in the Lapa district of Lisbon, goes back further than that. In 1876, businessman and politician Manuel Francisco de Almeida Brandão purchased the ruins of a former institute for orphaned girls which had existed on the corner of Rua de Buenos Aires and Rua de São Domingos and was destroyed in the 1755 earthquake that



Ballroom with exhibition of Portuguese paintings

left 90% of the buildings in Lisbon in ruins. In 1900, respected art collector Artur Porto de Melo e Faro (who would become Count of Monte Real in 1905) bought the land in order to build his own residence in the city. The palace was designed by renowned architect José Luís Monteiro (1848-1942), who also designed the metal interior of Lisbon's Rossio railway station, and is a fine example of Neo-Baroque and Neo-Rococo residential architecture. Constructed between 1916 and 1918 by master builder Guilherme Eduardo Gomes, the imposing building has an L-shaped footprint, a courtyard and a chapel dedicated to Nossa Senhora da Conceição (Our Lady of Conception) complete with bell tower. It features a vast collection of traditional Portuguese tiles (*azulejos*) from the 17th-20th centuries, most of which were salvaged from the earlier Rato Convent, another building destroyed in the 1755 earthquake; indeed, one of Count Artur's main aims when designing the palace was to preserve and display the family's outstanding tile collection.

When IFCM President Emily Kuo Vong moved to Portugal in 2017, she began thinking about how she might establish a centre to support choral music in her new home country. Searching for the right location, she discovered the palace in a state of great disrepair. "It was love at first sight," says Emily. "The tiles and

the old carved wood won me over. I wanted to protect this building and renovate it." The next six months were spent carefully cleaning the stone, painting the façade and interior, replacing over 200 windows, repairing the roof and ceilings, and restoring the elements that give the building its special character: interior wood carvings by cabinetmaker Leandro Braga (1839-1897), Brazilian wood floors, and the remarkable collection of original tiles on every wall. The results are breathtaking. "Nobody believed that in less than a year it would be possible to do all the restoration work we did," she says, beaming with a sense of mission accomplished. The official opening of the Palacete dos Condes de Monte Real could not have gone better. The weather was ideal for the ribbon-cutting and toasts in the courtyard, and the cheerful yellow façade (Lisbon's unofficial colour) and white window frames gleamed against the brilliant, deep blue Portuguese sky. The ceremony was attended by leading lights from the Lisbon arts community, foreign diplomats from numerous embassies, national and international political, economic and culture figures, and IFCM board members. Clearly overjoyed at the fulfilment of her dream for an international choral centre in Lisbon, Emily spoke about the palace's future use. "We are here today to celebrate the reopening of this beautiful 100-year-old palace, which has been fully



Exhibition of paintings by Portuguese artists provided by the Art Gallery of Casino Estoril



Ballroom in Palacete dos Condes de Monte Real



Exhibition of antique Chinese vases

restored and will now be the headquarters and main offices of the International Federation for Choral Music. We are also formally establishing the International Cultural Center at the Monte Real palace to promote culture and all art forms."

Emily introduced and welcomed Choi Man Hin, Chairman of the Board of Directors of the International Cultural Center, Chairman of the Board of Directors of Estoril Sol and Chairman of the Portuguese-Chinese Association of Traders and Industrialists. He emphasised that the inauguration of the Palacete dos Condes de Monte Real is a significant milestone in the cultural life of Lisbon. *"Thanks to the hard work and dedication of Ms Emily Kuo, today the Lisbon International Choral Center sets sail against the waves of the River Tagus and the Atlantic Ocean in this palace of great cultural and historical importance. Under the leadership of Ms Kuo, the International Cultural Center will allow Portugal to be better integrated into other countries' cultural efforts and will inject new vitality into Portuguese culture and tourism."* The ICC Chairman continued: *"Culture is an important force for social development. The progress and development of human society is accompanied by the historical progress of culture, and we believe that the Lisbon International Cultural Center in Portugal is a place of history and culture."* To those present, it was

abundantly clear that the future for international cultural activities in general, and choral activities in particular, is as bright as the Portuguese sun at the Palacete dos Condes de Monte Real.

The ribbon-cutting ceremony was performed by a dozen or so ambassadors and embassy diplomats, and afterwards Emily invited everyone into the palace for a tour, a short choral recital and lunch. Guests were each given a tulip with instructions to find the dining room with a matching coloured tulip on the door post. As guests ascended the monumental grand staircase, they were serenaded by singers performing from the staircase box, accompanied by their singing coach playing a grand piano in one of the adjacent ballrooms. The exquisitely appointed rooms were filled with an exhibition of paintings by Portuguese artists provided by the Casino Estoril Art Gallery, including works by Alfredo Luz, António Joaquim, Artur Bual, Branislav Mihajlovic, Cohen Fusé, Diogo Navarro, Fernando Gaspar, Filipa Oliveira Antunes, Gustavo Fernandes, Jacinto Luís, João Feijó, Luzia Lage, Manuel Tariaio, Mariola Landowska, Paulo Ossião, Pedro Castanheira and Rui Carruço. To complement the Portuguese collection and meet the ICC's commitment to international cultural exchange and communication, a number of paintings by Chinese artist, Mr. Jinzhou Hua, were also on display.



Dignitaries cutting the ribbon. From left to right: Mr. William, Dr^a Isabel Meirelles (Vice-President of PSD), Dr. Alberto Lapaline Guimarães (Secretary General of *Câmara Municipal de Lisboa*), Mr. Cai Run (Embassador of China in Portugal), Mr. Choi Man Hin, Dr. Pedro Rebelo de Sousa, Dr. Carlos Monjardino (President of Fundação Oriente).



Courtyard of Palacete dos Condes de Monte Real



Leaders in the Lisbon arts community and foreign diplomats from numerous embassies

The Palacete dos Condes de Monte Real will host a variety of concerts, exhibitions, workshops and much more. Situated in Lisbon's embassy district and offering both Portuguese and Asian cuisine, the facility is the ideal venue for all kinds of cultural events. The inaugural choral event at the palace will be the IFCM World Choral EXPO (WCE), an international gathering between 27 July and 1 August 2019 which represents an opportunity for the global choral community (singers, conductors, composers, music educators and professionals) to interact with and learn from world-renowned choirs and their conductors. The WCE 2019 will focus on three main areas: choral music education, choral performance and a choral exhibition. With a theme of "Voices Meeting for a Better World", the WCE 2019 promises to be an extraordinary cultural exchange to christen the Palacete dos Condes de Monte Real.

Special thanks are due to President Emily Kuo for her vision and perseverance, and for welcoming the IFCM "to live and work" in this exceptional building. When in Lisbon, IFCM members are encouraged to visit the lovingly restored Palacete dos Condes de Monte Real, the perfect place to "bring the choral world together".

Edited by Christopher Lutton, UK



KI ADAMS, a native of Birmingham, Alabama (USA), is an honorary research professor at Memorial University of Newfoundland (Canada) where he taught in the undergraduate/graduate music and music education programs for 25 years. Currently a board member for the International Federation of Choral Music and Treasurer of the World Youth Choir Foundation, Ki is Founding Co-Director of The Singing Network, a collective for generating and producing a series of voice-singing-choral experiences ranging from workshops, seminars, master-classes, and dialogues to the biennial *International Symposium on Singing and Song*. Email: kiadams@mun.ca



Following the ribbon-cutting ceremony in the courtyard, President Emily Kuo welcomes all the guests inside for a tour and lunch



Performance of Ana Franco, soprano, in the chapel



Pianist João Paulo, Raquel Alão, soprano, and Ana Ferro, mezzo performing in the ballroom



IFCM President Emily Kuo and Mr. Choi Man Hin



IFCM board members Yveline Damas (Gabon), Yoshihiro Egawa (Japan), Burak Onur Erdem (Turkey)



President Emily Kuo chatting with a guest and IFCM Executive Committee members Thierry Thiébaud (France), Dominique Lecheval (France)



Lunch consisted of Waldorf salad with crab, sole with shrimp açorda stew and steamed mini green asparagus, and mango cheesecake with mango carpaccio and coulis



A toast to the future of the International Cultural Center



IFCM Board of Directors at the official opening of Palacete dos Condes de Monte Real, IFCM's new home office



IFCM board room with flags from each country represented by a board member



Courtyard with a view of the Tagus River and No. 25 Tram

IFCM JOB ANNOUNCEMENT

IFCM PRESS RELEASE

The International Federation for Choral Music (IFCM), the worldwide network in the field of choral music, announces a new staff position.

FULL-TIME SECRETARY GENERAL FOR OUR MAIN OFFICE IN LISBON, PORTUGAL

Deadline for application: 6 May 2019

Please send your application in English, no later than 6 May 2019, by email to office@ifcm.net.

Job interviews

- Internet (May 25 - 29, 2019)
- In-person (June 18 - 23, 2019)

For the In-person interview, pre-selected candidates should be prepared to travel to Lisbon or other locations, to be confirmed. Travel expenses to the job interview will be reimbursed.

Application must include

- Motivation letter
- CV
- Reference letter(s) from earlier employment(s), especially in the fields of arts management
- Attachments that may help assess the skills and experience of the candidate
- Financial expectations

The selected applicant should be available to commence work between July 1 and September 1, 2019.

Tasks

- In cooperation with the IFCM Executive Committee and Board of Directors, the Secretary General will perform the following tasks:
- provide administrative leadership,
- manage financial operations of the organization in partnership with the treasurer,
- supervise the international office staff,
- develop artistic and financial partnerships,
- communicate with and expand the membership,
- coordinate and/or participate in the preparation of some major choral projects/events of IFCM,
- oversee communication, web and social media, including marketing strategy,

- represent IFCM with international choral and other music associations, and
- attend meetings and activities of the Federation, in various countries worldwide.

Further tasks to be defined.

Skills (required)

- Management skills: experience in membership administration, staff management and development; experience in cultural and arts project organization, including grant writing.
- Computer skills: proficiency with office software, ability to deal with complex Excel spreadsheets for budgets, schedules, etc., and willingness to learn to work with new programs (e.g., database or online membership management tools); general competence with social media tools.
- Language skills: high level of English required; additional languages are an asset (e.g., Spanish, French, Portuguese, or Chinese). The working language of, and communication with, the team and the Board is English.
- Communication skills: ability to talk with people face-to-face and on the phone in different languages and the capacity to make public presentations.
- Financial skills: interest in finances and expertise in budget development, understanding for bookkeeping procedures and regulations, and ability to build fundraising campaigns and/or seek public funding.
- Interest in culture and education: experience in the choral field is an asset.

Conditions

- Full time position
- Compensation and benefits to be negotiated, paid at the end of each month
- Probation period of 6 months

Location

The Secretary General will primarily work from the Main Office of IFCM in Lisbon, Portugal (central location) and, during travels and meetings, in other countries. A combination of work from a home office for a certain percentage of the working time can be negotiated.

International
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PROJECTS

CHORAL COMPOSITION COMPETITION

MAIN OFFICE:

Rua de Buenos Aires 39
1200-623 Lisboa, Portugal

Office Manager:
PO Box 42318,
Austin TX 78704, USA

office@ifcm.net
www.ifcm.net
www.facebook.com/IFCMop/

IFCM REGIONAL OFFICES

Europe
ECA-EC, Weberstr. 59a, 53113 Bonn, Germany -
europe@ifcm.net

North America
ACDA, 545 Couch Drive, Oklahoma City, OK
73102, USA - northamerica@ifcm.net

Asia Pacific
Asia Pacific Choral Development Foundation,
Avenida do Coronel Mesquita N°11-M, Ka Wa
Kok 1° andar G, Macau - asiapacific@ifcm.net

Africa
African Confederation for Choral Music, B.P.
26017, Cité DAMAS, Libreville, Gabon
africa@ifcm.net

Latin America
Vozes In Tempore AC, Hacienda de la Gavia 48,
col. Floresta Coyoacán, 14310 Ciudad de Méxi-
co, México - latinamerica@ifcm.net

WORLD YOUTH CHOIR SINGERS SELECTION 2019

WYC PRESS RELEASE

SELECTION PROCESS

The selection was made by an international jury, taking into account the artistic and musical quality of each candidate through all the audition files submitted: voice range, sight reading abilities, vocal technical skills, ability to prepare a piece, and voice performance throughout. The jury also took into consideration the complementarity of the voices of the singers selected in order to create a cohesive group within each section and for the whole choir and, whenever possible, to strengthen the diversity of countries represented in the World Youth Choir.

Choices were often complex for the jury and the selected singers now have a heavy responsibility being part of the 2019 session. Many others could be also part of the choir; not being selected does not diminish their skills. The jury members invite all of them to continue vocal training to improve their musical abilities and performance and, for those who have not reached the age limit, to audition again next year. Follow us on social media and the WYC website in order to know the audition deadlines for the 2020 summer session.

ACKNOWLEDGEMENTS

The World Youth Choir would like to acknowledge all our partners, recruiters, alumni, and audition supervisors who helped audition and process over 250 singers for this year's edition of the programme. The recruitment procedure could not have been implemented

without their invaluable help and for this we would like to publicly thank everyone involved.

We also thank the World Youth Choir jury and conductor, Josep Vila i Casanas, for undertaking the difficult task of listening to all the audition files and engaging in a fair, balanced, and transparent selection process of talented singers who will create the World Youth Choir this year.

SELECTED SINGERS

First Soprano

Anna Campmany Duch, Spain
Chloe Kiely, Ireland
Felicitas Ammer, Germany
Hannah Martin, USA
Mayuko Tsushida, Japan
On Ying Angela Yiu, Hong Kong/
China

Second Soprano

Angéla Mészáros, Hungary
Carly Wingfield, USA
Cecile Kretz, France
Eilis Dexter, Ireland
Giulia Faria, Brazil
Lucía Muniagurria, Argentina
Maria Fernanda Gonzalez, Peru
Zala Strmole, Slovenia

First Alto

Aniangi Vieira, Venezuela
Elyse Delaney, Canada
Greta Andersberg, Sweden
Siri Bengtsson Marklund, Sweden
Stephanie Piatek, Germany
Sterre Decru, Belgium

Second Alto

Ana Arán Parra, Spain
Daan van der Schaft, The
Netherlands
Eleriin Müüripeal, Estonia

Florgyneth Pérez, Venezuela
Hongling Ma, Taiwan
Nele Erastus, Estonia
Nicole Franco Ralón, Guatemala
Yumi Sasaki, Japan

First Tenor

Benjamin Done, Canada
Ciaran Fennelly, Ireland
David Medrano, Brazil
Emanuele Petracco, Italy
Kevin Hernández, Mexico
Raimer Gil, Venezuela
Robert Pirk, Estonia

Second Tenor

Aljaž Bastič, Slovenia
Felipe Da Paz Soares, Brazil
Francisco Santos, Portugal
Jacob Luellen, USA
Korbinian Krol, Germany
Lukas Gunawan Arga Rakasiwi,
Indonesia

Baritone

Ardak Bukharbekov, Kazakhstan
Bryan Chong, Malaysia
Elias Aaron Johansson, Sweden
Frederic Schikora Tamarit, Spain
Graeme Climie, Canada
Guilherme de Almeida, Brazil/
Portugal
Hugo Gjelsvik Herman, Norway
Thomas Vandenabeele, Belgium

Bass

Alberto Palacín Fernández, Spain
Guilherme Roberto, Brazil
Hao-Chun Hsu, Taiwan
João Martins, Portugal
Michael Gernert, Germany
Roy Aboagye Djan, Ghana
Troy Robertson, USA

<http://www.worldyouthchoir.org>



**Official Invitation to the IFCM Extraordinary General Assembly
Lisbon, Portugal, July 29th, 2019, 09.00 – 12.00**



Dear IFCM members,

On behalf of the Board of IFCM I would like to invite you to an extraordinary General Assembly on July 29th in Lisbon, Portugal, during the World Choral Expo (July 28th to 31st, see www.worldchoralexpo.com).

The Board decided to hold this extraordinary General Assembly because we realized that there are some changes which need to be made, need the approval of the Membership and cannot wait until the next ordinary General Assembly in July 2020 in Auckland, New Zealand. At the same time, we would like to introduce the new IFCM Main Office in the Palacete dos Condes de Monte Real in the Lapa District of Lisbon.

The changes we need to make concern the legal basis of IFCM and the Membership Structure.

We discovered that IFCM has to renew its certificate of incorporation and accompanying legal documents registered in the United States in order to regain its non-profit status. Since laws and requirements have changed over the last years, IFCM has to approve new Bylaws that will then be registered together with a new version of the Certificate of Incorporation.

The consequences are:

1. The current "Statutes" of IFCM have to be replaced by a document called "IFCM Bylaws" which contains all elements that are legally required by US law (most elements from the current IFCM statutes are included, but the order of the document differs).
The wording of the Bylaws is mostly defined by current US and Oklahoma law and has been confirmed by a US attorney. At the same time, we ensured that all important elements of the current IFCM statutes are maintained.
The new Bylaws will have to be approved by the membership before they can be registered. It will not be possible for the members to ask for changes in the text.
2. The changed Certificate of Incorporation (with excerpts of the new Bylaws) also has to be approved by the membership before it can be registered.
3. The current "Bylaws" of IFCM have to be replaced by a document called "Internal Policy Document" (which will include elements from the current statutes not included in the new bylaws, as well as elements from the current bylaws)

All these documents will be made available to the full IFCM membership latest by June 29th 2019 for consultation.

In addition, the new IFCM Board has discovered some inconsistencies in the membership structure and has upgraded the benefit system for members as part of a long-term membership development strategy, facilitating an efficient outreach to areas where IFCM is currently not reaching out to the choral field sufficiently.

The full agenda for the General Assembly is attached to this invitation.

In order to make sure that the current statutes and bylaws can be fully respected concerning the voting rights and procedures, **all members wishing to attend the Extraordinary General Assembly will have to register until July 10th 2019 under the following link: <http://bit.ly/IFCMExtraGA>**

IFCM EXECUTIVE COMMITTEE

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VICE PRESIDENTS

Cristian Grases — VENEZUELA / USA

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Ki Adams — CANADA

Montserrat Cadevall — SPAIN

Yveline Damas — GABON

Yoshihiro Egawa — JAPAN

**Burak Onur Erdem — TURKEY
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**Niels Græsholm — DENMARK
NORDISK KORFORUM**

T. J. Harper — USA

**Saeko Hasegawa — JAPAN
JAPAN CHORAL ASSOCIATION**

Victoria Liedbergius — NORWAY/SWEDEN

Liu Peng — CHINA

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Since this General Assembly is happening during the World Choral Expo in Lisbon, we would like to encourage you to consider participating in the full event (July 27th to August 1st 2019, including arrival and departure day). You will find further details on the programme and registration options on www.worldchoralexpo.com

Looking forward to meeting many members in Lisbon in July
Best wishes

Emily Kuo Vong
President of IFCM

IFCM Extraordinary General Assembly

Date and time: July 29th 2019, 09.00 – 12.00, followed by lunch
Venue: Lisbon, Rua Buenos Aires 39: Palacete dos Condes de Monte Real (new IFCM Main Office)

Agenda

1. Approval of the Agenda
 2. Minutes of last General Assembly
 3. New versions of legal documents of IFCM (Certificate of Incorporation / Bylaws replacing current Statutes / Internal Policy Document replacing current Bylaws)
 4. Changes in membership structure and benefit system
- Around 10.30 Coffee and Voting Break
5. Activity Report August 2017 – July 2019
 6. Activity Plan 2019 – 2020
 7. Presentation of the 12th World Symposium for Choral Music in Auckland (NZ) 2020
 8. Financial report 2017 – 2018
 9. Budgets 2019 – 2020
 10. Approval of the Reports
 11. Announcement of the voting results on agenda points 3 and 4
 12. Miscellaneous

12:00 Visit of the building, time to talk and network
12:30 Common lunch offered to members in Palacete dos Condes de Monte Real

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CHORAL WORLD NEWS



Saint Petersburg, 2019: World Championship of Children And Youth Choirs
Theodora Pavlovitch

Jāzeps Vītols 6th International Choral Conductor Competition
Aira Birziņa

San Juan, Argentina, the great choral pole in growing development
Dr. T. J. Harper & María Elina Mayorga

SAINT PETERSBURG, 2019: WORLD CHAMPIONSHIP OF CHILDREN AND YOUTH CHOIRS

THEODORA PAVLOVITCH

choral conductor and professor

I. SAINT PETERSBURG THE CITY OF BEAUTY AND SUFFERING

The Russian Tsar Peter the Great started building this city in the early 18th century when the Ingrian land was reconquered by Russia in the Great Northern War after having been in Swedish possession for about 100 years. The new city was built under severe weather and geographical conditions. The marshland in the area was drained and the city spread outward from the fortress existing at that time. Peter hired a large number of engineers, architects, shipbuilders, scientists and businessmen from all countries of Europe

Tsar Peter the Great officially founded the city on 27 May 1703 and he named it after his patron Saint Peter.

Nine years later, in 1712 Peter moved the capital from Moscow to Saint Petersburg. Called the “window to Europe,” Saint Petersburg became capital of the Russian Empire for more than 200 years (1712–1728, 1732–1918).

St. Petersburg prospered under the rule of two of the most powerful women in Russian history: Peter’s daughter, Empress Elizabeth (reigned from 1740 to 1762) and Empress Catherine the Great, who reigned for 34 years (1762 to 1796). Under her rule, which exemplified that of an enlightened despot, more palaces were built in St. Petersburg than in any other capital in the world.



The beautiful Aleksandr Nevskij Monastery, location of the first round of the competition

A number of revolutions, uprisings, assassinations of Tsars and power takeovers in St. Petersburg had shaped the course of history in Russia and influenced the world. The city's wealth and rapid growth had always attracted prominent intellectuals, scientists, writers and artists. St. Petersburg eventually gained international recognition as a gateway for trade and business, as well as a cosmopolitan cultural hub. The works of Aleksandr Pushkin, Nikolai Gogol, Ivan Turgenev, Fyodor Dostoyevsky and numerous others brought Russian literature to the rest of the world. Music, theatre and ballet became firmly established and gained international stature.

By 1900, St. Petersburg had grown into one of the largest industrial hubs in Europe, an important international centre of power, business and politics, and the fourth largest city in Europe. The Revolution of 1905 was initiated here and spread rapidly into the provinces. During World War I, the name Saint Petersburg was seen to be too German and the city was renamed Petrograd. In 1917 Petrograd was once again a stage for the Russian Revolution and re-emergence of the Communist party led by Lenin. The city's proximity to anti-Soviet armies forced communist leader Vladimir Lenin to move his government to

Moscow on 5 March 1918. The move was disguised as temporary, but Moscow has remained the capital ever since. On 24 January 1924, three days after Lenin's death, Petrograd was renamed Leningrad.

Devastated by Lenin's Red Terror, then by Stalin's Great Purge, in addition to crime and vandalism in the series of revolutions and wars, Leningrad lost more than two million people between 1917 and the 1930s, including hundreds of thousands of educated intellectuals and aristocracy, who emigrated to Europe and America.

During World War II, Leningrad was surrounded and besieged by the German Wehrmacht from 8 September 1941 to 27 January 1944, a total of 29 months. Constantly shelled and bombed, the city was cut off from any supplies, causing the death of more than 1 million civilians in 3 years. During the late 1940s and 1950s the political and cultural elite of Leningrad suffered from more harsh repressions under the dictatorship of Stalin.

On 12 June 1991, the day of the first Russian presidential election, in a referendum 54% of Leningrad voters chose to restore "the original name, Saint Petersburg," on 6 September 1991.



Yakov Dubravin, People's Artist of Russia, composer, professor of the St. Petersburg Institute of Culture, President of the Children's and Youth Choir World Championship



The Girls Choir of the Riga State Gymnasium No.2, director Ilona Plume



'Fantasia' concert choir from Tomsk, conductor Natalia Bogdanova

II. CHILDREN'S AND YOUTH CHORAL WORLD CHAMPIONSHIP

The original concept of the Children's and Youth Choral World Championship was created by the "INTER ASPECT" Centre of International Cooperation and its General Director Mrs. Elena Bizina. It was in February 2014 when the first edition of their event was held. The "INTER ASPECT" Centre of International Cooperation has organized for many years international festivals and competitions in Saint-Petersburg and has gained a high international recognition. "INTER ASPECT" is a partner of leading Russian and European organisations such as "EUROPA CANTAT" European Choral Association and European Association of Folklore Festivals (EAFF). The organisers announce: *"The purpose of the event is to detect and support gifted children and youth, to introduce young musicians to the spiritual heritage and world singing culture by means of the choral singing art. The Championship sets up conditions for creative communication and cooperation of children's and youth choral collectives from different regions of Russia and foreign countries. Participation in the Championship must facilitate preservation and development of choral singing traditions and help both participants and leaders of choruses in their creative growth, communication, increase of professional skills. In the process of the*

Championship, participants will have the possibility to establish new creative contacts with each other, as well as with prominent workers of the singing art."

Some very important cultural institutions, such as Committee of Culture of Saint Petersburg, Institute of Music, Theatre and Choreography of the RSPU name after A.I. Herzen, St. Petersburg Academic State Capella, St. Petersburg Musical Pedagogical College, have joined the "INTER ASPECT" Centre in organizing the Championship. An additional support the main organizers have received also from the Interregional Union of Concert Performers, Elena Obraztsova International Academy of Music, Council for Culture of the St. Petersburg Diocese. Last but not least, several partners are giving their special prizes to the best choirs – participants in the Championship: Municipal Centre for Education of the Committee for Culture of St. Petersburg. Municipal Training centre for managers of Choirs as Extended Education of St. Petersburg, the House of Gork Art at the Committee for Culture of the Leningrad Region and the "Art Attache" Creative Association.

President of the Children's and Youth Choral World Championship is the famous Russian Composer, Professor at the Saint Petersburg State Institute of Culture and Winner of the St. Petersburg Government



The draw to establish the performance order



'Fantasia' concert choir from Tomsk, conductor Natalia Bogdanova



Waiting for the results....

Prize Yakov Dubravin who cordially greeted all the organizers, participants and guests at the Opening Ceremony of the event on February 13 in the St. Peter and Paul Cathedral. At that evening the audience in the Cathedral had a wonderful opportunity to hear all participating choirs singing together under the baton of Igor Matyukov – Artistic Director of the Championship, Head of the Choral Conducting Department of the Institute of Music, Theatre and Choreography of the Russian State.

Thousands of children and young singers from many different countries have taken part in the Championship over the past 5 years. This year 20 choirs from Russia (Moscow, Saint Petersburg, Nizhni Novgorod and many other Russian cities), from Latvia, The Czech Republic and Republic of Belarus have been selected to take part in the event. The choirs competed in 4 different subgroups divided based on the singer's age: 11-13 year olds in Subgroup 1, 13-14 year olds in Subgroup 2 (in the Children's choirs group) and 14-15 year olds in Subgroup 3 and 16-25 year olds in Subgroup 4 in the Youth Choirs group).

The specific structure of the Children's and Youth Choral World Championship consists of 4 rounds. In the first Round (1/8 Finale) all the participating choirs had to present 10 min. programme of their own choice. Here

you could hear a great variety of music in different styles and genres: from simple folk songs to classical and modern music by Russian and European composers. The "Sviato-Duhovsky" Religious Educational Centre with the Alexandro-Nevisky Lavra of the Holy Trinity – that was the beautiful and very exciting place of the first Round in the Championship. Exciting not only due to the unique spirit of the Lavra but also due to the most amazing necropolis I have ever seen in my life! There you could find the graves of Tchaikovsky, Mussorgsky, Rimsky-Korsakov, Borodin, Archangelsky, Bortniansky and many other great Russian composers situated within less than 500 square meters! Fluttered and bowing down before the monuments of all those immortal Russian masters, I said THANK YOU FOR YOUR GREAT MUSIC!

A special project of the Championship marked the end of its first Round: a presentation of a series of choral works collections for children and youth and extremely exciting concert-creative meeting with the composer Anatoly Kalvasky and the poet Victor Gin under the title "Legends will tell" with live music presented by Choirs of the Children's Art School named after M.I. Glinka: "Nevskaya Dominanta" Choir (cond. Victoria Gainutdinova) and "Perezvony" (cond. Larisa Yarutskaya). Special guest of this event was the



'Raduga' Children's Choir from St. Petersburg, conductor Irina Batyrova



Igor Matyukhov, the 'boss of all the children'!



'Ventus' Choir from Samara, conductor Svetlana Erastova

composer and President of the Championship Yakov Dubravin. An amazing evening with beautiful music and poetry!

The next day of the Championship was held in the Hall of St. Petersburg Music and Pedagogical College. Sixteen choirs gained the right to compete in this Round where every choir had to perform 2 pieces. Once again, the conductors had chosen music of a great variety – this time from Renaissance madrigals to unusual modern pieces, for example a very good choral arrangement of the famous Rammstein’s song “Engel”. As usual in choral competitions, some conductors had made a right choice of the programs presented by their choirs. Some, unfortunately, were not so successful in their choice and that brought a definitive difference in the results. At the end of this Round, thirteen choirs had been selected for the Semi-finale. St. Petersburg Academic State

Capella, a sacred place for Russian music, was the beautiful venue for the Semi-finale and Final rounds of the Championship on 17 February. On these rounds every choir had to perform one piece only and, of course, to show their best quality. After a very intensive face off, six choirs reached the final round and two of them successfully received the Grand Prix of the Championship: “Permonik” Youth Choir from the Czech Republic (cond. Martina Jurikova and Karina Grimova) in the Group of Youth Choirs and the “Perezvony” Concert Choir of Children’s Art School named after M.I. Glinka (cond. Larisa Yarutskaya) in the Children’s Choirs Group.

As a member of the International Jury, I would like to congratulate the President of the jury Prof. Sergey Ekimov (Russia) for his great leadership and all colleagues – members of the jury: Andrea Angelini (Italy), Hirvo Surva

(Estonia), Radoslaw Wilkiewicz (Poland) as well as the Jury members for the final round: Tatiana Zhdanova, Aleksander Loginov and Stanislav Gribkov (Russia) for their professionalism and precise decisions. The creative atmosphere and the positive attitude between us and towards the choirs and their conductors made our work an excellent example for an international choral event of a high level.

Congratulations on the great work to all the people who created the 6th Children’s and Youth Choral World Championship – Saint Petersburg, 2019: Mrs. Elena Bizina (General Director of “INTER ASPECT”), Mrs. Veronika Alekberova (Executive Director of the competition), Andrei Kislov (Head of Executive Group) and all their excellent team! Wishing you a great future of all your events!

Edited by Olivia Scullion, Ireland



Festival Manager Elena Bizina announces the winners



Igor Matyukhov conducts the final Hymn



The moment of the final performance with all the choirs at the 'Capella State Concert Hall'



Festival Director Sergei Ekimov welcomes the participants



THEODORA PAVLOVITCH is Professor of choral conducting and Head of the Conducting Department of the Bulgarian National Academy of Music. Conductor of the *Vassil Arnaoudov* Sofia Chamber Choir and the Classic FM Radio Choir (Bulgaria). In 2007/2008 she conducted the World Youth Choir, honoured by UNESCO with the title Artist for Peace, recognizing the WYC's success as a platform for intercultural dialogue through music. Prof. Theodora Pavlovitch is frequently invited as a member of jury panels to a number of international choral competitions, as conductor and lecturer to prestigious international events in 25 European countries, USA, Japan, Russia, China, Hong Kong, Taiwan, South Korea, Israel. Since 2012, Pavlovitch has been a representative for Bulgaria in the World Choral Council.
 Email: theodora@techno-link.com

The music score of *Bogoroditse Devo* (Mother of God), kindly offered by Sergey Ekimov, artistic director of the WCCC Competition, is presented on pages 40-43.

БОГОРОДИЦЕ ДЕВО,
 РАДУЙСЯ,
 БЛАГОДАТНАЯ МАРИЕ,
 ГОСПОДЬ С ТОБОЮ.
 БЛАГОСЛОВЕНА ТЫ В ЖЕНАХ,
 И БЛАГОСЛОВЕН ПЛОД ЧРЕВА
 ТВОЕГО,
 ЯКО СПАСА РОДИЛА ЕСИ
 ДУШ НАШИХ.

*Rejoice, virgin mother of God,
 Mary, full of grace, the Lord is
 with you.
 Blessed are you among women,
 and blessed is the fruit of your
 womb,
 for you have borne the Savior of
 our souls.*

БОГОРОДИЦЕ ДЕВО

С. ЕКИМОВ

Lento assai

1 *sempre p, non cresc.*

Бо - го - ро - ди - це Де - во,
 Бо - го - ро... ..во, ра - дуй - ся,
 Мм...
 Де - во, ра - дуй - ся,
 ..во,

2

бла - го - дат - ная Ма - ри - е,

бла - го - да... ..ри - е, Гос - подь с то - бо - ю.
 Бла - го... ..ри - е, Гос - подь с то - бо - ю.

3

p издалека

Бла - го - сло - вен - на ты в же - нах, мм...
 и бла - го - сло - вен плод чре - ва тво - е - го,
 Мм...

4

I
A.
II
T.
I
B.
II

Бла - го - сло - вен - на ты в же - нах, и бла - го - сло - вен плод чре - ва тво - е - го,
Мм... Мм...

5

I
S.
II
I
A.
II
I
T.
II
I
B.
II

Бла - го - сло - вен - на ты в же - нах
Бла - го - сло - вен - на ты в же -
и бла - го - сло - вен - на ты в же -
p poco a poco cresc. molto
poco a poco cresc. molto

и бла - го - сло - вен плод чре - ва тво - е - го,
 - нах и бла - го - сло - вен плод чре - ва тво - е - го,
 - вен плод чре - ва тво - е - го,
 плод чре - ва тво - е - го,
 чре - ва тво - е - го,

6 **Meno mosso. Maestoso, con tutta forza**

ff non dim.

S. я - ко Спа - са ро - ди -
A. я - ко Спа - са ро - ди -
T. я - ко Спа - са ро - ди -
B. я - ко Спа - са ро - ди -

rall.

ла е си душ на... *pp* ...ших.

7 Rubato
pp

pp е - си душ на ших... *lunga dim.* ...ших.

I *pp* е - си душ на ших... *lunga dim.* ...ших.

II *pp* е - си душ на... *lunga dim.* ...ших.

III *pp* е - си душ на... *lunga dim.* ...ших.

S. *pp* е - си душ на... *lunga dim.* ...ших.

IV *pp* е - си душ... *lunga dim.* ...ших.

V *pp* е - си... *lunga dim.* ...ших.

VI *pp* е... *lunga dim.* ...ших.

A. *lunga dim.* ...ших.

T. *lunga dim.* ...ших.

B. *lunga dim.* ...ших.

11.11.2018
(за день до второй годовщины своего Крещения)

SAN JUAN, ARGENTINA, THE GREAT CHORAL POLE IN GROWING DEVELOPMENT

DR. T. J. HARPER & MARÍA ELINA MAYORGA

FOR MORE THAN A DECADE, SAN JUAN, ARGENTINA HAS BECOME A CENTRE FOR CHORAL EXCELLENCE IN SOUTH AMERICA. LOCATED NEAR THE FOOTHILLS OF THE ANDES MOUNTAINS AND LESS THAN 200KM NORTH OF MENDOZA, THIS NEW CHORAL CENTRE BOASTS ANNUAL INTERNATIONAL CHORAL COMPETITIONS AND SYMPOSIA FEATURING THE FINEST CHOIRS AND CHORAL EXPERTS FROM AROUND THE GLOBE.

At the heart of this dynamic artistic and musical resurgence is Coro Arturo Beruti de San Juan, Argentina and their esteemed director, Maestra María Elina Mayorga. Realising there was an opportunity to fill an artistic void in her community and build bridges between like-minded individuals, Maestra Mayorga has successfully created a vibrant schedule of events for choral musicians of all ages from around the world. In 2019, San Juan will continue this great tradition by hosting the third Foro y Simposio Coral Americano from 14 – 16 June 2019. The international community is invited to join Maestra María Elina Mayorga and Coro Arturo Beruti to explore and learn more about the rich choral diversity of San Juan, Argentina and South America!

As Artistic Director of the Coro Arturo Beruti de San Juan, Argentina, I'm pleased to share news with the international choral community about the activities that have been evolving over several years in an increasingly positive manner. They have gradually captured the attention of directors, choirs, and researchers in the region.

Among the outstanding projects with international participation:

SAN JUAN CANTA, FESTIVAL, CONTEST, AND INTERNATIONAL GRAND PRIX

On 20 August a new edition of the festival came to a close. It has become the most important choral event in South American. With an international jury presided by Dr. J.T. Harper, the event had record participation from choirs from USA, Mexico, Brazil, Chile, and various Argentinian provinces. The previously selected groups displayed a high level of artistry. The programme as always was based on three basic pillars:

1. *Projecting the festival into the community.* Numerous educational and choral fraternity concerts took place in schools, churches, museums, wineries, and other locations to bring choral singing to children, young people and adults.
2. *Study and development workshops.* Various Argentinian and international professionals are invited to every festival to give conferences and workshops on various topics, from Argentinian folklore, composers and their works, and resources for choral arrangements, to methods for school



Maestros David Ramirez and Josué Ramirez Palmer with San Juan Canta Director, Maestra María Elina Mayorga

choirs, as well as conferences about music in various countries in South America and beyond.

3. *Gala concerts in the Auditorio Juan Victoria.* This auditorium, famous for its excellent acoustics and beautiful architecture, is the most important concert hall in Argentina for thousands of spectators and is unique in South America. It is the main venue for the competition tests and the festival concerts.

San Juan Canta is aimed at mixed, female and male choirs and chamber groups. The competition has two categories: universal choral repertoire and folk music. There is also a non-competitive option for choirs participating in the festival. Included in the Grand Prix for winning choirs was an additional incentive that crowned the programme.

The closing ensemble, composed of all the choirs singing Gustav Holst's Psalm 148, accompanied by Federico Ciancio on the organ and under the direction of Maestro Joshua Habermann (US) was a magnificent culmination to the latest edition of the festival.

For more information

<http://sanjuancanta.com.ar/> — sanjuancanta@gmail.com

[Video of the closing concert](#)

CANTO EN SOL, INTERNATIONAL FESTIVAL FOR CHILDREN'S AND YOUTH CHOIRS

With a programme that is similar to San Juan Canta, this festival is a privileged place for children and young people from all over the American continent to meet. Since 2013 it has taken place in October and has had delegations from various Argentinian provinces, Chile, Uruguay and Colombia as participants. The strong desire to sing in the marvellous Juan Victoria Auditorium and present their music, alongside guided visits to historic and cultural sites in San Juan to enrich their spirit and strengthen their culture, have also made this festival an important objective on choirs' agendas. The regular workshops in preparing pieces under the direction of Guillermo Pellicer make the closing concert a true choral experience for everyone.



Combined Festival Chorus of San Juan Canta under the direction of Dr. Joshua Habermann, USA

For more information

<http://cantoensol.coroberuti.com.ar/festivalcantoensol@gmail.com>

[Video of the closing concert \(October 2017\)](#)

FORO CORAL AMERICANO

No less transcendent is the most recent addition to the Coro Arturo Beruti: the Foro Coral Americano, of which two editions have already been held (2015, 2017). Work is already in progress on the next one scheduled for 2019.

The Foro Coral Americano is a place for meetings, the exchange of ideas, study and reflection on the various facets of choral activity that has united eminent professionals from all over the continent in San Juan, from Canada to the extreme south of Argentina.

The programme includes conferences, debates, choral repertoire reading sessions, workshops on preparing pieces and concerts, among the many diverse and attractive activities.

Along with the expositions of choral personalities, researchers and choral associations from the continent, it also offers the opportunity to participate in showcases so the attendees can diversify their activities and strengthen their direct professional connections. In the second edition, a call for researchers in "popular and folk music in choral development" for the Primer Simposio Americano de Música Coral, held alongside the main festival, was added. The research was published in a special edition of the Revista Cuadernos, by the Universidad Católica de Cuyo

We were honoured by the presence of the American Choral Directors Association (ACDA) represented by their Executive Director Dr. Tim Sharp and by the Director of the International Exchange Programme Dr. T.J. Harper. Along with them were Victor Alarcon Díaz (Chile), Ana Laura Rey (Uruguay), José Galván Castañeda (Mexico), Adam

Jonathan Con and Ki Adams (Canada), Daniel Afonso (Brasil/USA) David Ramírez (Costa Rica), Diana V. Sáez (Puerto Rico), Hernán A. Salazar (Colombia), Ruth Godoy (ALACC Chile), Rodrigo Báez (Paraguay), Olga Gabus (Acordelur, Uruguay) Lourdes Sánchez (Venezuela), Denise Castilho de Oliveira, C. Andrade, P. Terceros, A. P. Gabriel, Paulo de Andrade Teixeira, Marco Antonio da Silva Ramos, Susana Igayara (Brasil), as well as eminent Argentinian professionals such as Cristina Gallo, Gustavo Espada, J. Cura, S. Ruiz, R. Albino, E. Ferraudi, Hugo de la Vega, J. Fuentes, M. Pacheco, R. Muñoz,

O. Llobet, María E. Puebla, Eduardo Malachevsky (Camping Musical Bariloche), F. Rigoni, Tulio Fiorentino (Lista Musicacoral), M. Mancuso (ADICORA), Virgilio Tedín Uriburu (President of the Fondo Nacional de las Artes), C. Santostefano de AAMCANT, and many other people from the South American choral world.

No less worth highlighting is the work of Alejandra Blech as Artistic Secretary and Christian Barandica in General Production, two pillars of the Coro Arturo Beruti.

The choirs included Cuchicheros and their director Juan Manuel Brarda with a well-deserved homage to two great composers of Argentinian music: Gustavo Cuchi Leguizamón and Hugo de la Vega, the Coro Universitario de Mendoza and its director Silvana Vallesi, Coral LicMu directed by Cristina Gallo and Gustavo Espada, as well as the Coro de la Ciudad de Mendoza directed by Ricardo Portillo, and the Coro Arturo Beruti, with guest directors T.J. Harper and Lourdes Sanchez.

For more information

www.forocoralamericano.com
forocoralamericano@gmail.com

Translated by Taylor Ffitch, USA

CORO ARTURO BERUTI is a vocational, independent, mixed group composed of young people and adults united by their love of singing. Their objective is the study and dissemination of the most select choral repertoire, to which they add interpretations of the choral-symphonic repertoire for special events and various celebrations. They have numerous dedicated works and have debuted contemporary Argentinian composers. Since their creation, they have given numerous concerts throughout the province of San Juan, as well as other cities in their country and others, such as Uruguay, Ecuador, Paraguay, Brazil, Peru, Mexico, Chile, Italy, and Vatican City (Saint Peter’s Basilica), Spain, Israel, Hungary, Austria, the Czech Republic, and recently the People’s Republic of China. Along with their Artistic Director MARÍA ELINA MAYORGA, they are the organisers of the ANSILTA National Choral Festival and Contest in San Juan, Música Sacra in San Juan, CANTO en SOL, a children’s and youth choir festival, Foro Coral Americano, and SAN JUAN CANTA, International Choral Festival and Contest.



San Juan Canta Director Maestra María Elina Mayorga with SJC Associate Director, Dr. T. J. Harper



Dr. Adam Jonathan Con (Canada), Alejandra Blech (Argentina) and ACDA Executive Director Dr. Tim Sharp (USA)

JĀZEPS VĪTOLS 6TH INTERNATIONAL CHORAL CONDUCTOR COMPETITION

AIRA BIRZIŅA

choral conductor and teacher

TO CONTINUE THE MORE THAN A CENTURY-LONG TRADITION OF CHOIR SINGING AND CHOIR CONDUCTING, THE DEPARTMENT OF CHOIR CONDUCTING, JĀZEPS VĪTOLS LATVIAN ACADEMY OF MUSIC (JVLMA), IS HOLDING THE 'JĀZEPS VĪTOLS 6TH INTERNATIONAL CHORAL CONDUCTOR COMPETITION' IN RIGA ON 22 - 26 OCTOBER 2019.

This is a regular five-day event in Latvia that brings together young conductors from all over world to challenge themselves to work with professional choirs in front of a jury made up of renowned international experts. An particularly high artistic quality is guaranteed by the cooperation with three eminent choirs – the *Latvija* State Choir, the Latvian Radio Choir and the *Ave Sol*/Riga Chamber Choir. The mixed choir and symphony orchestra of JVLMA also takes part in the competition programme.

Prize-winners of the former choral conductor competitions include many internationally renowned artists, such as Mārtiņš Ozoliņš (Latvia), Modestas Pitrenas (Lithuania), Stefan Vanselow (Germany), Alexander Humala (Belarus), Ainars Rubiķis (Latvia), Dmitry Matvienko (Belarus / Russia), Martynas Stakionis (Lithuania) and many others.

To continue the tradition of the Baltic States choral conductor competition which started in the 1970s and to mark the 75th anniversary of the Department



Awarding ceremony of 5th International Jāzeps Vītols Choral Conductors Competition - two 1st prize winners Martynas Stakionis (on the left), Head of Jury Stojan Kuret and Dmitry Matvienko - © Eduards Kapša

of Choir Conducting, JVLMA, the Jāzeps Vītols 6th International Choral Conductor Competition testifies to the high standards of Latvian choir culture and the global achievements of Latvian choral conductors. This competition also marks the 100th anniversary of the Jāzeps Vītols Latvian Academy of Music.

JĀZEPS VĪTOLS

Jāzeps Vītols (1863-1948) is considered a patriarch of Latvian music. He was a great and even legendary personality: he was the leading figure in Latvian music for more than a half century, a composer, a teacher, a critic, a public figure and an undoubted authority. For more than 30 years he was a professor at the St. Petersburg Conservatoire where he nurtured the idea of an academic institution for music education in Latvia. Finally, in 1919, after Republic of Latvia was proclaimed in 1918, the Latvian Conservatoire (now Jāzeps Vītols Latvian Academy of Music) was established. The institution serves the purpose and principles set out by its founder up to this day.

The life and art of Jāzeps Vītols was influenced by trends in world music to a much higher extent than the lives of his contemporaries. Prominent musicians like Nikolai Rimsky-Korsakov, Alexander Glazunov, Anatoly Lyadov, Igor Stravinsky, Sergei Prokofiev, Vincent d'Indy, Karol Szimanovsky, Erkki Melartin crossed Jāzeps Vītols'

path, since he was a member of many international organisations and attended various conferences and meetings.

Creativity was the essence of Jāzeps Vītols' personality. His music is clear, deep and human; the composer was striving for harmony. His rich and complete personality shines through the musical textures.

JĀZEPS VĪTOLS AND CHOIR MUSIC

There are two fields of activities that bind Jāzeps Vītols, the founder of the Latvian Conservatory and its first rector (1919-1944), with choir music. One was his work as professor, composer and creator of choir music, the other as a conductor, producer and interpreter of his songs. It might seem that the scale is tilted more towards his compositions, full of meaning, with more than 100 original choir songs, about 100 folk song arrangements together with cantatas and other vocal and instrumental pieces, hymns and different arrangements for a choir. Furthermore, among the original songs, there are a number of songs without which the repertoire of classical Latvian choir songs today would be inconceivable.

However, delving deeper into the historical evidence, we realize that without the practical experience as a conductor the creative side of the scale would not have been that rich and of such high quality because



Jury members Stojan Kuret (Slovenia) and Jörg-Peter Weigle (Germany) - © Eduards Kapša

Vītols was able to learn about a choir 'from the inside' throughout his period working as a professor at the St. Petersburg Conservatory.

Choir music in the widest sense of the word followed Vītols throughout his creative life: his first two songs were written as an assignment in the department of composition under Nikolai Rimsky-Korsakov, while the last one was dedicated to the 'Goldsmith' men's choir conducted by Roberts Zuika, which was given to the conductor on the last day of the professor's life. Significantly, even the first early songs, 'Birch Tree on the Moor' and 'Prayer', bear many of the signs by which we recognize the hand of Vītols in the prime of his life: harmonic purity, rich timbre, extremely flexible flow of voices together with a vividly marked pattern development in each song. These qualities are present in all our particularly favourite songs although different in genre and content from ballads ('The Bard of Beverīna', 'Three Sacred Oak Trees', 'The Castle of Light', etc.) and dramatic songs ('The King's Daughter', 'Dies irae', etc.) to the romantic ('The Day is Dawning', 'The Sun's Revelry', 'The Forest Lake', etc.) and national songs ('Autumn', 'In Rīga I Bought I Bought a Grey Horse', etc.). They form the 'golden repertoire' of the choirs given that, in terms of musical expression, they are relatively simple.

However, over time the composer's requirements for choir music and the performing standards demonstrated by the choirs changed. We can sadly agree with Vītols who confessed in 1933 that his songs had become too complicated for the choirs of that time. On the other hand, Vītols had placed his compositions in the prosperous stream of Latvian choir songs which gave fruit in last quarter of the 20th century and are still alive today. This is a chapter of Latvian choir literature that considers the choir to be a technically independent, mighty and magnificent instrument. These pieces cannot be

sang by every amateur choir. A composer does have the right to speak any language but nobody will ever be allowed to neglect the logic of the music! These words of a Master apply equally to both the art of composition and the art of interpretation.

ABOUT CHOIR CONDUCTING TRADITIONS IN LATVIA

The Jāzeps Vītols 6th International Choral Conductor Competition will be held in 2019 when the Department of Choir Conducting marks its 75th anniversary. Since the foundation of the department and establishment of the professional choir conducting school, remarkable success has been achieved and more than 700 choir conductors have graduated from Jāzeps Vītols Latvian State Conservatory and JVLMA. Latvian choral art and conducting schools have gained wide international recognition in choir and choral



conducting competitions and festivals. The Latvian Radio Choir, the *Latvija* State Choir and the *Ave Sol* Riga Chamber Choir, alongside several leading Latvian amateur choirs, participate in concerts organised by professional music producers and agencies all over the world. Generations of outstanding professional choir conductors such as Teodors Reiters, Imants Kokars, Ausma Derkēvica, Edgars Račevskis, Sigvards Kļava, Kaspars Putniņš, Andris Veismanis, Māris Sirmais, Aira Birziņa, Mārtiņš Ozoliņš, Ainārs Rubiķis, Kaspars Ādamsons, Jānis Liepiņš, Jānis Ozols and many others have favoured the continuity and development of the Latvian Celebration Song tradition¹, as well as their own worldwide identity with artistically magnificent programmes.

1 The Latvian Song and Dance Celebration is one of the largest amateur choral and dancing events in the world in terms of scope, authenticity and style and an important event in Latvian culture and social life with a century-and-a-half of tradition. It has been held since 1873, normally every five years. Approximately 40,000 performers altogether participate in the event. Folk songs and classical choir songs are sung at the closing concert, with emphasis on a cappella singing, though modern popular songs have recently been incorporated into the repertoire as well. Naturally this closing concert is only the culmination of a systematic effort invested on a daily basis during the intervening five years - rehearsals, continuous revisions to the repertoire, recitals, contests, exhibitions, seminars, and concerts - locally, regionally and nationally. Latvia's Song and Dance Celebration tradition has contributed significantly to the national consciousness, and to maintaining the idea of an independent Latvian nation during difficult periods of history. This has been recognized at the international level and in 2003 the Song and Dance Celebration was included in UNESCO's list of Masterpieces of the Oral and Intangible Heritage of Humanity.

The professional level of the conductors lies at the basis of the Celebration Song tradition, i.e. to ensure multi-voiced *a cappella* choir singing. The prestige and development is only possible by setting up high professional standards in general and particularly in music education. The role of choir conductors and music teachers in the Latvian cultural environment is inestimable as they bring worldwide recognition to Latvian culture and music.

The aim of the Jāzeps Vītols International Choral Conductor Competition is to promote the culture of Latvian choral singing and the tradition of the Celebration Song worldwide, to strengthen the continuity of the Latvian and European choir conducting traditions and the prestige of the profession. The Celebration Song tradition has developed into the most significant modern Latvian national brand. It was largely possible thanks to the approved high professional criteria and their appropriate implementation ever since the foundation of the Department of Choir Conducting in 1944.

ABOUT THE COMPETITION

The competition consists of three rounds.

Round I

- Conducting with the piano
- Work with the Mixed Choir of the JVLMA

Round II

- Rehearsal and concert with the Latvian Radio Choir and *Ave Sol* Riga Chamber Choir

Round III

- Rehearsal and concert with the *Latvija* State Choir, the Mixed Choir and the Symphony Orchestra of JVLMA

The repertoire of the competition includes both Latvian and Western European music. In order to promote Latvian composers, choir songs by Jāzeps Vītols will be mandatory in Round I and II. The



Dmitry Matvienko - © Eduards Kapša

repertoire of Round II consists of eight *a capella* songs created by the best contemporary Latvian composers. In the third round and the Gala, participants will be asked to perform compositions for choir and orchestra by Johannes Brahms and modern-day Latvian composers. The programme of the Competition also includes motets by Josef Gabriel Rheinberger and Francis Poulenc.

Young choral conductors, regardless of their nationality and born no earlier than 1989, are welcome to apply for the competition before 1 June 2019! Please find detailed information at www.vitolakonkurss.lv

The international professional experience and success of the academic staff of the Department of Choir Conducting together with their practical experience in holding previous choir conductor competitions followed by the artistic achievements of their winners places the competition as an event of high artistic value among the few worldwide competitions dedicated specifically to choir conductors.



Martynas Stakionis - © Eduards Kapša

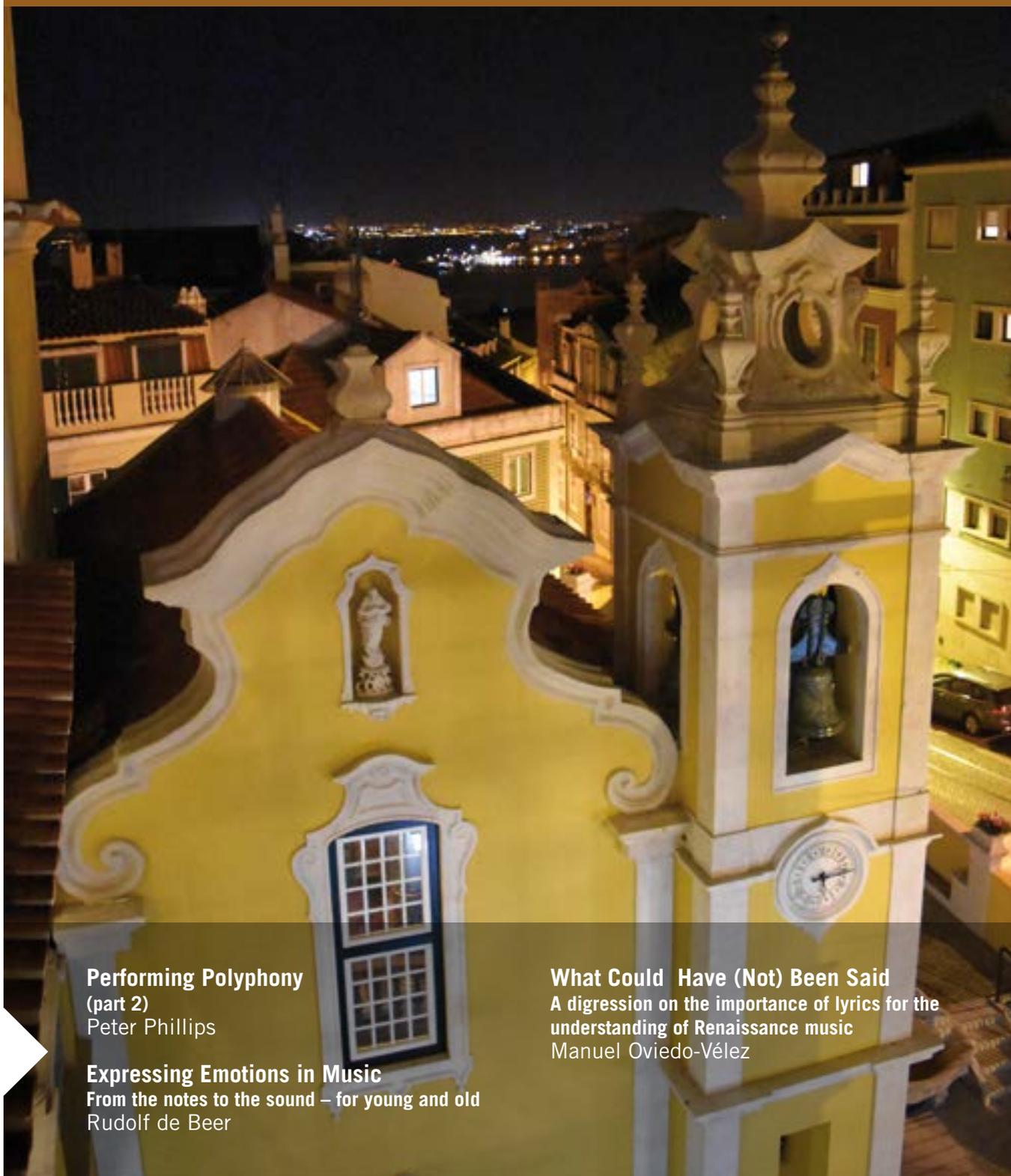


Award ceremony at the University of Latvia, Aula Magna - © Eduards Kapša



AIRA BIRZIŅA has been the conductor of the Riga Cathedral Girls' Choir TIARA since 2000. She is one of the most outstanding conductors in Latvia who works mostly with female choirs and teaches choir conducting at the Jāzeps Vītols Latvian Academy of Music. She has been the principal conductor of the famous Latvian female choirs DZINTARS (Riga) and RASA (Ogre) for many years. Aira Birziņa is also one of the conductors of the Latvian Song and Dance Festival (XXIII, XXIV, XXV, XXVI). She leads various workshops, participates in conferences, and works as a jury member at international competitions in Latvia and abroad. She was awarded with the Acknowledgement of the Cabinet of Ministers of the Republic of Latvia in 2018, the Order of the Three Stars and the "White Sparrow" Culture Prize of the Riga Municipality in 2015, the Annual Culture Prize of City of Ogre in 2018 and 2017, and the Ministry of Culture's Prize in Folk Art in 1999. Email: ccc@jvlma.lv

CHORAL TECHNIQUE



Performing Polyphony
(part 2)
Peter Phillips

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

What Could Have (Not) Been Said
A digression on the importance of lyrics for the
understanding of Renaissance music
Manuel Oviedo-Vélez

PERFORMING POLYPHONY (PART 2)

PETER PHILLIPS

Director of the Tallis Scholars

THE ARCHITECTURE OF POLYPHONY

One potentially unhelpful aspect of how polyphony was written is the almost total lack of repeating material, which can test a conductor's ability to shape a piece. The standard motet or mass movement written after about 1520 is made up of a series of imitative schemes, a new set of imitative points required by every new phrase of words: Palestrina's *Sicut Cervus* is a classic case. Given that ever since, and especially in sonata form, most music has relied on recapitulation both for its intellectual and emotional effect, how is one to present such a bland formula? Where will the points of contrast be? If there is no recapitulation, there will be no sense of building to a repeat and through it to the final leave-taking. One can rely on a very consistent compositional idiom in polyphony, but not on a sense of beginning, middle and end because there was no attempt to use harmony as a controlling or in any way emotive background force. The harmonic background in polyphony is often as simple as could be, which is why it is such a travesty to sing it in buildings which are so reverberant that all anyone can hear of the part-writing is a series of constantly repeating very basic chords. Here again the modern conductor may have his preconceptions challenged.



The architecture of music

The clue is to have a good sense of the overall architecture of the music, and to judge each piece precisely on its merits. If the music is straightforward it is useless to pretend it is otherwise. There should be no doubt that every piece of polyphony, however elementary in idiom, can be made effective in performance if the

basic sound of the group is involving, though one might think twice about programming simple music on the big occasion: Tallis' *Dorian Service* is not suitable for a big symphony hall event. But even the grandest pieces follow this basic plan of a series of imitative sections connected only by the strictly controlled musical idiom; they may ebb and flow with the greatest invention and polyphonic effect, but, unless they have chant *cantus firmus* as scaffolding, they hardly ever advertise any sense of a journey from an initial emotional stand-point to a subsequent one. Renaissance music has much more to do with contemplating a fixed state of mind, proposed by the words, than progressing through a sequence of them. Nonetheless the modern conductor will be expected to do something more with his material than create an unvarying sound, especially if the piece in question, like some of the grander English antiphons, lasts nearly 20 minutes as a single movement. This is where a sense of architecture is crucial. A piece like Tallis's *Gaude Gloriosa* would challenge the control of the most experienced symphonic conductor, if the two were ever to meet, because its few cadences all contribute something to the total picture, all of them carefully placed not only to round off a section, but as stepping stones to the 'Amen' which caps the whole vast structure. I believe it is necessary for the conductor to have a sense of exactly where those cadences are in relation to the whole as he or she approaches them, if he is to make the most of the explosive final pages. In fact, *Gaude Gloriosa*, although amongst the longest of these single-movement pieces, is not one of the more sectional. It is a measure of the sophistication of the style by Queen Mary's reign that Tallis could write something which flows so irresistibly over such a substantial canvas. There are many rather shorter pieces which can seem cut up for no reason other than that the composer must move on to the next phrase of words. Parsons' *O Bone Jesu* is a good case in point. The placing of the last section — 'Fac mecum' — poses a classic challenge to a conductor. Everything seems to have been said in the music already; the obvious framing of the sections with a homophonic phrase beginning with the invocation 'O' has happened several times, the one before 'Fac mecum' having been particularly powerful. How can one build through this unwanted full-stop, especially as there is going to be

no help further on through revisiting of old material? The answer is: don't pretend it is anything other than it is, and come to it with an exact sense of what has happened in the music up to that point, and what is to follow. After the big cadence which precedes it one can do no other than withdraw. To try to maintain the intensity would feel false, yet within a page or two one is going to be singing the 'Amen'. I believe the power of that 'Amen' will depend on how well the performers have prepared for it from the very beginning, and not by suddenly remembering it when they come to 'Fac mecum'.

Parsons tests one's architectural sense more than usual in *O Bone Jesu*, for all that conductors trained in the more symmetrical constructions of later music are going to find every polyphonic composition testing in this way. Parsons was still writing in the mid-century idiom, and it is true that high renaissance music can come nearer to later and more familiar practice. A motet like Byrd's *Civitas sancti tui* is not architectural in the way I have just described because it so hangs on its text that the logic of the words alone carries us through. One would have to be made of stone to fail to make something of the last section — 'Jerusalem desolata est': it is not necessary to plan for it in the same way as for the *Amens* in the more abstract style, in that kind of writing where one has been singing a melisma for so long one forgets which vowel-sound one has started with, and has to turn back a page or two to find the beginning of the word. Byrd, like Lassus, was heading for the baroque way of setting words, however obliquely.

Acquiring this sense of architecture takes time, more time for Tallis and Parsons than for Byrd (and more time for composers of an earlier generation, like Josquin and Isaac, than for High Renaissance men like Lassus and de Rore). This begs some questions about the rehearsal process. Certainly, the conductor should try to come to the first rehearsal of a new large wedge of abstract polyphony knowing how he wants to shape it. The problem is that no amount of poring over the score in silence — or playing it through on the piano — is going to tell him exactly what he needs to know. Not only is it hard to hear six or more polyphonic lines in one's head at once, but also, separate from the mood suggested by the texts, most of this music really does have a logic of its own. Trying to explain this logic in spoken words, and thence to dynamic schemes written into copies, is unlikely to produce anything very organic, and it may take a long time. It is obviously better to experience the music as music several times, before one can begin to claim that one knows it. In fact it is one of the great strengths of polyphony that much of it is sufficiently complex to bear almost endless repetitions, and for the performers still to find new perspectives in it. Ideally, then, one would sing the music through repeatedly in

rehearsal before presenting it to the public, yet both in the amateur and the professional context this is hardly ever done with profit. A good performance of polyphony will depend on mastering an endless succession of tiny details, the kind that don't want to be drilled into people's heads in rehearsal and exaggerated in performance, even if they can all be remembered. The only way is to feel them instinctively in the singing, which is as much a test of musicianship as of vocal technique. Rehearsals in this way of looking at polyphony rapidly become the occasion for doing no more than establishing that the notes are right (as much in the copies as in the singing), which may mean only going through a new piece once before its first public airing.

In this matter of overall architecture, mass movements, and especially parody mass movements, present a case a little apart. In many polyphonic settings of the Ordinary quite a lot of material does in fact come round repeatedly, though not exactly in the later sense of recapitulation. The problem for the composer of a Gloria or Creed was that he had to set a long text. One way round having to invent new points of imitation for every sub-clause of these texts was to rework old ones taken from the model; and one of the pleasures of conducting a parody mass, for example, is to see how an imaginative composer re-presents this old material to new words. Through this reworking of common material all the five movements of a setting become linked, obliging the conductor to think carefully about relative speeds in the interests of variety. Of course originally the movements were broken up between the sections of the spoken service, which certainly took the pressure off dreaming up subtle speed changes; but there is real interest in the modern concert way of singing a mass setting, movement after movement straight through, as well. I would argue that in the hands of a master, parody technique rather benefits from our kind of presentation — a five-movement 'symphony'. But perhaps it is more accurate to liken this to a gigantic set of variations on a theme than to a symphony, even though each movement has a character. The Agnus, for example, ensures that the sequence usually ends with a slow movement.

In this context it is of course a great help if the conductor has a good sense of the overall architecture, this time over five movements. If he has he may, for example, think twice about taking the first section of the Creed at the same speed that the Gloria has just ended with, which in turn may reflect the tempo at the opening of the Gloria. In the more elaborate settings, making the Creed a kind of mirror image of the Gloria means that many minutes may go by in the performance with substantial chunks of music all at the same tempo (in the case of Morales' *Missa Si Bona Suscepimus*, for example, this amounts to 25 minutes), which may be throwing away an opportunity. I do not necessarily

mean by this anything radical: very slight changes can produce the same sense of a new context as bigger ones. Subtly varying tempi will give new perspectives to old material, which fits in well with the underlying principle of a parody. The question of whether to change speeds in the middle of a movement (for example speeding up at 'pleni sunt caeli' or slowing down at 'Et incarnatus est') in musical terms is part of the same perspective-building. To put it another way: the borrowed material may be enhanced as much by being laid out for inspection at different speeds as by having new counterpoints thrown round it (and to have both is even better). In this way the conductor can take a front seat in the creative processes, especially if the composer has not been particularly imaginative in his parodying (one thinks of Lassus).

VOCAL TIMBRES AND NUMBERS OF SINGERS TO A PART

I have mentioned my sonic ideal but not the kind of voice which will produce it. As I hear it polyphony needs bright, strong, agile, straight but not white voices which have a naturally good legato over a wide range. Virginia Woolf's summing-up of Proust's prose style (quoted on p.14) expresses my ambitions perfectly. Other directors who specialise in renaissance music, especially non-English ones like Paul van Nevel, seem to think it needs quite small voices, closer to the timbre of the recorder than the natural trumpet. This may reflect the kind of singer available locally who, the moment they receive any vocal training and learn to project their voices, do so with vibrato, obliging Paul and his colleagues to use relatively untrained voices; or it may come from a belief that the clarity of the part-writing is better served by voices with few overtones. I have some sympathy with this view and have admired van Nevel's very different versions of works we have also sung (especially the big pieces like Brumel's 12-part Mass; Tallis's *Spem*; the Josquin 24-part canon); but the overall effect is less thrilling, less brilliant, too fussy. I want a core of steel to the sound, and in trying to create it I believe we have encouraged the development of a new kind of professional singing voice, the kind that projects to the back of the Sydney Opera House without employing distorting vibrato (remembering there will always be some vibrato).

Van Nevel's recordings show that he would support me in saying that the audibility of all the parts equally is a prime consideration in singing polyphony. Not to work towards this is to show scant respect for the very nature of the writing. The necessary clarity can only be achieved by good tuning and good blend. Bad tuning will make the texture muddy as the lines blur, and bad blend will cause individual voices to stand out of the texture, making those lines consistently more audible than others. It follows that I want a singer who can sing with

colour in their tone without generating mud; who can listen while singing loudly; and who has the flexibility to sing with sensitivity over the wide ranges which renaissance composers preferred, since for most of the period the modern SATB choral ranges only very vaguely applied. I choose to employ two singers to a part rather than one because I specifically want a choral, blended sound, not the sound which comes from having one voice to a part with all the breaks in the legato which that implies. And I suppose ultimately I would do what the leading renaissance choral foundations did, which was employ the most musically intelligent people available, not just those with fine voices.

It has mattered that in all the voice-parts the chosen singers should come to the group with the same types of voice, but it has mattered more that the sopranos did. And, once there, in order to maintain the ideal, they have had to follow stricter guide-lines than the singers on the lower parts, not just in singing two to a part even in eight-part music where the other lines are being sung solo, but in working more precisely in the business of 'staggering the breathing'. There have been times when an audience has not noticed the presence of an unsuitable alto, tenor or bass (though repeated listening would soon give the fact away); but it is impossible to mask an unsuitable soprano timbre, from the very first phrase. Any lingering idea, incidentally, that these sopranos sound like boys is just proof that the person who thinks it has not listened closely to either party. Certainly these sopranos sound MORE like boys than the traditional operatic soprano, but that is a benchmark so wide of what is being discussed here that it is effectively irrelevant.

So how many voices to a part is ideal? Right from the start I decided that two was the optimum. With two you have a properly choral sound, in which the participants can be closely in touch with each other while maintaining an uninterrupted legato by virtue of staggering the breathing. They are likely to blend better than one to a part, where the danger of individual voices obtruding is greater. One to a part has the obvious merit of easy interaction between the singers, where the chances of subtle phrasing and rubato are increased, but this only works really well in music which has short or easily sub-dividable lines. The much longer lines and sheer sonic weight of mid-period polyphony in my opinion requires the delivery of a chamber ensemble.

Three or more voices to a part can provide this weightier sound, but as the numbers increase so the law of diminishing returns may apply. With three singers to a part there is the problem that two of them are not next to each other, which will reduce the fluency of the things they all need to do together as if they were one: breathing, tuning, blend. With four this lack of fluency will be all the greater, and so on as the numbers increase. In my experience the moment the numbers

go above three I am dealing with a different kind of sound, and usually with a different kind of singer — the sound more generalised, the responsibility of each participant reduced to the point where I as the conductor have to decide everything since no one in the choir can hear what everyone else is doing. With two everyone can join in because they can hear enough to do so, and yet the sound is choral. As I argue above, it is better if everybody present contributes to the interpretation on the spur of the moment in the concert: singers and conductor. Increasing the numbers steadily reduces the chance of that happening.

I accept that three or four voices to a part could blend well, given the right mentality from all the singers, and a not too reverberant building. Here we bump into another sacred cow, left stranded from a previous way of approaching this music. Vast churches with generous acoustics have long been thought by some to be the ideal places for singing: the vision of the angelic choir from afar, their sound haloed by the reverberation possible down a Gothic nave has proved very seductive and durable. The problem is that even a little reverberation can actually destroy polyphony, in exactly the same way that excessive vibrato in the voices can destroy it, because of its nature polyphony relies on a constant supply of chamber-music-like details for its interest, which in very reverberant acoustics will blur into a succession of not very interesting chords. This blur also makes it much harder for the singers to hear each other, and so agree on an interpretation, further reducing the subtlety of the experience for the listener. Very dry places can be hell too of course, but some of the drier ones at least create the circumstances in which a sensitive and interesting performance can take place, where the singers are fully in control of what they are

doing and the audience can hear everything. My favourite venues for sacred polyphony are those modern symphony halls where the acoustician has produced a clear and rounded basic sound, often controllable these days by opening and shutting doors to special acoustical chambers in the gods. It stands to reason that polyphony should be sung in a style derived from the music which preceded the renaissance period, rather than from the music which succeeded it. But however much it may stand to reason, in practice it is impossible to undo the training we have all

fall away, never to have been in hock to a bar-line. But the untrained voices of monks, as can be heard on the historical recordings of the monks of Solesmes, only have a limited impact, which would not have enough purchase in a modern symphony hall to hold a large audience. Our compromise was inevitable and, judged by the strictest standards of what the music demands, its success has been partial. I have never heard a choir trained only in plainchant singing polyphony so that a big hall can be filled by their sound, and I never will.



The monks of Solesmes Abbey

had in later repertoires; which is just another way of saying that we live in a different era from the renaissance and are entitled to bring music of the past alive to modern ears. Over the years The Tallis Scholars have felt their way towards a balance between singing with voices trained in a modern way and singing in a style which we think suits the music. This is a compromise, but at least it has come from specialising in this one repertoire, and thinking only about how best to put sound to it. The ideal in one way would be only ever to have sung plainchant before approaching polyphony, to know only the kind of legato which that music requires, to feel the way chant melodies flow and build and

But I have heard countless choirs singing polyphony in mixed programmes with later music and have noted how uncomfortable the early repertoire can sound, hijacked by four-bar phrasing, sudden dynamic shifts, little sense of where those long, melismatic phrases are going. (The nearest one is likely to get to this ideal is with choirboys who spend much of their singing lives concentrating on chant in services. of course they are still modern people, influenced by listening to later music, but I was struck by hearing the boys of Westminster Cathedral sing some harmonically-based Romantic music recently. It sounded stylistically challenged because they had been taught to sing

the words legato, as suits the performance of chant, running the syllables together in a smooth continuum quite unsuitable for the boxed-up phrases in question. But for decades now they have been famous for their stylish performances of polyphony, that style greatly aided by their daily experience of chant-singing. It was a pleasure as well as an education to sing some of the night Offices alongside the men of this great choir in September 2012, as part of a choral festival hosted by Martin Randall).

I never audition singers because I doubt that I shall be able to tell from their prepared pieces how well they can sing polyphony. Presumably I would learn something about the type of voice they have and how quick they are at sight-reading, but I shall not learn how well they listen to their neighbours, how instinctively they are prepared to blend with them and what feeling they have for melodic lines which only exist in the context of other such lines. We are fortunate in having a wide choice of candidates in London, and these days I tend to leave the final decision of who will join us to the singer whom the newcomer has to stand next to. That way there should be a meeting of minds, at least, before we start. And just as I may never have heard a singer before his or her first rehearsal with us, I am careful to judge very little on that or any rehearsal, but only by what I hear in concert, and preferably across many concerts. The only fair way to judge a singer who has an aptitude for polyphony is to judge them across an average of what they do, both because the demands of the repertoire are varied and everyone is entitled to an off-day. I have thrilled to the debut of people who can realise the most perfect high Palestrina part in the relaxed circumstances of a rehearsal, only to wonder what I was so excited about when listening to them sing it in bad acoustics in a concert; or when fate dealt them a part which lay consistently just too low for them (in bad acoustics in a concert). The average is crucial, not to mention the time it takes for a newcomer to get used to the minutiae of our style — the meticulously metrical placing of the shorter notes — newcomers standardly rush quavers and semiquavers for a good few months; acquiring that desired legato phrasing throughout a whole programme; not half-expecting the music to slow down (and go flat) at the soft passages or speed up at the loud ones.

PERFORMING PITCH

One of the decisions the conductor of polyphony has to make in advance is what pitch to sing it at. By and large we have adopted a theory of transposition which was given wide publicity through the performances David Wulstan and the Clerkes of Oxenford in the 1970s, but which had been in use from the first decades of the 20th century. In essence this is to transpose much of the English repertoire up a minor third from written pitch

on the grounds that a written note in the renaissance period represented a sound nearly a minor third higher than what that written note means to us. The theory is at its most contentious when applied to English music because of the specialist high treble part which results from it, but in fact many other repertoires have been habitually transposed up, also for many years. Whatever one thinks of the evidence, the results can be very distinctive. I mention this here because the decision whether to transpose or not has serious repercussions for the balance and the clarity of the ensemble. We have been criticised more consistently and with greater reason for our high-pitch interpretations of English music than for anything else. It is indeed likely that if the top part (called 'treble') goes very high the lower parts, especially if they include one or more low Tudor countertenor lines, are going to be obliterated. There are two alternatives: be inconsistent - because it has long been standard practice to sing the non-treble repertoire up a minor third or more - and sing this particular repertoire at untransposed pitch; or shape up to the demands.

I still choose to grapple with the rather exotic problems of the high pitch solution firstly because I miss the light-weightedness of the sound at written pitch, and secondly because I find that the imbalances caused by the voice-ranges at high pitch are simply transferred down the texture at low pitch. Of course, it takes a little longer to notice them, since the highest part is not involved any more, but sooner or later one wishes the tenors would not have to sing so high so consistently, especially with the basses now rather low for many bass/baritones. The altos (now singing 'mean') too can sound uncomfortably high with the result that the bass part of the overall sound can disappear, while the middle of the texture is in danger of being over-stated and thick. Preferring antiphons to sound more airy than massive, I have tried to produce a treble part which is gossamer light. This is a very difficult thing to do and anyway it took many years to hone. In the early years of the group there was a constant danger of the singers, and the audience in sympathetic reaction, coming away from the bigger pieces (and they are long) with sore throats. Now, not least in *Spem* which has eight of these high parts, experience has suggested the way forward. It is possible to float them in such a way as to make them sound expressive rather than demanding, and to go some way towards keeping a good balance with the lower parts. Our latest recording— of Taverner's *Missa Gloria tibi Trinitas* - in my opinion represents a further step on the path to a satisfactory overall balance between the parts in a truly massive treble-pitch composition.

One way to help the balance is to employ a high tenor on the countertenor parts alongside falsettists. In the same way one can also add a high baritone to the tenor

part or even to the countertenor parts — Bertie Rice, a baritone, dubbed in the low notes on both countertenor parts throughout the *Gloria tibi Trinitas* sessions). The need for these combinations is really only an admission that renaissance voice-ranges do not conform to what we expect and what is taught in singing-lessons today, something which has to be faced up to not just in Tudor polyphony but in most Flemish polyphony too. Singers of this repertoire simply have to be prepared to adapt what they know to the circumstances, and in the case of doubling with another voice type this means taking over or yielding the line as it comes into or goes out of one's range. At the same time all the singers on the line need to contribute to the overall interpretation, which requires a degree of sensitivity unlikely to be found in the kind of professional who comes to the job thinking 'this is what I've been taught to do, this is my voice-type: I'm not prepared to sing in any other way'. One sympathises with, but does not employ such thinkers. And speaking of androgyny, it has been a source of strength in The Tallis Scholars in recent years to have employed a male and female alto alongside each other. Originally, when we were still trying to ape the cathedral set-up, it was thought that this was going too far in the direction of a purely secular sound. But it has worked really well, yielding a perfect blend and giving the flexibility of an overall range which can be very wide if the male will sing in chest voice for the lowest notes and the female will fill out the most difficult notes for a falsettist, in the middle of the range. The success of it stands as a tribute to the sensitivity of the singers in question: Caroline Trevor, Robert Harre-Jones and Patrick Craig. We have never employed a female tenor, though in theory we would.

These tessiruras beg the question what kind of performer renaissance composers did expect to use, since it is hard to believe that throats have changed that much in a few hundred years, or that diet has had quite such a transforming effect on ranges. My guess, which can never be proven, is that once again later

thinking has got in the way. It is very likely that in the days before voices had to be heard over orchestras modern techniques of projection were not considered. When popular vocalists today sing to themselves (or down a microphone if in public) they make no attempt to project their voices, but sing lightly in the throat, head-voice or falsetto as the range requires. Renaissance ranges strongly suggest that this was the contemporary singers' method, implying that we should model ourselves not on Jessye Norman but on Sting. No self-respecting singing academy would charge to teach people what they can do naturally, which would explain why there isn't any evidence of voice tuition until instrumental participation forced the issue. I also take the point that if I am correct I am presenting just another argument which shows that the loud, steely-bright sound The Tallis Scholars make must be far from how renaissance choirs sounded.

Apart from the unfamiliar ranges which Josquin, Cornysh, Taverner and their mid-renaissance contemporaries regularly deal the modern choir, there is the less discussed problem posed by Palestrina. This forms a little area for study all by itself. Where English composers tended to double the countertenor part when writing in more than four parts, Palestrina doubled the tenors. Not only is this inconsiderate in the modern context, where tenors are the least findable of all the voice-ranges, but Palestrina compounded the problem by writing unusually high parts for these tenors, regularly peaking on high A at written pitch. And even if high A to Palestrina and his contemporaries was not what we hear as high A, because of a concatenation of adjustments made necessary by changing practices, the 'tenors' will still be singing a third higher at the top of their range than the 'sopranos' at the top of theirs, which never happened in English music, even when the top part had the 'mean' range and the trebles were absent. It is rare in the Flemish school as well. The regularity with which Palestrina wrote top parts which are only a sixth above the tenor parts poses some



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ticklish questions about which voice-types he really had in mind. Since we know little about the sound the singers of the Sistine Chapel choir made in his time — except that there were no boys or castrati on the top part, they were whole adults of all ages — it is hard for us to imagine what sound he heard. It is too simplistic to think that there were falsettists and high tenors in abundance: there aren't today; and anyway I doubt that the falsetto voice, in the modern sense of being used throughout the range, existed as early as this as a regularly employed instrument. But Palestrina's voice-ranges are unique, which suggests he was writing for an ensemble which had a make-up and therefore sound not only different from ours but different from anywhere else at the time.

Modern editors, wanting to sell copies to the standard SATB choir, have tended to avoid Palestrina's five-voice pieces in favour of his four- and six-voice ones, a policy which at a stroke has considerably restricted knowledge of his work. The modern need is to find pieces with two soprano parts, first, and two of anything else second. Five-voice Palestrina with two sopranos is very rare, whereas his six-voice writing often has two sopranos with two altos or tenors. So it is that there are many recordings of Palestrina's *Missa Assumpta est Maria* (SSATTB) and none except ours of his *Missa Nigra Sum* or *Missa Sicut Liliom* (both SATTB), despite their outstanding quality. There are many more masses and motets in this awkward category. What is to be done? Everything points to the unpopular solution of transposing a very great deal of Palestrina's music down something like a fourth, and scoring it for falsettists (or possibly just high tenors) on top, and arranging the other parts between a mixture of low tenors, baritones, basses and low basses. (The problem of the modern collegiate choir having only young voices and therefore few *profundi* of course did not apply to the Sistine Chapel employees, whose average age was in fact quite high.) If one were to do this across the board the current view of Palestrina's bright, luminous sound-world would have to be radically redetermined. But although the staff-lists in the 16th-century Sistine Chapel suggest this solution, we have other options. If we transpose him down a tone his standard ranges often become a modest soprano part, ordinary alto, highish tenor and highish bass or multiple thereof. This has been the normal reading of Palestrina since he was revived in the 19th century, and looks within reasonable bounds on paper. The only problem is that the tessitura of the tenor and bass parts remains high, the tenors in particular finding a whole mass at this pitch' extremely hard work even though they may never sing above G.

FICTA

Ficta is the one area of performance practice which leaves me cold, though I feel it should not. After all, a piece can be transformed by its ficta. The English repertoire would be quite undone if those famous clashes, most of them created by ficta, were disallowed. Gombert's music would have been hailed years ago if he had been allowed the same ficta-rights as the English all along. But although certain basic requirements have not changed in my ground-plan for performing polyphony these 40 years — such as ignoring all the nonsense about contemporary regional pronunciations of Latin, English, French and the rest; finding just the right voices to suit my aural vision — ficta finds me fumbling and weaving, changing my mind every few years.

My craven hope is always that the editor will have been reliable in taking the necessary decisions, that those decisions are good ones, and that there is not going to be any argument about them in rehearsal. I would rather not be asked what my preference is, but if I am, my answer until about ten years ago was to cut the whole lot out (witness our recording of Brumel's 'Earthquake' Mass which, as I say above, is a monument to the pre-Raphaelite approach) in the interests of consistency. Since then I have proceeded by degrees through putting in sharpened leading notes at cadences, to putting them in more widely, with every variation in between. I have finally been weaned from the faux-medieval sound which was installed in me by the editors of those daunting Complete Works / Opera Omnia editions published from the 1930s onwards, available on the shelves of all good libraries; but I have not yet fully embraced the hard-line melody-only argument which says that when the leading-note leads to the final it should standardly be sharpened no matter what the harmonic context. Nor am I always swayed by the avoiding of the tritone as a reason for adding ficta. Let them sing diminished fifths if the impact of the music benefits from it. And I am so used to pieces I first met years ago in those Complete Works— Cornysh's *Ave Maria* is an example — without any ficta at all, that I find the music means almost nothing to me when ficta is added, against all my current instincts. Ironically I may be being uncharacteristically authentic when I consult only my own predilections in the matter of ficta: there is good reason for thinking that was how it was for the original scribes. The problem is that there is so much choice, and so little in the way of certain guidelines, which anyway changed as the 16th-century went by.

The article is taken from the book 'What We Really Do' (second edition) and has been published by the ICB with permission from its author Peter Phillips. If you are interested in purchasing the book, please visit: <https://www.gimell.com>

EXPRESSING EMOTIONS¹ IN MUSIC

From the notes to the sound – for young and old²

RUDOLF DE BEER

choral conductor and teacher

THE PERFORMANCES OF MANY AMATEUR YOUTH CHOIRS ARE FILLED WITH A VIBRANCY THAT IS SOMETIMES LOST WHEN THESE MUSICIANS MATURE. ALTHOUGH IT IS MORE LIKELY THAT YOUTH NORMALLY EXPRESSES PERSONAL FEELINGS MORE THAN MATURE PERSONALITIES DO, THE EXPRESSION OF EMOTION IN MUSIC WOULD NOT WANE IF SINGERS (OLD AND YOUNG) WERE GUIDED BY A SOLID SCIENTIFIC KNOWLEDGE OF THE MUSIC PERFORMED. THIS KNOWLEDGE SHOULD BE CONVEYED TO THE CHOIR BY SKILLED CONDUCTORS IN WAYS THAT WOULD ALLOW THE MEANING OF A COMPOSER TO SPEAK AS CLEARLY AS POSSIBLE TO THE AUDIENCE. AS COWARD ADVOCATED AS LONG AGO AS 1914, "ALWAYS ENDEAVOUR TO GET INSIDE THE SUBTLETIES OF A PIECE." (270).



Sir Noël Coward

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

This article will focus on the expression of emotion in music as an example of this phenomenon, while exploring the different possibilities that a conductor may be confronted with. Because the conductors'

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

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

instrument is the singing voice which is activated or 'controlled' by gestures, it is important to understand how these different elements can be conveyed to the choir through verbal, but especially non-verbal, means. Much has been written on these aspects, but how the use of gestures should be applied to reach these goals is very often overlooked. Choral musicians mostly understand how to analyse and prepare music³ and even how to rehearse it with or teach it to choirs, but many conductors fail then to use appropriate conducting gestures, thus limiting the singers in carrying the true message of the music over to the audience.

However, it is impossible to touch on all these elements in an article. These could be dealt with over the course of a whole degree in choral conducting and choral singing. It is firstly important to look at the *music* itself, including guidance by composers, after which singing and especially conducting *technique* in accomplishing these goals will be discussed.

THE MUSIC

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

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

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

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

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

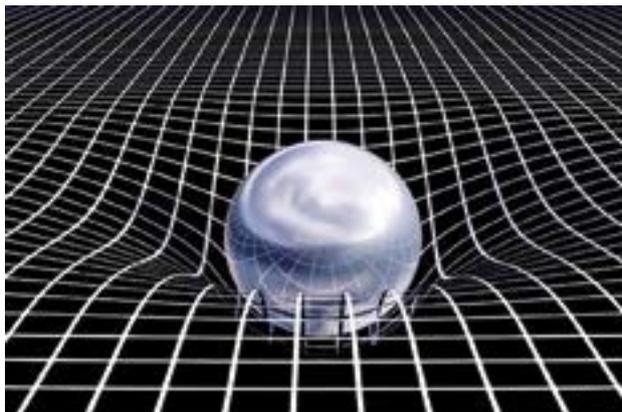
TECHNIQUE

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

A suspended note demands the correct dynamic balance between the voices in order to shine. The conductor and singers should also be able to hear and understand (like a good organ tuner) which frequencies to utilise for specific temperaments (for example with piano or without). To convey for example the correct emotion through clear intonation in the music, it is the conductor who should guide the singers in vowel homogeneity, tonal context (Alldahl, 2008: 27), and the relation between vocal resonance and overtones. When the musicians focus on the text, the phrasing is normally good, though it is important to maintain the energy up to the end of a phrase, and not only to the phrase climax. If all singers apply the same percentage of energy, the choir as a whole will be able to highlight the emotion of the music better. A clear understanding of articulation in text pronunciation, but also in musical elements such as legato and staccato, should be an inherent part of every singer's technique. A conductor should also "...work hard to achieve a conducting technique that is clear, yet expressive..." (Marvin, 1989: 15-16).

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

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



Earth's Gravity... Image by NASA

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

I hope these brief examples will allow readers an insight into the importance of knowledge in order to unlock the emotions hidden in each musical work. Not only will the true meaning of the music reach the audience, but every performer as well as every audience member will be moved by the music in some way or another, whatever the age of the performers.

As Lannom (1989: 66) stated, "...the choral conductor needs to say to himself: "I have honestly studied the music and have tried to understand it in its historical, intellectual, and emotional context."

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Cantor in Steinkjer and Egge Churches (Norway), RUDOLF DE BEER also conducts the Steinkjer Chamber Choir, the Sakshaug Mixed Voice Choir, the Trønderkor, and the Steinkjer Male Voice Choir. A native of South Africa, he previously was head of choral conducting and music education at Stellenbosch University, and conducted, amongst others, Schola Cantorum Stellenbosch, and the Drakensberg Boys' Choir. He studied at Potchefstroom University, while his Master's in choir conducting is from the University of Oslo. He completed his DMus through a joint venture between the Nelson Mandela Metropolitan University in Port Elizabeth and the Norwegian State Academy of Music in Oslo. He further publishes research articles and composes music for choirs of which some has been published by Hal Leonard (USA), Norsk Musikforlag, and Cambridge University Press (UK). Email: rdbchorale@gmail.com



WHAT COULD HAVE (NOT) BEEN SAID¹

A digression on the importance of lyrics for the understanding of Renaissance music

MANUEL OVIEDO-VÉLEZ

choral conductor

WHEN EXPLORING MUSIC FROM THE RENAISSANCE PERIOD, THERE IS CLEARLY A CLOSE CONNECTION BETWEEN MUSIC AND LYRICS. MADRIGALS, FOR EXAMPLE, EXPRESS THE TEXT THROUGH SOUNDS; WORDS ARE MUSICALLY DEPICTED NOT ONLY IN THE INDIVIDUAL MELODIES, BUT ALSO THROUGH THE ATMOSPHERE CREATED BY ALL OF THE ELEMENTS TOGETHER.

This close relationship is useful to help understanding in two ways: the lyrics direct the meaning and the intention of the music, and likewise often the music gives some clues as to what is being said. However, it could be stated that the message is rarely fully understood, which is not only because of the way in which time has modified language, but also because, frequently, composers prefer to hide some of their ideas, as they should probably not be explicitly expressed.

This text will take you on a short journey through some pieces of Renaissance music, illustrating different mechanisms that composers used to deal particularly with those messages that should not be voiced. The text will start by referring to some English songs and then will move to French and Spanish repertoires. There are certainly a lot of good, interesting examples in other languages, but we specifically chose these three languages as we have worked closely with them in “El



Placing 'Scrabble' tiles

¹ This article is dedicated to my dear Maestra Cecilia Espinosa A., who indeed took me on this journey, always preserving the curiosity and emotion that children have. At the same time, I would like to thank Peter J. Thorpe, who kindly helped me to produce the English version.

Grilo," the choir of which I am the Musical Director. Before continuing, I would like to say that this is not intended to be a complete text or an exhaustive chain of thought, but rather an extract that we would like to share with you about how we have enjoyed playing with words and music that is more than four hundred years old. Furthermore, these ideas could certainly be applied to any choral music.

Ambiguity has an important place in all of this, and it is necessary to be aware of that. Frequently you encounter texts that you cannot be sure that you understand, and if you just take the most obvious meanings for the words, the result may be something of a muddle. This can become a real challenge, especially when you are not a

native speaker of the language in which the madrigal is written, or even when in your own language there are sometimes words that you cannot decode. A good example is the famous ballet *Now is the Month of Maying* by Thomas Morley, which starts by describing how the merry lads were playing with their lasses on the *greeny* grass. Then, reference is made in the lyrics to nymphs, a literary figure frequently used to describe a beautiful maiden, and finally comes the proposal that clarifies what all this is about: "Say, dainty nymphs, and speak, shall we play barley-break?"; this is a game that was used in literature with sexual connotations. However naïve your approach is, you can guess that something might be hidden within

such a text.

Another good example of ambiguity, very frequent in English songs, can be found in *Of all the Birds* by John Bartlet. In this song, a sparrow is described with human features and without really letting you know whether it is a man or a woman. Phillip, initially a male name, is rather contradictory, as there are then several references using the pronoun "she". The lyrics describe all the virtues that Phillip has, with so many references to lips and tongues that chant, chirp and make such cheer that it makes it hard to believe that this song is the serious description of a particularly talented bird.



La Camargo Dancing by Nicolas Lancret, c. 1730, oil on canvas - National Gallery of Art, Washington

CANTO

ALTO

BASSO

TENOR

1. Certon envenant meslie,
 When Philip hath been lashed,
 Or in an Evening laborie,
 When Philip will sing to love,
 It is a signe to trust my Philippe,
 How he can sing with many lyppes,
 For when
 The other warden for dward,
 Bees at home when I do call,
 He is a man that I knowe hard,
 With uppe with such, with song and all,
 The dward, he chapes, he makes the chape,
 That I believe the birds can see.

2. And you shall see all this goodly part,
 My Philippe, as looking, and dward,
 With new found respect of larder part,
 My Philippe can look you in and you mean,
 And if you say too bad and playe,
 I and love the year will come and kisse,
 For when
 And so of such he warden blame,
 Having to see a bird sell,
 To make him all this goodly part,
 With some to sell or to buy,
 He warden dward, and know no good,
 That I believe the birds can see.

Of All the Birds (facsimile) by John Bartlet

Before moving on from English music, there is a final piece that would be worth considering, as the effect that it produces is so different. Of all the references to death that can be found in love music, the very end of *Weep oh Mine Eyes* by John Bennet is rather puzzling. What is the meaning of a "third of Picardy" in something as sad as the end of a love story? As a student, I remember so many comments being made by my teachers about the two meanings of 'death' in Renaissance, not only as the end of life but also as the ecstasy to which love leads. This little shift made by Bennet seems to confirm the relevance of the second meaning here.

Through Picardy, this reference to double meanings heads towards France, where more of what should not be said was indeed said. Even if the French express themselves with fewer constraints than the English, there not being so many references to the birds and bees for example, there was still a need to develop strategies to deal with certain messages that the composer wished to convey. Gossip generates curiosity and French people are aware of that. By stating that there is something interesting to be told, even if they would not dare to say it, they deliberately increase expectations. Such is the case of Pierre Certon with his chanson *Je ne l'ose dire*.

The lyrics say something like "There is a man in our city who is jealous of his woman, he is not jealous without a cause, but he is cuckold." What is hard to understand here is that, whilst the chorus insists they wouldn't dare say something, this something cannot be the lack of fidelity, since this is clearly stated. Thus it makes you wonder whether it is he, Certon, who wrote the lyrics, or whether it was the choir or even the conductor who did something that is still hidden. For me, it is not only the charming way in which the voices play here, but also the secret that is kept hidden, that makes this chanson so interesting and fun to sing. Is there anything

more serious that is still hidden? This is one of those secrets that will never be revealed.

with three texts that, as a polytextual motet, happen all at the same time: 1) It is day; 2) "Little,"

be fair to say that the previous adjective is the lightest of a long list with which a man is described. However, all of these insults and nasty expressions happen at the same time, faded not only by the polyphony but also by the plurality of texts: sopranos are emphatic about the command, the man should be killed for the woman to enjoy; altos reflect about the cuckoo, explicitly as a bird but surely also carrying the meaning of a cuckold; both tenors and basses suggest some ideas about how the task could be completed. At the end, which I usually refer to as therapeutic in order for the singers to expel any anger, not only the lyrics but also the obsessive reiterations of notes allow you to understand that something emotionally powerful is happening. Nonetheless, all of this final bedlam, with a text that, in the performance, would be difficult to follow, is presented to the audience as the answer



Je ne l'ose dire by Pierre Certon

Also, there is something about language which has always caught my attention: *besar* is to kiss in Spanish, *beijar* is to kiss in Portuguese and *baciare* is to kiss in Italian. In contrast, *baiser* means something rather more than simply to kiss in French. The interesting way in which, from the very same etymology, the French meaning has been transformed, makes you wonder how many times, pretending that only a kiss was mentioned, the real message to be conveyed was actually something more. As a good example of this, we can look at a bliss chanson by Janequin, *Petite Nympe Folastre*. This chanson sweetly addresses a nymph, in the frequent Renaissance way that was used to refer to a beautiful woman, and the lyrics state that she has the task of appeasing a man with her kisses one thousand times a day; well, with her 'kisses' in the French meaning of the word. From the same composer, *Le chant de l'alouette* is an interesting challenge where the music helps us with our understanding of the lyrics. It starts with a woman who seems to have been sleeping too much: "It is day, get up and hear the lark!". Following on from this, Janequin creates an atmosphere

referring either to the woman or to the lark; and 3) What does God tell you? After a transition created mainly with onomatopoeias, the answer to the last question seems to appear: "That we kill that false and jealous cuckold!" And it would



Le chant de l'alouette

to the previous question: "What does God say?": The good thing is that all seems to be an ode to joy and pleasure, pointing out that you have to enjoy life or otherwise you will die, presumably via one of the two meanings attached to death and described previously.

Finally, from a Spanish perspective, it is possible to find other strategies that both composers and poets used. Firstly, *Dale si le das*, included in "The Spanish Palace Songbook", is an interesting example. In this song, the flow of the lyrics is interrupted and, instead of the expected word, which would have rhymed with the previous line, a new element appears, avoiding what should not be said:

would perfectly understand the avoided "pendejo". Moreover, neither "pende" nor "pendaba" are words with an obvious meaning in Spanish today. Maybe the play on words supposes that those of the audience who did not understand the joke, would take the meaningless words for something familiar like "peine" and "peinaba", that is to say "comb" and "combed" respectively, as suggested in the translation above. This very same procedure is used in all of the verses of this song. However, not all of the jokes behind the wording are clear to us today.

"Sharp blades: cut bad tongues." This dramatic Spanish song is a good illustration of how strong

virgin and asks to be delivered, oh Lord, from deceitful tongues. Another mystery that we are never to solve is whether the tongues are wicked for saying what they should not or for creating such a story.

I really believe that the moving power of choral music is enhanced by the knowledge that both the conductor and the singers have about the meaning of the piece they are performing. In this respect, every single aspect is important and could reveal a clue that aids understanding. Even the sound of the word could be intentionally placed, as Janequin did in his *Allouete*. Nevertheless, the meaning of a piece of music will always be plural: all the metaphors created by the person who wrote the lyrics; the message chosen by the composer, which is enhanced by the music; the ideas that were obvious for people during the Renaissance period but which often seem impossible to access for us; the meaning chosen by the conductor, conveyed by the signers and received by the audience, without any certainty about its unity. However, I have to admit that understanding the precise meaning, as if it were possible, is not as important as performing with meaning and conviction, otherwise the piece of music would be empty, with no intention. Even just being aware of the difficulty in understanding, and of the existence of, messages which are hidden, really triggers the performance to touch the audience and amuse the choir.

Edited by Hayley Smith, UK

Otra mozuela de buen rejoy	Another wench of good lustiness,
Mostrado me habia su pende.... [pende-joy]	Had shown her comb... [pubic hair]
Con q'ella se pendaba.	With which she combed.

If the rhyme was canonically completed, the resulting wording would be a touch more risqué. As a careful listener is expecting a word rhyming with "rejo," they

the reaction could be during the Renaissance period to what should not be said. In the lyrics, a person says that he has been accused of staying overnight with a female



In 2000, MANUEL OVIEDO-VÉLEZ commenced his undergraduate studies in Law and two years later he started his second degree in Music, with emphasis on choral conducting, under the guidance of Maestra Cecilia Espinosa A. In 2006, Manuel established the vocal ensemble "El Grilo", with which he has performed music principally from the Renaissance and Baroque periods. In 2012, he completed his PhD in Legal Theory and since then he has been lecturing at the Law faculty of EAFIT University, whilst continuing to conduct "El Grilo" and singing with the choir of the University's Music Department. Email: moviedo@eafit.edu.co

CHORAL REVIEW



Maxim Berezovsky's sacred choral concertos edited by Mstyslav Yurchenko
Marina Ritzarev

MAXIM BEREZOVSKY'S SACRED CHORAL CONCERTOS EDITED BY MSTYSLAV YURCHENKO

MARINA RITZAREV

musicologist

THE PUBLICATION OF MAXIM BEREZOVSKY'S CHORAL CONCERTOS IS AN EXTRAORDINARY ENDEAVOUR. IT NOT ONLY FILLS THE GAP IN HIS CREATIVE ACTIVITY BUT ALSO PRESENTS THE ACADEMIC CHORAL ART OF EIGHTEENTH-CENTURY EASTERN EUROPE AS A RICH, COLOURFUL BOUQUET IN THE WREATH OF WORLD MUSIC. TO UNDERSTAND AND CORRECTLY EVALUATE THE IMPORTANCE OF THE PUBLICATION OF HIS WORKS, WE MUST TAKE A BRIEF LOOK AT THE COMPOSER'S LIFE.

M. Berezovsky's creative activity was a very bright moment in Ukrainian and Russian music culture. His lively music expressed boldness and drama. It was filled with sparkling melodies, rich harmonies and highly developed polyphony. It was a new spiritual and noble music revealing the great talent. It addressed the listeners with contemporaneous melodic elements that they could understand, with "Mozart's language." In this way this music was favourably different from the Baroque *partes-singing* style, with its grandeur and elegance, very popular in Eastern European countries. However, by the second half of the eighteenth century, *partes-singing* has lost its attractiveness and no longer met public expectations. Due to the unique combination of musical merits and technical mastery, Berezovsky's creativity endured even through adverse times, such as his concerto "Cast me not in the time of old age" ("Не отвержи мене во время старости"). Thanks to this concerto (ranked as a part of the classic legacy) M. Berezovsky appeared in many music encyclopaedias of the world.

However, the fate of the Maxim Berezovsky's heritage as well as the circumstances of his life were unfavourable. His works and documents were mostly lost, and it was impossible to understand the logic of his creative development. His life is still one of the most mysterious pages in music history. Berezovsky's career was extremely rapid. From a son of a Ukrainian Cossack (a member of the low-rank Ukrainian nobility) he rose to become "Maestro di musica" (a member of the Philharmonic Academy of Bologna and Russian court composer). Unfortunately, we do not know how this came about and even the date of his birth is not accurately known.

We know that Berezovsky was born in Glukhov, the capital of the Left-bank Ukraine. He received a full secular education at the Kievo-Mogilyanskaya Academy and started his music career as an opera singer at the court chapel of the Grand Duke Karl Peter Ulrich von Schleswig-Holstein-Gottorp, the heir to the Russian throne and future Emperor of Russia Peter III. Maxim performed leading parts in the operas of famous Italian composers, for example Francesco Araja and Vincenzo Manfredini, who were invited to the Russian imperial court.

We are really amazed by the fact that Berezovsky had quickly begun to write choral music for the St. Petersburg Court Chapel. We admire that he was the first who started to write in the classic style and that, together with the

Catherine II's court kapellmeister Baldassare Galuppi, he renovated the *a capella* choral cyclical concerto genre (unique in European music). We do not know where did he get this profound knowledge nor do we have the exact chronology of his concertos. Also, the majority of his choral music was missing for many years.

It is widely known that Berezovsky studied counterpoint with the famous Padre Martini. In the letters that have been found "the father of



Maxim Berezovsky's portrait

all European musicians” wrote that Berezovsky had a great musical talent, that he studied at the same period as fourteen-year old W. A. Mozart and successfully passed the exam of the “Academico compositore” of Bologna on the same day as the “divine Czech” Josef Mysliveček. We do not know what else he did in Bologna, what he wrote or who he met. We have found only one, though excellent, violin sonata, which, when discovered, instantly became a part of the repertoire of the East European violinists; only four arias from the opera *Demofonte* on the libretto of the famous Pietro Metastasio (*ed. his real name was Pietro Trapassi*); only one symphony in C-major. Where are most of his instrumental works? Where is the score of the full opera? The survived symphony features number 11, but where are the ten preceding symphonies?

We know, that Berezovsky returned to St. Petersburg in 1773. What had he been doing during remaining four years of his life? We know that Berezovsky’s life ended tragically when he was 32 (maybe 35-37) years old, dying almost a beggar. We know nothing about the circumstances that led to his death, there is no portrait of the composer, and almost no autographs have been found.

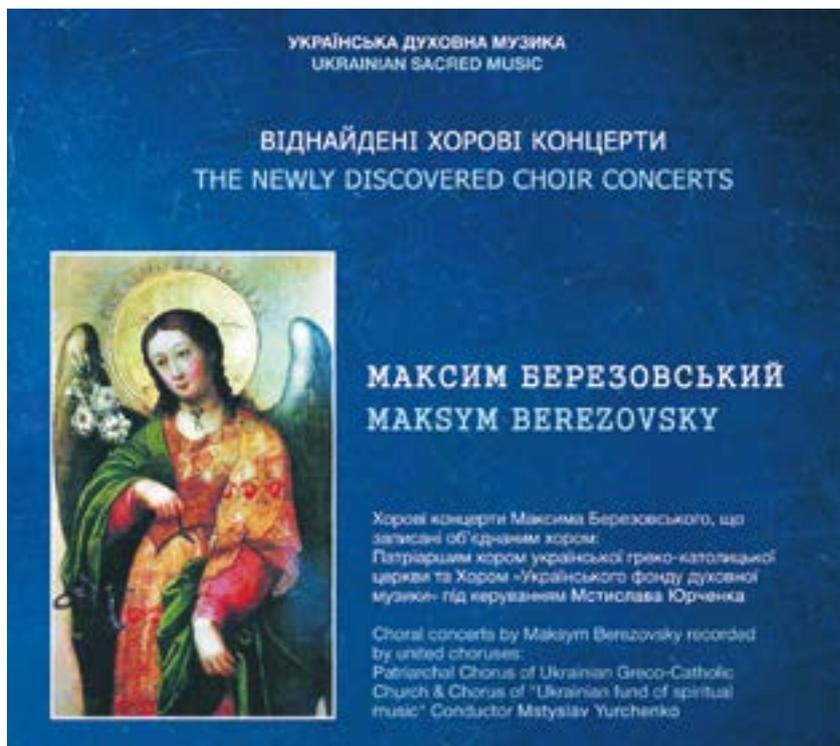
As one can see, a brief description of Maxim Berezovsky’s life raises more questions than answers. The most important thing that troubled generations of researchers and musicians was that a lot of compositions of one of the most talented eighteenth-century European composers were missing. The situation changed in the second half of the 20th century. Thanks to the efforts of Soviet researchers, not many but a few valuable works were found: a violin sonata, arias from the opera *Demofonte*, a few choral concertos. Most of his choral works—his main heritage—began to surface only towards the end of the twentieth century.

The breakthrough was the discovery of M. Berezovsky’s communion verses: 10 choral compositions on short liturgical texts, which implied quite extended

form because of the specific nature of the Orthodox liturgy. All the communion verses were written in a form of concerto and in fact belong to this genre. Whether short or long, all of them are masterpieces. Berezovsky’s beautiful liturgy was also returned to the modern audience. It was published at the beginning of the 20th century, but was arranged for male voices, which made it impossible to adequately assess it. This work was found by the Ukrainian researcher Mstyslav Yurchenko, who had been searching Berezovsky’s choral compositions for a long time. As a professional conductor he also recorded his performance with the “Vozrozhdenie” (“Возрождение”) choir. The recording was a huge success, and the CD was reissued twice. In the beginning of our century the manuscript collection of choral concertos by Baldassare Galuppi and Maxim Berezovsky (including twelve unknown concertos) was found at the Kiev Central State Archive—Museum of Literature and Arts.

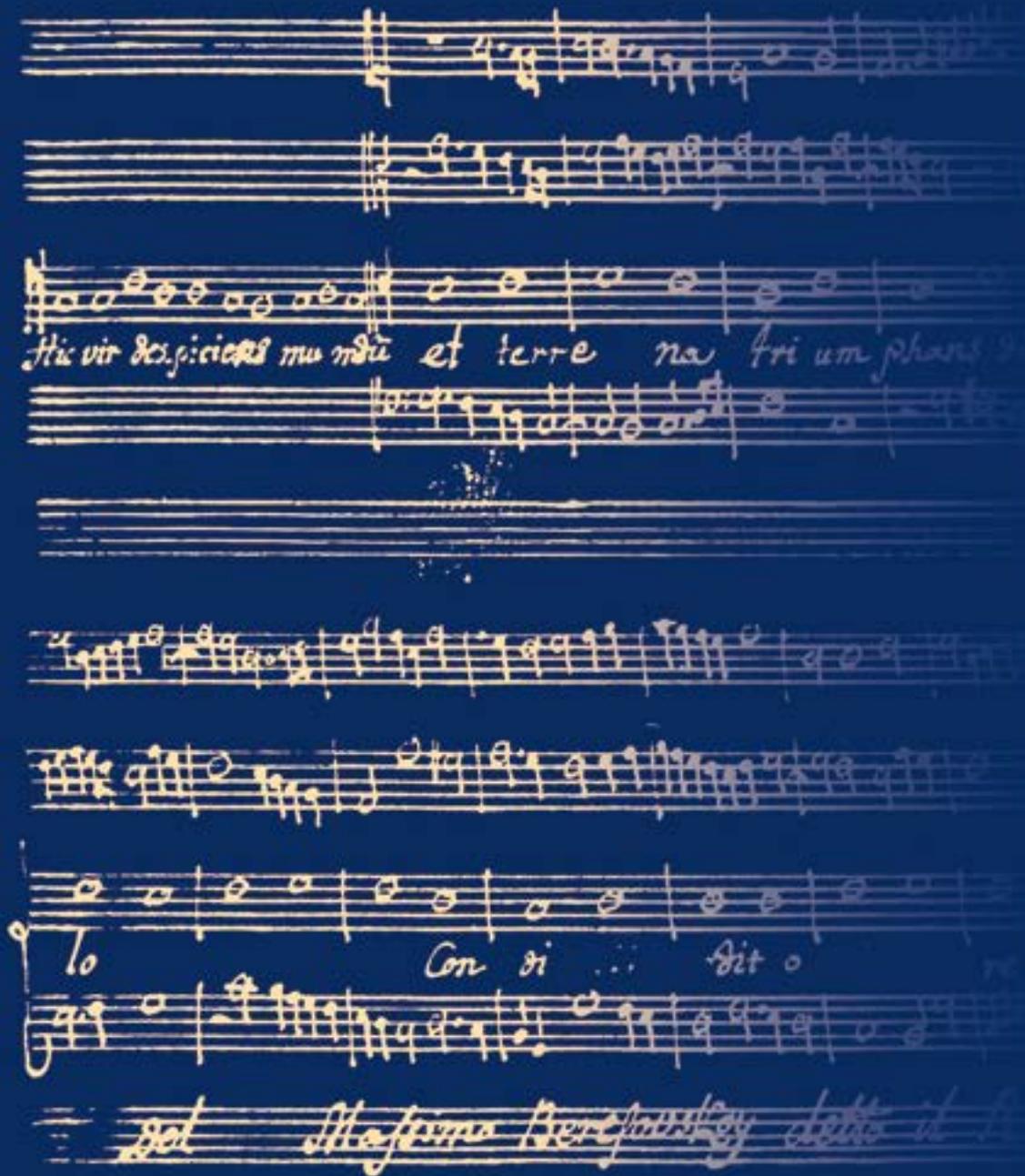
Mstyslav Yurchenko studied this poorly preserved manuscript for many years, but decided to publish it only after checking the scores against the manuscripts from the Moscow archives. M. Yurchenko also checked the musical material against the live sound and presented the collection at the festive concert at the St. Michael Golden-Domed Church.

The collection is named “Maxim Berezovsky: The rediscovered choral concertos. Part “A”: Four-part Concertos.” As we can see from the title, only the four-part concertos have been published so far. There are plans to publish three double-choir concertos in future. The collection is bilingual—in Ukrainian and English. The text is in the Church Slavonic with transliteration in Ukrainian and Latin, thus available for performance all over the world. Ukrainian transliteration reflects the Orthodox performance tradition of



CD cover

АНТОЛОГІЯ УКРАЇНСЬКОЇ ДУХОВНОЇ МУЗИКИ



Максим Березовський

ВІДНАЙДЕНІ ХОРОВІ КОНЦЕРТИ

1. КОНЦЕРТИ ЧОТИРИГОЛОСНІ

ВСІ ЯЗИЦІ ВОСПЛЕЩІТЕ РУКАМИ (O CLAP YOUR HANDS, ALL YE PEOPLE)

Allegro [energico]

S
A

mf

Всі я - зи - ці вос-пле - ши - те ру - ка - ми, вос-пле - ши -
Vsi ya - zy - tsi vos - ple - shchy - te ru - ka - my, vos - ple - shchy -

T

f *mf*

Всі я - зи - ці вос-пле - ши - те ру - ка - ми, вос-пле - ши -
Vsi ya - zy - tsi vos - ple - shchy - te ru - ka - my, vos - ple - shchy -

B

f *mf*

Всі я - зи - ці вос-пле - ши - те ру - ка - ми, вос-пле - ши -
Vsi ya - zy - tsi vos - ple - shchy - te ru - ka - my, vos - ple - shchy -

8

cresc.

-те ру - ка - ми і вос - клнк - ни - те Бо - гу гла - сом ра - до -
-te ru - ka - my i vos - klyk - ni - te Bo - hu hla - som ra - do -

cresc.

-те ру - ка - ми і вос - клнк - ни - те Бо - гу гла - сом ра - до -
-te ru - ka - my i vos - klyk - ni - te Bo - hu hla - som ra - do -

cresc.

-те ру - ка - ми і вос - клнк - ни - те Бо - гу гла - сом ра - до -
-te ru - ka - my i vos - klyk - ni - te Bo - hu hla - som ra - do -

13

Soli *f*

-ва - ні - я, вос-пле - ши - те ру - ка - ми і вос - клнк - ни - те Бо - гу
-va - ni - ia, vos - ple - shchy - te ru - ka - my i vos - klyk - ni - te Bo - hu

Tutti *mp* *cresc.*

f *mp* *cresc.*

-ва - ні - я, вос-пле - ши - те ру - ка - ми і вос - клнк - ни - те Бо - гу
-va - ni - ia, vos - ple - shchy - te ru - ka - my i vos - klyk - ni - te Bo - hu

f *mp* *cresc.*

-ва - ні - я, вос-пле - ши - те ру - ка - ми і вос - клнк - ни - те Бо - гу
-va - ni - ia, vos - ple - shchy - te ru - ka - my i vos - klyk - ni - te Bo - hu

the St. Petersburg court chapel in Berezovsky's times. The high merits of Berezovsky's choral works, their availability and ease of performance will allow choirs to expand their repertoire and also to introduce new, unknown music to European music lovers. Contact with this music is like a contact with a fresh, clear source, providing unforgettable musical experiences.

You can order the musical score at:

<http://komorabooks.com/product/vidnajdeni-horovi-kontserty-kontserty-chotyrygolosni/>

You can listen to M. Berezovsky's concertos at:

<https://ufdm.org.ua/collection/disk-berezovsky-new-concerts/>

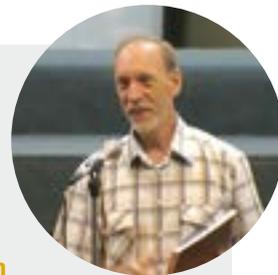
You can view the presentation concert at:

<https://ufdm.org.ua/festivals/berezovsky-new-concerts/>

Translated by Karolina Silkina, Belarus

Edited by Mirella Biagi, Italy/UK

MSTYSLAV YURCHENKO has a PhD in musicology and is a professor at the Kiev National University of Culture and Arts. Winner of the "N. Lysenko" Ukrainian State Music Prize. He is a member of the Ukrainian National Music Association, *Europa Cantat* (coordinator in the Ukraine) and ACDA (American Choral Directors Association). Email: mstyslavYu@i.ua



MARINA RITZAREV (Bar-Ilan University) is an Israeli musicologist of Russian origins. She is the author of *Eighteenth-Century Russian Music* (2006), *Tchaikovsky's Pathétique and Russian Culture* (2014) and ten books in Russian; a co-editor of *Garment and Core: Jews and their Musical Experiences* (2012) and co-editor of *Min-Ad: Israel Studies in Musicology Online*. President of Israeli Musicological Society (2005-6 and 2013-15) and was awarded the Musicologist of the Year 2016 prize by the Russian newspaper *Muzykalnoe obozrenie (Music Review)*. Email: ritzam@biu.ac.il

e-mail : contact@chantchoral.org
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Tel : +33 (0)383 27 56 56
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COMPOSER'S CORNER



Never take yourself too seriously!
A chat with the British composer Will Todd
Karolina Silkina

NEVER TAKE YOURSELF TOO SERIOUSLY!

A chat with the British composer Will Todd

KAROLINA SILKINA

choral conductor and journalist

Karolina Silkina: *How did you start to create music? When did you realize that composing was your path in music?*

Will Todd: I began by teaching myself piano when I was a small child. I used to spend hours at the piano improvising and experimenting, and I think this is where I learned about the way harmony and melody work together from a composing perspective. By the time I had my first music lessons, when I was about 9, I was pretty obsessed with the idea of being a composer.

Which composers inspire you?

I listened to so many different kinds of music when I was a youngster, ranging from classic New Orleans jazz, through modern jazz, rock music, choral music, opera, orchestral and pop! If I had to choose ONE composer, I would choose Puccini - his operas are so emotional and beautiful. His music definitely inspired me to the idea of writing musical theatre and opera. Tell me about your first composition. All my first compositions were improvisations at the piano. Some of these I recorded using tape - fun to listen to years later! My first written-out composition was a setting of the Ave Verum text, which I wrote for piano and choir when I was 10. I was mega proud to have written such a big piece!

Do you have your own favourite work? Why do you like it?

I have written a lot of different sized works. Of the smaller pieces I like my carol *My Lord Has Come*.

It's very simple but effective and I enjoy hearing choirs of different levels doing it. Of the larger pieces I love my *Mass in Blue*. I get to perform it a lot, either directing or playing piano, and I always have a blast.

What inspires you in creating Jazz music?

Because I've always enjoyed improvising, blues and jazz styles feel very natural to me. When I am working in a jazz style, I try not to overcomplicate things and to work towards something simple, powerful and effective. I love the energy that jazz players bring to the music and the different ways every individual improvises.

Do you have your own special composition technique?

I always begin my compositions at the piano. There is a period where I am improvising and then at some point, I begin to get a sense of something that I can use in the piece. It might be a chord, or a vocal phrase, or a rhythmic idea. Once this happens, I begin to sketch ideas on manuscript paper until I have a basic shape - then I work at the computer to get the details right.

You are also a conductor. Does conducting influence your composing style?

If you conduct, you have a practical understanding of how music is put together, what is difficult to do and what is easier. This can help you judge music for different skill levels of performers. I try to think of

conducting and writing as different things, though.

Have you ever conducted your own works? What and how did you feel?

When I conduct my own pieces, I don't think too much about the writing. I try to focus completely on the performance and make sure the flow of the performance is strong. I really enjoy communicating with performers and bringing a piece to life. Conducting is one of the most enjoyable parts of my work.

How would you describe the relationship between the composer and the conductor in preparing the composition for a concert?

Conductors can bring amazing things to a new piece and I always welcome the input and ideas of a conductor. They often see things you didn't notice when you were writing, and can help make the whole piece much stronger. There can also be conflicts too! Sometimes you have to be careful about how you talk with a conductor and find the most diplomatic way of asking for things to be done differently.

Are you working on a new composition right now?

I am currently writing an opera for Welsh National Opera which they will premiere in 2020 and take on tour in the UK. It's called *Migrations* and will use a large chorus, the full orchestra and soloists. I'm really enjoying the collaborative process with the team at WNO.



© Steve Jobman

Where do you see yourself in 10 years?

Difficult to answer! I really enjoy working with opera companies so I would love to be doing more work with opera and musical theatre. I'm also a parent so I hope I'll be helping my kids to fulfil whatever direction their lives are taking.

What is your life motto?

Never take yourself too seriously.

What is your advice to young composers?

Try to make your music concise. Quality of ideas is much more important than duration. Challenge yourself to find the simplest way to achieve the ideas you have. Sometimes music needs to be complex but not in every moment. Listen to the criticism of others but make your own decisions about

whether to act upon it. Be patient. Be kind about the work of others. Try to write about things that are important to you.

You can buy the music score from here: <https://bit.ly/2Ogl5oN>

The work is also available through Edition Peters here:

<https://bit.ly/2HzplK8>

Listen to the piece on YouTube:

<https://bit.ly/2To5WTh>

Edited by Clayton Parr, USA



KAROLINA SILKINA was born in Grodno, Belarus. There she started her fascinating musical adventure playing the piano, singing in the choir, taking part in numerous concerts and winning competitions. Karolina completed her bachelor's degree in Public Relations and Media Marketing (Journalism Department) at the University of Warsaw. She currently is continuing her master's studies at Alma Mater (University of Warsaw). She is interested in PR, visual marketing, communication and event marketing. In addition, Karolina is a third-year student of Choral and Music Ensembles Conducting at the F. Chopin University of Music.

Karolina is the founder and conductor of the Journalism Department choir at the University of Warsaw. Also she is a choral singer (soprano) at the F. Chopin Chamber Choir and University of Warsaw Choir.
Email: caroline.silkina@gmail.com



WILL TODD's flagship work is the jazz mass setting *Mass in Blue*, which has been performed hundreds of times around the world since its 2003 premiere. His anthem *The Call of Wisdom* was commissioned by St Paul's Cathedral for the Diamond Jubilee Thanksgiving Service for Queen Elizabeth II in June 2012 and his arrangement of *Amazing Grace* was performed as part of the BBC Nelson Mandela Thanksgiving Service, and at the private ceremony for President Obama's second inauguration. Other notable works include opera *The Blackened Man*, a prizewinner in the International Verdi Opera Competition; the oratorio *Saint Cuthbert*, which has been recorded by the Hallé Orchestra; music theatre work *The Screams of Kitty Genovese*, produced most recently by Tête à Tête Opera in London and Edinburgh; a setting of Keats' *Ode to a Nightingale* for Hertfordshire Chorus and the highly acclaimed *Alice's Adventures in Wonderland* for Opera Holland Park. Will has worked with many of the UK's leading ensembles including The Sixteen, The BBC Singers and the BBC Concert Orchestra. He has had a fruitful collaboration with the award-winning chamber choir Tenebrae, with whom he has made the two highly acclaimed albums *The Call of Wisdom* and *Lux et Veritas*; the latter was voted one of the top 20 albums of 2014 by Classic FM. The album recorded by Opera Holland Park of *Alice's Adventures in Wonderland* went straight into the specialist classical charts at No 1 in July 2015. Following three sold-out seasons of the show, and a new indoor production at the Linbury Theatre at the Royal Opera House, Covent Garden also sold out in November 2015. Will wrote his *Clarinet Concerto* for Emma Johnson, who recorded it with the BBC Concert Orchestra in 2015 on the CD *An English Fantasy* on the Nimbus label. Will has also collaborated with celebrated children's author Michael Rosen to create *Lights, Stories, Noise, Dreams, Love and Noodles*, a cantata commissioned by David Hill for The Bach Choir, and more recently *If I Had Wings*, based on the Icarus myth, for Herts music service for a Royal Albert Hall performance. Will frequently performs as a jazz pianist, leading the Will Todd Ensemble, and enjoys a close working relationship with the chamber choir St Martin's Voices. Will is a regular visitor to mainland Europe and the US, where he is in high demand as a workshop leader and conductor of his own music.



Vocal Score

No more sorrow

Words from
The Book of Revelation

Music by WILL TODD

♩ = 60 **molto espress.**

p **molto espress.**

Soprano

Alto

Tenor

Bass

Reduction

con Ped.

And

5

God shall wipe a-way all tears from their eyes;

p **molto espress.**

9

and there shall be no more death,

mp

13

nei - ther sor-row nor cry - ing, nei - ther a - ny more
 nei - ther a - ny more
 nei - ther sor-row nor cry - ing,
 nei - ther a - ny more

mp
mf

17

pain, for the form - er things are passed a - way.
 pain,
 pain,
 pain,

p
p
p
mf

20

p molto espress.

And God shall

p molto espress.

And God shall

p molto espress.

And God

p molto espress.

And God shall, God shall

24

wipe a-way all tears from their eyes; and there

wipe all tears from their eyes; and there

wipe all tears from their eyes;

wipe all tears from their eyes; and there

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WORLD CHORAL EXPO

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- 
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I want to attend the professional programme
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Choir
I want to sing with my choir
- 
Exhibition
I want to exhibit during the festival

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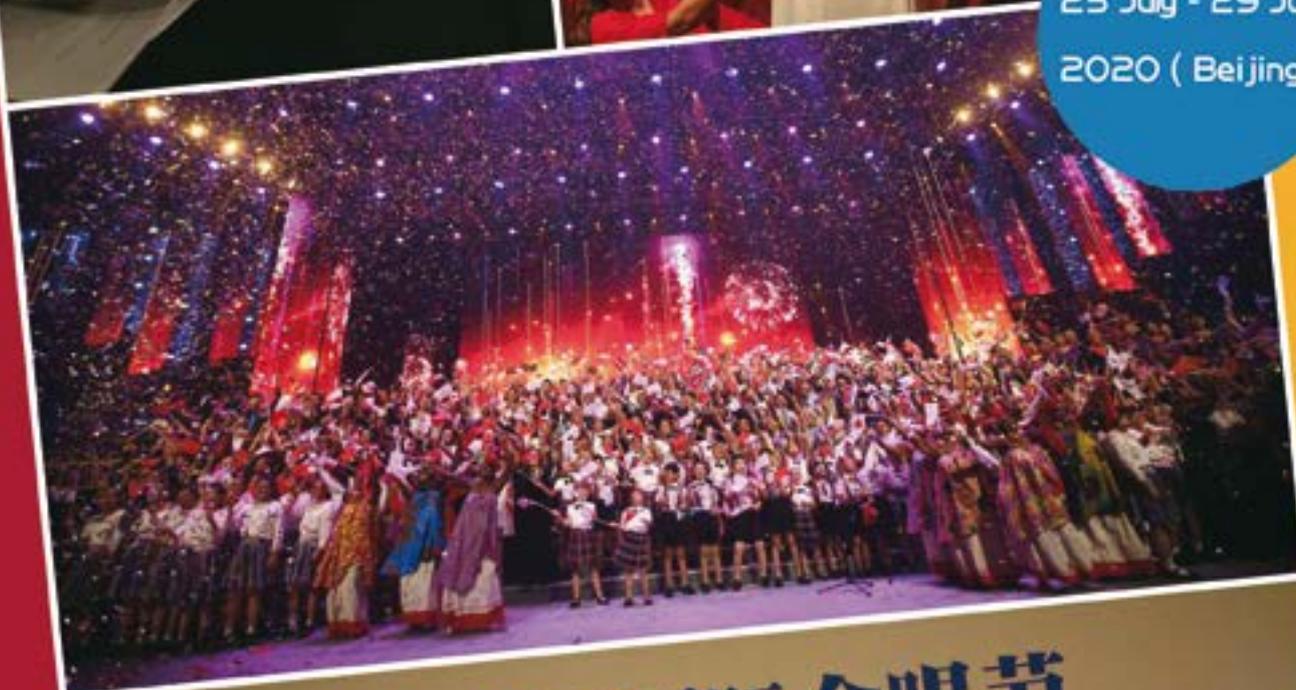


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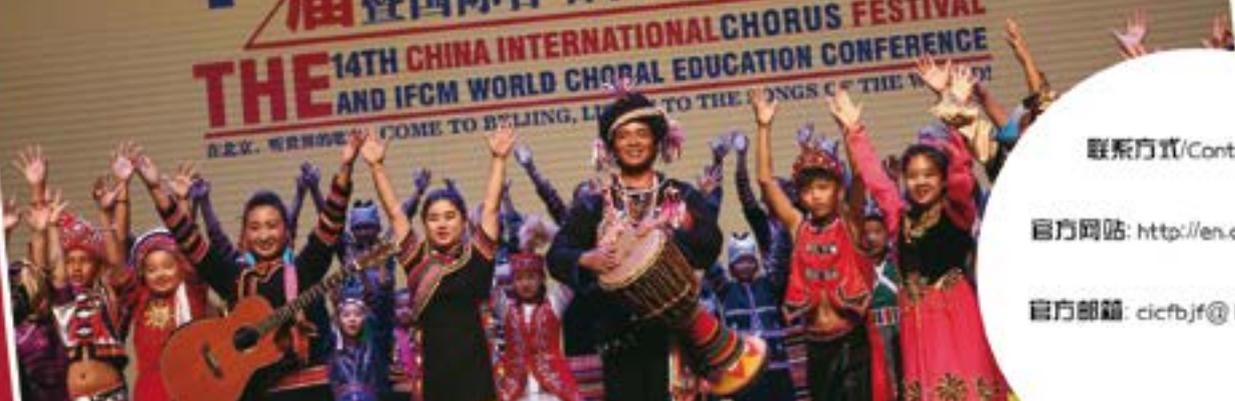
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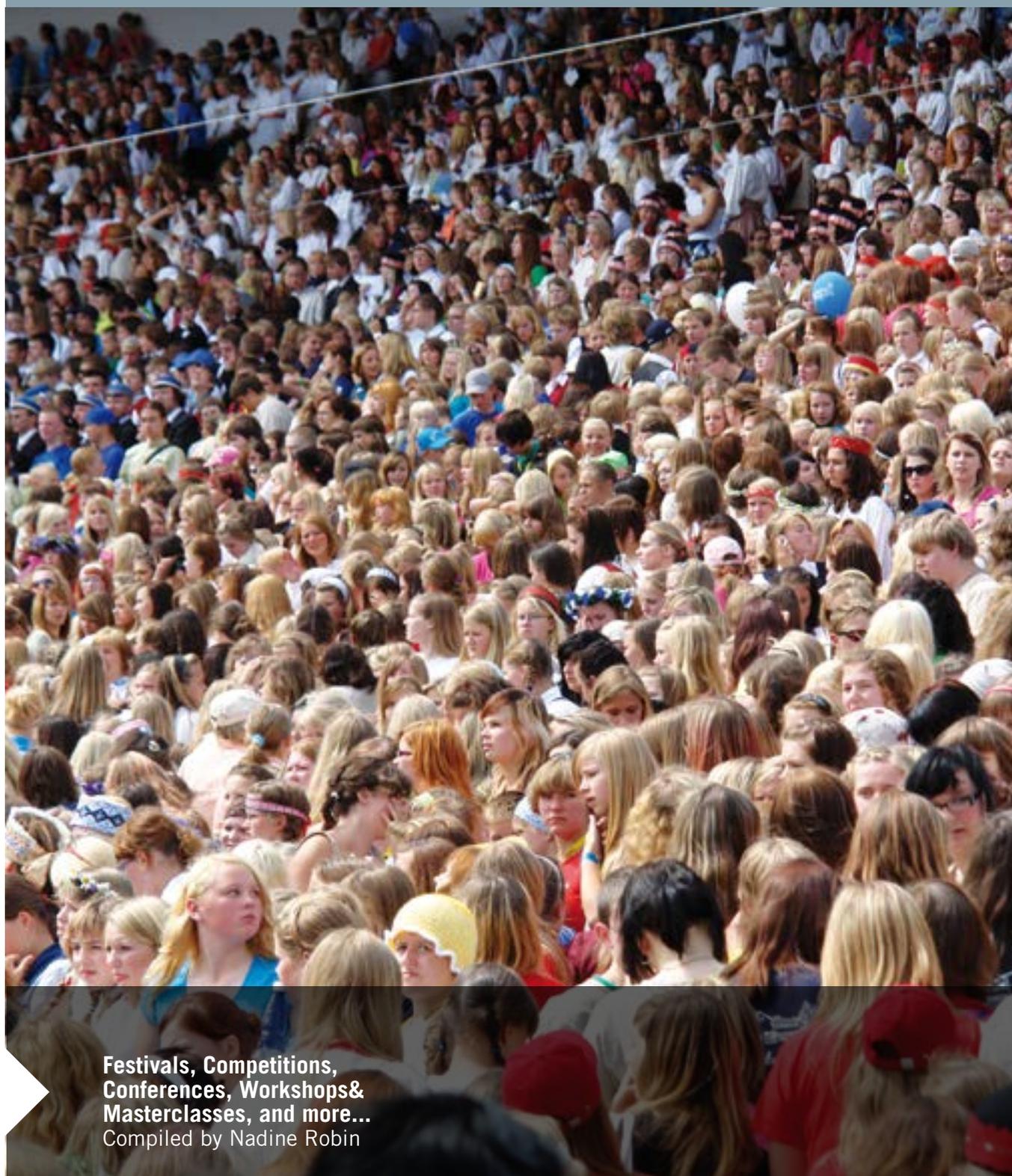


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CHORAL CALENDAR



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Compiled by Nadine Robin

Cornwall International Male Voice Choral Festival, United Kingdom, 2-6 May 2019. With over 60 choirs involved in 50 events at 40 locations, there is something for everyone. Contact: Rob Elliott, Festival Director, Email: rob@cimcf.uk - Website: www.cimcf.uk

14th International Festival of University Choirs UNIVERSITAS CANTAT 2019, Poznań, Poland, 6-12 May 2019. Meetings of university choirs from all around the world in order to stimulate co-operation and cultural exchange. Non-competitive festival. Contact: International Festival of University Choirs, Email: festiwal@amu.edu.pl - Website: <http://cantat.amu.edu.pl/pl/>

Choir festival "Majske muzičke svečanosti" (May music festival), Bijeljina, Bosnia Herzegovina, 8-12 May 2019. Contact: Mixed Choir Srbadija, Email: festivalmms@gmail.com - Website: <http://mms.srbadija.com/>

ON STAGE with Interkultur in Stockholm, Sweden, 9-12 May 2019. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

9th World Choir Festival on Musicals, Thessaloniki, Greece, 10-12 May 2019. Non competitive choral event for all types of choirs and vocal ensembles all over the world with audience prize awarded to the best choir at each concert. Contact: Choir Korais, Email: choirkorais94@gmail.com - Website: www.xorodiakorais.com

3rd Lorenzo De' Medici International choral Festival, Florence, Italy, 11-13 May 2019. Competition for all genres of choral singing, in 11 competitive and non-competitive categories. Contact: Florence Choral, Email: chairman@florencechoral.com - Website: www.florencechoral.com

International Choir Festival Corearte All'Italiana, Italy, 13-22 May 2019. For all kind of choirs from around the world. Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

38th International Festival of Orthodox Church Music, Bia ystok, Poland, 15-19 May 2019. The aim of this festival is to present the artistic and spiritual values of Orthodox Church music. For all types of choirs from around the world. Contact: Fundacja Muzyka Cerkiewna, Email: biuro@festiwal-hajnowka.pl - Website: <http://festiwal-hajnowka.pl/>

6th Vietnam International Choir Festival & Competition, Hôi An, Vietnam, 15-19 May 2019. For choirs of all kind from around the world. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Voices United in Costa rica, San José, Costa Rica, 15-22 May 2019. With Ian Loeppky and the University of North Alabama String Orchestra. For choirs of any kind from around the world. Optional individual concerts and gala concerts. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

London World Music Festival, United Kingdom, 16-20 May 2019. For any kind of choirs from around the world. Contact: Maldiviaggi Turismo & Tempo Libero, Email: info@maldiviaggi.com - Website: www.maldiviaggi.com

Festival de la Voix, Châteauroux, France, 16-19 Mai 2019. Concerts, workshops, open stages. Contact: CEPRAVOI, Email: contact@cepravoi.fr - Website: www.festivaldelavoix-chateauroux.fr

40th International May Choir Competition "Prof. Georgi Dimitrov", Varna, Bulgaria, 16-19 May 2019. For mixed, men's, women's, children's and chamber choirs. Contact: International May Choir Competition "Prof. Georgi Dimitrov", Email: office@choircomp.org - Website: <http://choircomp.org/en/home-en/>

Choral Conducting Workshop for Women, Wetzikon, Switzerland, 18-19 May 2019. Contents: contemporary conducting technique, creative rehearsal technique, efficient vocal technique for choirs, team leadership for women. Contact: KOSI Musik-Werkstatt, Email: info@kosi-musik.ch - Website: <http://www.cattapan.ch/naechste-kurse/>

Beijing and Hong Kong Choir Festival, China, 19-27 May 2019. Artistic director: Eric Stark. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

Venezia Music Festival 2019, Italy, 22-26 May 2019. International festival of choirs and orchestras. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

Cantate Croatia International Choir Festival, Croatia, 23-27 May 2019. individual performances and common song performed in historic venues. Exchange with choirs from all over the world. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

ON STAGE with Interkultur in Florence, Italy, 23-26 May 2019. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Cantate Adriatica International Choir Festival, San Marino, Italy, 23-26 May 2019. Concerts and friendships. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

47th International Choir Festival of Songs Olomouc, Czech Republic, 28 May-2 June 2019. International choir festival of sacred and clerical music, Musica Religiosa Competition for choirs in all categories from all around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: <https://festamusicale.com>

Sing Along Concert On Tour Barcelona, Spain, 29 May-2 June 2019. The highlights of this Sing Along Project ON TOUR will be the performance of Verdi's „Messa da Requiem“ in Barcelona together with the Rundfunkchor Berlin and the choirs of Orfeo Català, conducted by Simon Halsey at the legendary Palau de la Música Catalana. Contact: Interkultur e.V., Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

CantaRode International Choral Festival & Competition, Kerkrade, The Netherlands, 30 May-2 June 2019. Festival presenting a special and divers program, a high level competition and a cooperation with choirs from the Province of Limburg and the Euregio and with concert organizations. Contact: CantaRode, Email: info@cantarode.nl - Website: www.cantarode.nl

48th International Competition Florilège Vocal de Tours, France, 31 May-2 June 2019. The competition is open to vocal ensembles, equal voices ensembles, mixed choirs, small vocal ensembles. Two categories: choirs (mixed or equal voices) 25 to 36 singers, vocal ensembles (mixed or equal voices) 4 to 24 singers. Accommodation is free of charge for the choirs who will be competing. Contact: Florilège Vocal de Tours, Email: contact@florilegevocal.com - Website: www.florilegevocal.com

International Choral Competition Ave Verum 2019, Baden, Austria, 31 May-2 June 2019. Baden is a spa and has been a historical meeting point for artists such as Mozart, Beethoven, Schubert, Strauss, Lanner and many more. Only 10 choirs worldwide can join this extraordinary Grand Prix competition. For all amateur choirs (mixed, female, male, treble, men) of at least 20 singers, maximum 50 singers. Contact: Wolfgang Ziegler, chairman, Email: aveverum.baden@gmail.com - Website: www.aveverum.at

20th Annual Varna International Music Academy, Bulgaria, 2-16 June 2019. Two-week program for young artists and choral singers, including vocal training with our world-renowned faculty, participation in recitals, as well as participation in the performances of Bernstein's Candide and Mozart's Great Mass in C minor. Contact: Varna International, Email: conducting@VarnaInternational.com - Website: www.varnainternational.com

Sing Austria with John Dickson, Vienna & Salzburg, Austria, 3-9 June 2019. Individual and festival concerts under the direction of John Dickson. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

Winchester Cathedral Choral Festival, United Kingdom, 4-8 June 2019. Join conductor Dr. Pearl Shangkuan, composer-in-residence Dr. Dan Forrest and singers from the U.S., England and Germany at the inaugural Winchester Cathedral Choral Festival. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

D-Day Memorial Concert Series, Paris and Normandy, France, 4-10 June 2019. Opportunity for overseas choirs to visit France, perform memorial concerts for its citizens, and commemorate those men and women who fought so valiantly there during the Allied Invasion in 1944. During this special tribute tour, participating ensembles will visit many poignant locations of the 1944 Normandy Landings, including the battle sites of Caen and St. Malo, as well as the Normandy American Cemetery and Memorial. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <http://ddayconcerts.org/2019-paris-choral-festival/>

9th International Choral Festival Chernomorski zvutsi, Balchik, Bulgaria, 5-9 June 2019. Festival and competition for all kind of choirs. Workshops with with composer-conductor and well-known choral experts. Contact: Association Musical World-Balchik, Email: festival@chenomorskizvutsi.com - Website: www.chenomorskizvutsi.com/

Limerick Sings International Choral Festival, Limerick, Ireland, 5-10 June 2019. Non-competitive event for choirs of all traditions and nationalities. Choirs will meet each other through formal and informal concerts and other social events. Contact: Limerick Sings, Email: information@limericksings.com - Website: www.limericksings.com

Tampere Vocal Music Festival, Tampere, Finland, 5-9 June 2019.

This versatile international festival includes a chorus review, a contest for vocal ensembles, concerts and workshops among other things, and gathers app. 2,000 singers to Tampere. Contact: Tampere Sävel, Tampere Vocal Music Festival, Email: music@tampere.fi - Website: www.tamperemusicfestivals.fi/vocal/en

Krakow International Choral Festival, Poland, 6-10 June 2019. Perform alongside international choirs during adjudicated and non-adjudicated performances in Poland's medieval center of culture, art and academics. Perform in the Karłowicz Music School, the Krakow Philharmonic, and some of the city's most beautiful churches! Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

10th International Krakow Choir Festival Cracovia Cantans, Poland, 6-9 June 2019. For all kinds of choirs, 10 categories including non-competitive category, many concert opportunities. Gala concert in Krakow Philharmonic. Contact: MELODY & Polonia Cantat, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

Rome Choral Festival, Italy, 6-11 June 2019. For all kind of choirs. Artistic Director, Dr. Leo H. Davis. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

Melbourne International Singers Festival, Melbourne, Australia, 6-10 June 2019. World class venues, outstanding vocal, arranging and conducting workshops, performance opportunities, international artist and acts. Contact: Melbourne International Singers Festival, Email: singersfestival@hotmail.com - Website: <https://www.playitforward.org.au>

16th International Chamber Choir Competition Marktoberdorf 2019, Germany, 7-12 June 2019. Two categories: mixed choirs and popular choir music (number of singers from 16 to 32). Two competitions rounds: 20 minutes including compulsory work and 10 minutes programme of the choirs own choice. Contact: Modfestivals, International Chamber Choir Competition, Email: office@modfestivals.org - Website: www.modfestivals.org

Wales & England Choir Festival 2019 with Thomas Lloyd, United Kingdom, 8-14 June 2019. Participating choirs will sing a repertoire of Cathedral Anthems. Possibility for choirs to perform independent and collaborative concerts. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

Monteconero Music Party, Montenegro, 9-15 June 2019. Schütz to Brahms with an invited group in a former mediaeval monastery on the Adriatic directed by Patrick Craig. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

International Masterclass for Choral Conductors, Marktoberdorf, Germany, 12-16 June 2019. This international masterclass will directly follow the International Chamber Choir Competition Marktoberdorf (7-11 June 2019). It is aimed to all choral conductors who wish to improve their skills and knowledge at the highest level with outstanding teachers. Contact: Modfestivals, International Chamber Choir Competition, Email: office@modfestivals.org - Website: <http://www.modfestivals.org/masterclass2019>

Montréal Choral Festival 2019 with Elena Sharkova, Canada, 16-22 June 2019.

Participating choirs will sing Fauré Requiem. This will add to the French flavor of the event. In addition to combined rehearsals, choirs will have the opportunity to perform their own concerts if they wish it. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

Music at Monteconero, Montenegro, 16-22 June 2019.

Josquin, Rore, Isaac, Pizzetti and Jackson in a former mediaeval monastery on the Adriatic directed by Joanna Tomlinson. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

International Contest Sun of Italy, Pesaro, Italy, 16-19 June & 7-10 July 2019.

Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

Dublin Choral Festival, Ireland, 19-23 June 2019.

Lend your voices to sing in a combined mixed-voice choir in Ireland's Fair City. The festival chorus will perform thrilling choral literature under the direction of Artistic Director Dr. Stan Engebretson – Chorale Artistic Director for the National Philharmonic. We look forward to seeing you for this exciting festival on The Emerald Isle! Contact: Music Celebrations International, LLC, Email: info@dublinchoralfestival.org - Website: <http://dublinchoralfestival.org>

Italian Alpine Choral Festival, Dolomites, South Tyrol, Italy, 19-24 June 2019.

Open to all types of choirs offering performance opportunities in theaters, concert halls and churches across the Val Pusteria region, as well as open-air

performances at alpine huts, music pavilions, castles and lakes. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://tuscanymusic-contact.com/>

7th International Anton Bruckner Choir Competition and Festival, Linz, Austria, 19-23 June 2019. For choirs of all kind from around the world. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

2nd Salzburg International Choral Celebration and Competition, Salzburg, Austria, 19-24 June 2019. Competitive or non-competitive festival open to mixed, male, female, chamber choirs and vocal ensembles. Other categories: children and youth choirs, sacred music and folklore. Contact: Meeting Music, Email: info@meeting-music.com - Website: <http://meeting-music.com/>

3rd International Choral Festival Costa Rica for Peace, San Jose, Costa Rica, 19-24 June 2019. Repertoire must be a cappella and of free choice giving preference to music of the choirs' own country or region. All accepted choirs will sing together a common piece, which will be rehearsed during the festival. Contact: Costa Rica International Choral Festival, Email: info@choralfestcostarica.org - Website: www.choralfestcostarica.org/

International Choral Festival in Tuscany, Montecatini Terme, Italy, 20-24 June 2019. Join choirs from around the world in the heart of Tuscany to perform in venues throughout the region. Hear the other guest choirs sing at the Tettuccio Spa, and exchange with Italian choirs during friendship concerts in churches and theatres. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://tuscanymusic-contact.com/>

Roma In Canto International Festival of Sacred Music, Rome, Italy, 20-24 June 2019. Perform a stunning repertoire of music by Monteverdi and Palestrina during High Mass at St. Peter's Basilica alongside choirs from across the globe. Create new friendships with singers from around the world during rehearsals and festival ceremonies. Additionally, perform your own repertoire as part of the festival concert series at a local church in Rome. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://tuscanymusic-contact.com/>

Mediterranean Choral Forum, Lisbon, Portugal, 21-24 June 2019. Platform to meet choral specialists from all over the Mediterranean area for sharing information, experience, create new visions and discover the choral life and actors in Lisbon and Portugal (composers, conductors, choirs, festivals, organizations, etc.). Contact: Moviment Coral Catalá, Email: mcc@mcc.cat

17th "Seghizzi" International Choral and Solo Voice Composition Contest, Gorizia, Italy, 21 June 2019. Open to musicians from any nation, citizenship and age. Two categories: choral compositions a cappella or with piano (for mixed, male, female or children's voices); compositions for solo voice and piano. Contact: Associazione Seghizzi, Email: info.seghizzi@gmail.com - Website: <http://www.seghizzi.it/en/composition-contest-2019/>

Festival Coral de Verão, Lisbon, Portugal, 21-24 June 2019. Partake in international choral competitions and immerse your choirs in the historical and cultural district of Belém. Choirs will have performance opportunities at various landmarks including UNESCO World Heritage site - Jerónimos Monastery. Contact: SourceWerkz, Email: info@sourcewerkz.com - Website: <http://pscf.sourcewerkz.com/>

Harold Rosenbaum's Choir Concert Tour of Ireland, Ireland, 23 June-1 July 2019. For singers as well as non-singers. Repertoire: Faure's Requiem. Contact: The Harold Rosenbaum Institute, Email: HaroldRosenbaum@gmail.com - Website: <http://haroldrosenbaum.com/institute.shtml>

Choral and Cultural Summer Workshop for Singers, Noto, Sicily, Italy, 23 June-4 July 2019. Opportunities to perform sacred and secular choral repertoire from the Renaissance up through the 21st Century under the leadership of David Hayes. Contact: Umbrian Serenades, LLC., Email: umbrianserenades@gmail.com - Website: <http://www.umbrianserenades.com/>

Festival Chorale de Paris commemorating the 75th Anniversary of D-Day, France, 24-30 June 2019. Artistically rich, poignant and inspirational journey through areas of France steeped in historical significance. In collaboration with Paris Choral Society, composer-in-Residence, Richard Burchard, and artistic director, Dr. Jefferson Johnson. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

picfest - Treble Choral Festival, Eugene, Oregon, USA, 25 June-1 July 2019. Pacific International Choral Festivals' 22nd Season in America's spectacular Pacific Northwest! Maestra Susan Brumfield leads boychoirs, girlchoirs, mixed treble choirs (through age 18). This non-competitive event features: individual choir performances/workshops; mass chorus schedule of inspiring rehearsals, fun-filled socials, shared meals and culminating Gala Concert. Contact: Oregon Festival Choirs, Peter Robb, Email:

peter@picfest.org - Website: <http://picfest.org/>

International Festival Verona Garda Estate, Verona, Brescia, Mantua, Vicenza, Italy, 27 June-14 July 2019. For all choirs of all types. Contact: Prof. Giuliano Rinaldi, Email: info@festivalveronagardaestate.eu - Website: www.festivalveronagardaestate.eu

Singers' Summer Academy, Howell, New Jersey, USA, 27-30 June 2019. With Academy conductors: Vladimir Gorbik, Benedict Sheehan; Voice Faculty: Laryssa Doohovskoy, Talia-Maria Sheehan, Richard Barrett; Musicianship Faculty: Nicholas Reeves. Contact: PaTRAM Institute, Email: info@patraminstitute.org - Website: <https://patraminstitute.org/singers-summer-academy-2019-registration/>

Delaware Choral Academy Summer Symposium, Aix-en-Provence, France, 28 June-17 July 2019. Three workshops: choral scholar, conducting scholar and conducting auditor. Artistic Director: Paul D. Head; composer in-residence: Paul Mealor; Faculties: Edith Copley, Carolann buff, Andrew Krekcmann. Contact: Delaware Choral Academy - Website: <https://www.delawarechoralacademy.org>

Irish International A Cappella Festival 2019, Dublin, Ireland, 28-30 June 2019. Competition aiming at both small ensembles and large choruses performing contemporary a cappella repertoire. Also open to barbershop. Contact: Ardú Vocal Ensemble, Email: ardumusic@gmail.com - Website: <https://www.irishacappella.com/>

Festival of Voices, Hobart, Tasmania, Australia, 28 June-14 July 2019. Performance such as concerts to clubs, cabaret venues and pop up performances for participants and singers of all ages and backgrounds. Contact: Festival of Voices Tasmania, Email: info@festivalofvoices.com - Website: <https://festivalofvoices.com/>

Cracovia Sacra – Sacred Choral Music Festival, Krakow, Poland, 28-30 June 2019. Choir festival focusing on sacred music of all Christian churches. 6 categories including non-competitive category. Contact: MELODY & Polonia Cantat, Email: info@poloniacantat.pl - Website: www.cracoviasacra.com

Perform in Great Britain, United Kingdom, 29 June-4 July 2019. Individual and festival concerts under the direction of Rollo Dilworth. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

Italia Canta! With Craig Courtney, Rome, Italy, 29 June-5 July 2019. Enjoy guided tours of ancient Roman monuments, the Sistine Chapel, and local infamous landmarks. Participate in Mass in St. Peter's Basilica and perform in world class venues. Contact: Sechrist Travel, LLC, Email: info@sechristtravel.com - Website: www.sechristtravel.com

7th Per Musicam Ad Astra, International Copernicus Choir Festival and Competition, Toru , Poland, 29 June-3 July 2019. Competitive or non-competitive festival open to mixed, male, female, chamber choirs and vocal ensembles. Other categories: children and youth choirs, musica sacra and folklore. Activities for non-competitive choirs include evaluation performance, individual coaching and friendship concerts. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Toronto Children's Festival 2019 with Henry Leck & Zimfira Poloz, Canada, 1-7 July 2019. Festival celebrating the sounds of fine children's choirs. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

Delaware Choral Academy Summer Symposium, Aix-en-Provence, France, 1-8 July 2019. The festival chorus will rehearse and perform with the Choral Scholars in a culminating concert accompanied by the Aix-en-Provence Orchestra, les Archets du Roy René. Contact: Delaware Choral Academy - Website: <https://www.delawarechoralacademy.org>

Cambridge Choral Summer Course, Cambridge, United Kingdom, 1-8 July 2019. The Cambridge Summer Choral Course welcomes 50 selected conductors and choral enthusiasts for a unique educational venture, a behind-the-scenes glimpse of life and learning at Cambridge. This seminar-based course features lectures, observations, singing, and interactions with some of the leading conductors and choirs in the world. Contact:

International Choir Festival Corearte Junior 2019, Puerto de la Cruz Tenerife, Spain, 1-6 July 2019. For all kind of children and youth choirs from all over the world. Participants must be between 8 and 20 years old. Contact: Festival Internacional de Coros Corearte Barcelona, Email: Info@corearte.es - Website: www.corearte.es

Chanakkale International Choir Festival and Competition, Chanakkale, Turkey, 2-7 July 2019. Non-competitive festival or competition for female, male, mixed adults, mixed youth, mixed children, and folk choirs from all over the world. Contact: Çanakkale Onsekiz Mart Üniversitesi, Email:

info@canakkalekorofestivali.com - <http://www.canakkalekorofestivali.com/>

Paris Choral Festival, Paris, France, 2-9 July 2019. In 2014, MCI organized the Paris Choral Festival to commemorate the 70th Anniversary of D-Day and Liberation of France with a mass choir performance in La Madeleine. To continue this celebration of the centuries-old Franco-American friendship, and to commemorate another milestone anniversary, MCI is pleased to announce the Paris Choral Festival taking place in July 2019 (75th Anniversary of D-Day and the Liberation of France). Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <http://ddayconcerts.org/2019-paris-choral-festival/>

Seminar of Choral Conductors, Preveza, Greece, 2-4 July 2019. Seminar for choral conductors, music instructors and students in the frame of the 37th International Choral Festival of Preveza. Contact: Choral Society "Armonia" of Preveza, Email: armonia4@otenet.gr - Website: <http://www.armoniachoir.gr/>

10th Salerno Festival, International Choral Festival, Salerno, Naples and Amalfi Coast, Italy, 3-7 July 2019. The charming Amalfi Coast and the beautiful ruins of Pompei and Paestum welcome the choirs from all over the world to this international festival organised by the national federation of choirs in Italy. Contact: Federazione Nazionale Italiana Associazioni Regionali Corali (FENIARCO), Email: info@feniarco.it - Website: www.feniarco.it

10th International Sacred Music Choir Festival & Competition Laudate Dominum, Vilnius and Trakai, Lithuania, 3-10 July 2019. For all choirs around the world. Contact: Gratulations, Paulius Andriu kevi ius, Director, Email: choralfestivals.org@gmail.com - Website: <https://www.choralfestivals.org/>

2019 Serenade! Choral Festival: The Human Journey, Washington DC, USA, 3-9 July 2019. Vocal ensembles from Iran, Mongolia, Madagascar, Ecuador, Mexico, Canada, France and Germany will perform collaborative concerts and exchange cultures through shared workshops and side-by-side rehearsals with American choirs from Chicago, Baltimore and Cupertino. Contact: Sara Casar, Classical Movements, Email: Sara@ClassicalMovements.com - Website: <http://classicalmovements.org/>

11th International Johannes Brahms Choir Festival and Competition, Wernigerode, Germany, 3-7 July 2019. Competition for choirs and music ensembles from all over the world. This competition, named after Johannes Brahms, puts a musical focus on this German composer and the German romantics of the 19th century. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

37th International Choir Festival of Preveza, 25th International Competition of Sacred Music, Preveza, Greece, 4-7 July 2019. For mixed, equal voices, children's, chamber and youth choirs. Repertory must include four pieces of sacred music (Renaissance or baroque, romantic period, a composition from the early 20th century, a composition of composer born after 1970). Also category for spiritual, gospel, jazz, pop choirs, pop ensembles, folklore and byzantine chant. This category offers each choir the opportunity to express its own traditions and strengths. Contact: Choral Society «Armonia» of Preveza, Email: armonia4@otenet.gr - Website: <http://www.armoniachoir.gr/festival/index.php>

21st International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 4-7 July 2019. Ten selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Email: cantusmm@cc-a.at - Website: www.cantusmm.com

56th International Choral Competition Castle of Porcia, Spittal an der Drau, Austria, 4-7 July 2019. For mixed a cappella choirs (16-45 singers). Categories: Choral works, classical and modern, and folksong. Contact: Kulturamt der Stadt Spittal an der Drau, Email: info@chorbewerb-spittal.at - Website: <http://www.chorbewerb-spittal.at>

Passion of Italy Rome Festival, Italy, 5-9 July 2019. With Dr. Janet Galván. For choirs of any kind from around the world. Individual and festival concerts. Sing mass at St. Peter's Basilica. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

13th Summa Cum Laude International Youth Music Festival, Vienna, Austria, 5-10 July 2019. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Contact: CONCERTS-AUSTRIA, Email: office@scfestival.org - Website: www.scfestival.org

Golden Voices of Barcelona, Spain, 7-11 July 2019. For both professional and amateur choirs from all around the world. Contact: Fiestalonia Milenio,

SLU, Email: nika@fiestaloniamilazzo.net -
Website: www.fiestaloniamilazzo.net

International Choir Festival InCanto Mediterraneo, Milazzo (Sicily), Italy, 7-13 July 2019.

First part of the festival non competitive, second part competitive in various categories. Contact: Associazione Corale «Cantica Nova», Email: festival@festivalincantomediterraneo.it - Website: www.festivalincantomediterraneo.it

54th International Choral Music Festival Barcelona, Spain, 8-14 July 2019.

Singing week in the magnificent city of Barcelona, workshops, final concert at the Palau de la Música, individual concerts for the participating choirs in Barcelona. Workshops with Conductor: Lluís Vilamajor (Catalonia) - Ancient Music Renaissance-Baroque and Maud Hamon-Loisance (France) - Choral Music and Movement. Contact: Federació Catalana d'Entitats Corales, Email: fcec@fcec.cat - Website: www.fcec.cat

Sing Brothers, Sing! – picfest, Eugene, Oregon, USA, 8-14 July 2019.

Set in America's spectacular Pacific Northwest, Eugene, Oregon hosts the 22nd season of Pacific International Choral Festivals. Master conductor Fernando Malvar-Ruiz leads Treble, SATB and TB male choirs (through age 18) six days of joyful music and friendship making. This extraordinary non-competitive event features individual choir performances and workshops, and a rich mass chorus schedule of inspiring rehearsals, fun-filled evening socials, shared meals and the culminating Finale Concert. Contact: Oregon Festival Chorus, Peter Robb, Email: peter@picfest.org - Website: <http://picfest.org/>

International Singing Week Flanders, Ghent, Belgium, 8-15 July 2019.

Ateliers with Benoît Giaux, Belgium (Beautiful Harmony, from Romantic choral music to Pop, for young voices 11 to 18), Basilio Astulez, Spain (Kaleido, a magical box of colours and sounds, for SATB aged 16 to 27), Virginia Bono, Argentina (Passionate Women, music by and for women with a passion for singing, for SSA women over 18), Carlo Pavese, Italy (Tempo Giusto, sing your music and live your life in the right tempo, for SATB adults over 27). Contact: Koor&Stem Ghent, Email: singingweek@koorenstem.be - Website: www.koorenstem.be/singingweek

International Boys and Men's Choral Festival, Flagstaff, Arizona, USA, 9-16 July 2019.

For boys and men's choirs as well as individual male singers from around the world. Conductors for the 2019 festival will be selected from participating choirs. Performances in Flagstaff, Mesa (Phoenix) and Tucson. The program will feature music for treble & male choirs and grand finale of combined choirs. Contact: IBMCF, Email: IBMCF@internationalchoralfestival.com - Website: www.internationalchoralfestival.com

3rd Leonardo Da Vinci International Choral Festival, Florence, Italy, 9-12 July 2019.

Competition and Festival for Choirs. Contact: Florence Choral, Email: chairman@florencechoral.com - Website: www.florencechoral.com

10th Musica Eterna Roma International Choir Festival and Competition, Italy, 10-14 July 2019.

Competitive or non-competitive festival open to mixed, male, female, chamber choirs and vocal ensembles. Other categories: children and youth choirs, musica sacra and folklore. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Bodymind and Voice Courses, Collegeville, Minnesota, USA, 11-18 July 2019.

The course includes: (1) how voices are made and "played" with physical and acoustic efficiency, (2) voice protection, and (3) how human growth affects vocal capabilities (prenatal through older adulthood), especially during pubertal voice transformation (all based in the voice and voice medicine sciences). Human compatible learning and teaching (based in the neuropsychobiological sciences) are woven throughout the course. Contact: The VoiceCare Network, C/O Dr. Axel Theimer, Executive Director, Email: info@voicecarenetwork.org - Website: www.voicecarenetwork.org

Zêzerearts Choral Festival 2019, Tomar, Médio-Tejo Region, Portugal, 13-21 July 2019.

For individual singers from around the world to work with with Zêzere Arts Artistic Director, Brian MacKay, with Pedro Correia and Aoife Hiney and other members of the music staff. Contact: Ferreira do Zêzere, Email: zezerearts@gmail.com - Website: www.zezerearts.com/

6th International Choir Festival Coralua, Trondheim, Norway, 13-19 July 2019.

For children, middle school and adult choirs. Choral workshops with Javier Busto (Spain) and Sanna Valvanne (Finland). Singing Tour in Norway, discover the beautiful village of Røros. Concerts in the best venues of Trondheim and Røros. Contact: Coralua, Email: trondheim@coralua.com - Website: www.coralua.com

Ludlow Summer School, United Kingdom, 14-19 July 2019.

The 40-part motet Spem in alium by Thomas Tallis directed by Gabriel Crouch. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

Vienna International Arts Festival VIAF, Austria, 15-21 July 2019. For all non-professional choirs composed of young musicians of all nations below the age of 26. A maximum of 10% of the participants may be between 26 and 30 years of age. Conductors and piano players accompanying the choirs are not subject to the age limit. Application deadline: May 31, 2019. Contact: Vienna International Arts Festival VIAF, Email: office@viaf.at - Website: <http://www.viaf.at/>

Chorus America Conducting Academy, Ann Arbor, Michigan, USA, 15-21 July 2019. Hosted by University of Michigan School of Music, Theatre & Dance, Chorus America's Conducting Academy is a unique opportunity to build choral-orchestral skills and advance your career in a supportive learning environment with an outstanding faculty. Symposium. Applications Deadline: June 1, 2019. Contact: Chorus America, Email: service@chorusamerica.org - Website: <http://www.chorusamerica.org/ca2019>

Gondwana World Choral Festival, Sydney, Australia, 15-21 July 2019. Celebrating the 30th anniversary of the Sydney Children's Choir during a week of concerts, recitals, workshops, masterclasses and panel discussions. Venues: The concert hall of the Sydney Opera House and the Sydney Conservatorium of Music. Contact: Gondwana Choirs, Email: Sam.Allchurch@gondwana.org.au - Website: <http://gondwana-wcf.org.au/>

Pacific Pride Choir, Vietnam and Cambodia, 16-28 July 2019. Pacific Pride Choir (PPC) is an occasional touring choir created to contribute to the visibility and acceptance of LGBTQI+ people in countries where homosexuality is legalised, but not fully recognised. Open to all singers from over the world, experience singing in a choir is preferable but not essential. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

International Choral Festival of Missoula, Montana, USA, 17-20 July 2019. Non-competitive showcase festival for children's, youth, men's, women's and mixed choirs. Social events, home stays (international choirs) and cultural exchange. Contact: International Choral Festival, Email: info@choralfestival.org - Website: www.choralfestival.org

12th Grand Prix Pattaya, Pattaya, Bangkok, Thailand, 17-24 July 2019. Festival and Grand Prix competition including 15 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: <https://festamusicale.com/>

Al Sole della Sardegna International Choral Festival, Sant'Antioco, Italy, 17-21 July 2019. For all choirs of all types. Contact: Prof. Giuliano Rinaldi, Email: info@festivalalsoledeillasardegna.eu - Website: www.festivalalsoledeillasardegna.eu

58th International Seghizzi Choral Competition and Festival, Gorizia, Italy, 19-21 July 2019. For choirs or musical groups. Contact: Associazione Seghizzi, Email: info@seghizzi.it - Website: www.seghizzi.it

Eastman School of Music Workshop on Advanced Choral Conducting, Rochester, NY, USA, 20-23 and 25-28 July 2019. Join William Weinert for "Choral Masterworks – Handel's Messiah: Style and Structure" (July 20-23) and "The Complete Conductor – Focus on Bach Motets" (July 25-28). Participants conduct Voices, the institutes' professional choir-in-residence. Each class is limited to 14 conductors. Contact: Eastman School of Music, Email: summer@esm.rochester.edu - Website: <http://summer.esm.rochester.edu>

World Youth Arts Festival 2019, Stuttgart, Germany and, Wien, Austria, 20-22 July (Stuttgart) & 26-27 July 2019 (Wien). For primary and secondary school students. Opening and closing ceremonies, special concerts, friendship competitions, masterclasses, and inter-school exchanges. Contact: Internationaler Volkskulturkreis; Liling Zhang, Email: info@volkskulturkreis.de - Website: <http://internationaler-volkskulturkreis.com/>

International Children's Choir Festival at Canterbury Cathedral & London, United Kingdom, 21-27 July 2019. With Henry Leck (Indianapolis Children's Choir) and David Flood (Master of the Choristers at Canterbury Cathedral). The festival is centered around three major choral performances: a joining of voices at the Evensong and a massed concert at Canterbury Cathedral, and the final festival concert in London. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

2019 Choral Festival in Ireland, Cork and Dublin, Ireland, 23-29 June 2019. Individual and festival concerts under the direction of Henry Leck and Michael McGlynn. With the participation of the Anúna singers. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

8th Bali International Choir Festival 2019, Kuta, Bali, Indonesia, 23-27 July 2019. Bali Cantat, Choir clinics and workshops, evaluation performances, friendship concerts, choir competition, choir championship, Grand Prix championship, 'Meet the Jury' consultation. Contact: Bandung Choral Society, Tommyanto Kandisaputra, Email: mailbcsevents@gmail.com - Website:

<http://bandungchoral.com/bicf8>

World Peace Choral Festival Vienna 2019, Austria, 25-28 July 2019. "Coming together to sing, singing for a better future", the World Peace Choral Festival will celebrate its 10th anniversary in Vienna. Festival supported by the Austrian federal government authorities, the city government of Vienna, the Vienna Boys Choir, the United Nations Headquarters in Vienna, and featuring concerts, workshops, competition, music dinner, exchange and celebration activities. Contact: Stefanie Rauscher, Email: info@wpcf.at - Website: www.wpcf.at

IFCM World Choral Expo, Lisbon, Portugal, 27 July-1 Aug 2019. International choral event which provides the opportunity for the global choral community (singers, conductors, composers, music educators, and professionals) to interact with and learn from world-renowned choirs and their conductors. The WCE 2019 will highlight three focus areas: choral music education, choral performance, and a choral exhibition. The inaugural WCE was held in Macau SAR (2015) and brought together over 10,000 participants with the common goal to sing 'songs of friendship and peace'. The theme for WCE 2019 is "Voices Meeting for a Better World". Contact: International Federation for Choral Music, Email: info@ifcm.net - Website: www.ifcm.net

Choir Conducting Workshop, Arosa, Switzerland, 28 July-3 Aug 2019. Contents: contemporary conducting technique, creative rehearsal technique, efficient vocal technique for choirs, team leadership. Contact: Felipe Cattapan, choral and orchestral conductor, Email: felipe.cattapan@gmail.com - Website: <http://www.cattapan.ch/>

12th Orientale Concentus International Choral Festival 2019, Singapore, 29 July-1 Aug 2019. Competition for mixed, equal voices, children's, folklore and chamber choirs. Opportunity for all choirs to step into a holistic and memorable international choral learning journey, all in one place. Contact: ACE 99 Cultural Pte Ltd., Email: event@ace99.com.sg - Website: www.orientaleconcentus.com/

2019 Summer Residential Course for Choral Music, Brunico, Italy, 1-4 Aug 2019. Intensive residential course for selected choir (SATB) and individual singers, conducted by Karmina illec. Contact: Verein Cordia, Email: info@cordia.it - Website: www.cordia.it

Grand Prix of Nations Gothenburg & 4th European Choir Games, Gothenburg, Sweden, 3-10 Aug 2019. Competition for all types of choirs in different categories and difficulties with a focus on chamber choirs. Parallel to the European Choir Games, Grand Prix of Nations is a competition for amateur choirs from all over the world. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

3rd Andrea del Verrocchio International Choral Festival, Florence, Italy, 6-9 Aug 2019. Competition and Festival for Choirs. Contact: Florence Choral, Email: chairman@florencechoral.com - Website: www.florencechoral.com

Norfolk 2019 Chamber Choir and Choral Conducting Workshop, Norfolk, CT, USA, 11-18 Aug 2019. Workshop with Simon Carrington, for advanced singers and choral conductors. Repertoire ranges from the Renaissance to the 21st century. Conductors have the opportunity to direct instrumental as well as choral ensembles. All sessions and final concert are professionally audio and video recorded. Invited singers will receive a Fellowship covering the full cost of tuition, housing and meals. Conductors will receive a Fellowship covering the full cost of housing and meals. Located on the Ellen Battelle Stoeckel Estate in the Connecticut's stunning Litchfield Hills. Application Deadline: March 21, 2019. Contact: Norfolk Chamber Music Festival, Email: norfolk@yale.edu - Website: <http://norfolk.yale.edu/school/choral-about/>

67th "Guido d'Arezzo" International Polyphonic Competition, Arezzo, Italy, 22-24 Aug 2019. For amateur choral ensembles. Categories: Christian plainchant, polyphony, polyphony for children's voices, special competition, int'l choral festival of folksong. Contact: Competition secretariat, Email: fondguid@polifonico.org - Website: www.polifonico.org

10th European Academy for Choral Conductors, Fano, Italy, 25 Aug-1 Sep 2019. A professional masterclass open to participants from all over the world with a high level choir-in-residence. Maximum 20 active conductors. Apply before 30 Apr 2019. Contact: FENIARCO, Email: info@feniarco.it - Website: www.feniarco.it

International Choir Festival Corearte Argentina 2019, Córdoba, Argentina, 3-8 Sep 2019. Non-competitive event open to choirs of various backgrounds from all over the world. Contact: Festival Internacional de Coros Corearte Barcelona, Email: Info@corearte.es - Website: www.corearte.es

Jimena de la Frontera Music Week, Spain, 8-13 Sep 2019. Choral music in an Andalusian pueblo blanco directed by Robert Hollingworth. Repertoire: El Siglo de Oro, Spanish music of the 16th Century. Contact: Lacock

Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

19th EUROTREFF 2019, Wolfenbüttel, Germany, 11-15 Sep 2019. Concerts and ateliers for children's, girls' and mixed youth choirs. Possibility of regional meeting with a German choir before or after the festival. Contact: Arbeitskreis Musik in der Jugend AMJ, Email: info@amj-musik.de - Website: <http://www.eurotreff.amj-musik.de>

ON STAGE with Interkultur in Israel, Israel, 13 Sep 2019. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

ON STAGE with Interkultur in Lisbon, Portugal, 13-16 Sep 2019. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

13th Rimini International Choral Competition, Rimini, Italy, 19-22 Sep 2019. Competition for equal voices, mixed choirs, children & youth choirs, folk/Gospel music and sacred music. Apply before May 31, 2019. Contact: Rimini International Choral Competition, Email: info@riminichoral.it - Website: www.riminichoral.it

6th International Music Council World Forum, Paris, France, 27 Sep-1 Oct 2019. Forum taking place in Paris for a special celebration of the 70th anniversary of the International Music Council, which was founded in 1949 at the request of UNESCO as the advisory body on musical matters. Contact: Conseil International de la Musique, Email: forum.imc@unesco.org - Website: www.unesco.org/imc

Bratislava Cantat II, Slovak Republic, 3-6 Oct 2019. International Choir and Orchestras

Festival. Competition, concerts of choir and orchestral music. The Slovak capital Bratislava opens its gates and invites choirs to its charming centre in autumn. Apply before August 1, 2019 Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

15th International Choir Contest Flanders, Genk, Belgium, 4-6 Oct 2019. Competition for choirs with mixed or equal voices with a minimum of 14 (equal) or 16 (mixed) singers and a maximum of 40 singers. Compulsory repertoire: a work composed before 1750, a work from the period 1800-1950, the compulsory work (a work composed by a Flemish composer), a work composed after 1950 of the choir's own country, a unison folksong from the choir's own country and a free choice of some other choral pieces. Contact: International Choir Contest Flanders, Email: ikv.vlaanderen@gmail.com - Website: www.ikv2019.be

International Choir Festival Corearte Barcelona 2019, Spain, 7-13 Oct 2019. Non-competitive event open to choirs of various backgrounds from all over the world. Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

3rd Kalamata International Choir Competition and Festival, Greece, 9-13 Oct 2019. Competition for all types of choirs in different categories of difficulty, line-ups and musical genres. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Musica Festival Bad Hofgastein 2019, Salzburg, Austria, 10-13 October 2019. On the occasion of the traditional "Bauernherbst", the period when the harvest festival is celebrated, international choirs and music groups meet with local music groups and present themselves at different venues while tasting regional specialities. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com

2nd Botticelli International Choral Festival, Florence, Italy, 12-15 Oct 2019. Opportunity for cultural exchange between the different geographical and artistic traditions of the participating countries – music is an excellent vehicle for sharing knowledge and friendship among peoples. Contact: Botticelli International Choral Festival, Email: chairman@florencechoral.com - Website: <http://www.florencechoral.com/>

13th In Canto sul Garda International Choir Competition, Riva del Garda & Arco, Italy, 12-16 Oct 2019. Competitive or non-competitive festival open to mixed, male, female, senior choirs and vocal ensembles. Other categories: children and youth choirs, musica sacra, folklore and modern. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Singing in Rome, Italy, 13-18 Oct 2019. A week of early music with Erik van Nevel. The programme is based on music that would have been heard in Rome c.1600 with a Palestrina double-choir Mass as the central work. Contact: Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

Claudio Monteverdi Choral Festival and Competition, Venice, Italy, 17-20 Oct 2019. Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music, Folk and Spiritual Choirs. Concerts in beautiful churches in Venice. Sung Service for the winners at the St. Mark Basilica. Contact: Claudio

Monteverdi Choral Competition, Email: office@venicechoralcompetition.it - Website: www.venicechoralcompetition.it

9th International Competition for Young Conductors, Versailles, France, 18-20 Oct 2019. Open to young experienced conductors under 30 years of age, born after 21st October 1989 and before 21st October 2001. Apply before May 31. Contact: Institut Français d'Art Choral, Email: contact.ifac@artchoral.org - Website: www.artchoral.org

Sing Ireland Conductor StudyTour, City of Derry, Ireland, 19-25 Oct 2019. Study tour in partnership with the City of Derry International Choir Festival which will immerse conductors in the choral music of Ireland, a country with a strong choral and folk song tradition, that in recent years has seen a rejuvenation with many composers writing choral music. Contact: Sing Ireland, Email: info@singireland.ie - Website: <https://www.singireland.ie>

8th Canta al Mar International Choral Festival, Calella, Barcelona, Spain, 23-27 Oct 2019. All concert and competition venues in Calella are within walking distance and can therefore be combined ideally with a pleasant stroll through the historic center - a great way for choirs to meet, sing together in Friendship Concerts and get to know other nations and their individual traditions. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

1st Jakarta World Choir Festival, Jakarta, Indonesia, 24-27 Oct 2019. Educational and non-competitive activities, competition, choir exchange, friendship concert for any choirs around the world. Contact: Bandung Choral Society, Tommyanto Kandisaputra, Email: mailbcsevents@gmail.com - Website: <https://www.bandungchoral.com/jwcf2019>

Cantate Barcelona, Spain, 25-28 Oct 2019. Annual festival for choirs from across the globe. Concert tour throughout Spain's Costa Brava region. Shared concert with local choirs at the Auditori Palau de Congressos in Girona. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Dubrovnik International Choir Festival & Competition, Croatia, 30 Oct-3 Nov 2019. Competitive or non-competitive festival open to mixed, male, female, senior choirs and vocal ensembles. Other categories: children and youth choirs, musica sacra, folklore and modern. Activities for non-competitive choirs include evaluation performance, individual coaching and friendship concerts. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Dakar International Singing Festival, Côte d'Ivoire, 31 Oct-4 Nov 2019. For 6 selected choirs, each one representing one continent. Workshop (6 songs conducted by the conductor of the 6 selected choirs), Mass singing, opening and closing ceremony/ Apply before March 1, 2019. Contact: A Coeur Joie Sénégal, Lucien Mendy, Email: dakar.singing.festival@gmail.com - Website: <https://www.facebook.com/DAKARSINGING/>

FICA'19 International Choral festival, Aveiro, Portugal, 31 Oct-3 Nov 2019. FICA aims to promote excellent choral music in addition to fostering relations between choirs. Open to all amateur choirs, FICA includes for choirs of difference voicings, including on a variety of styles (sacred music, gospel/pop/jazz, early music and music by living composers). Contact:

Voz Nua Chamber Choir, Email: voznua@gmail.com - Website: <https://www.voznua.com/>

ON STAGE with Interkultur in Prague, Czech Republic, 7-10 Nov 2019. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

International Choir Festival Corearte Brazil 2019, Caxias do Sul, Brazil, 11-17 Nov 2019. Non-competitive event open to choirs of various backgrounds from all over the world. Workshops with Pablo Trindade (Brazil) and Fernanda Novoa (Uruguay). Contact: Festival Internacional de Coros Corearte Barcelona, Email: Info@corearte.es - Website: www.corearte.es

Young Prague Festival, Prague, Czech Republic, 14-17 Nov 2019. Over one thousand young musicians from around the world gather annually to perform in Prague's stunning venues, such as St. Nicholas' Church and the National House. Enjoy a culturally rich and educational experience while you meet and perform with youth ensembles from around the globe. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

15th International Warsaw Choir Festival Varsovia Cantat, Poland, 15-17 Nov 2019. For a cappella choirs. Choirs can compete in one of 7 categories for statuette of Golden Lyre and Special Romuald Twardowski Prize. Festival takes place in Porczynski Hall, Chopin Hall. Additional concerts in Warsaw churches. Apply before 31st May 2019. Contact: MELODY & Polonia Cantat, Email: info@varsoviacantat.pl - Website: www.varsoviacantat.pl

Singers in Residence - Sing Along Concert in Vienna, Austria, 15-18 Nov 2019. For singers from all around the world. Rehearsals and performances with the Wiener Singakademie, Barucco and 450 singers at the prestigious Mozartsaal. Contact: Interkultur e.V., Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

1st International Festival for Female Choirs in Latin-America, Puerto Madryn, Chubut Province, Argentina, 18-23 Nov 2019. The main aim of the festival is to put together female choirs, teachers, arrangers, composers and public in general from Argentina and other countries around the world. Contact: FICFE, Email: ficfe.organizacion@gmail.com - Website: <https://www.ficfe.com>

17th Festival Paraibano de Coros, Choral Festival of Paraíba, FEPAC 2019, João Pessoa, Brazil, 25-30 Nov 2019. Festival for local and international choirs, aiming to spread choral singing in the state of Paraíba and offering official performances and workshops as well as several parallel presentations in schools, institutions, entities, public offices in different cities in Paraíba. Apply before August 16, 2019. Contact: Festival Paraibano de Coros, Email: fepaccontato@gmail.com - <http://www.festivalparaibanodecoros.com>

Vienna Advent Sing, Austria, 28 Nov-2 Dec, 5-9 Dec, 12-16 Dec, 19-23 Dec 2019. Vienna's Cultural Affairs Department welcomes choirs from around the world to share their voices in the magnificent City Hall and breathtaking Melk Abbey as part of the city's Advent celebration. Choirs exchange with local musicians, sing to full houses, and experience the festive pre-holiday atmosphere in this enchanting city! Contact:

Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Vocal Competition Voices of Costa Brava, Lloret de Mar, Spain, 1-4 Dec 2019. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

Allmänna Sången & Anders Wall Composition Award 2019, Uppsala, Sweden, 1 Dec 2019. International competition targeting female composers of all profession and nationality. The composition has to be new and unpublished. The lyrics can be new or pre-existing and are chosen by the composer but has to be in the language of English, Swedish or Latin. The music shall be written for mixed voice a cappella choir with 4–12 parts and the duration of the piece shall be 6–9 minutes. The winner will also get the contribution published by Gehrmans Musikförlag AB and premiered by Allmänna Sången; one of Sweden's most outstanding choirs. Contact: Allmänna Sången and Anders Wall, project manager Simon Arlasjö, Email: award@allmannasangen.se - Website: <https://www.allmannasangen.se/>

International Advent Singing Festival Vienna 2019, Austria, 5-9, 12-16 & 19-23 Dec 2019. For choirs from all around the world. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: <https://www.musicultur.com/en/our-choral-trips.html>

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 5-8 Dec 2019. Competition, workshop, concerts in churches and on the Christmas markets stage. Your songs and performances will contribute to a truly heart-warming atmosphere of Christmas. Apply before October 1, 2019. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

10th Krakow Advent and Christmas Choir Festival, Poland, 6-8 Dec 2019. For all kinds of choirs. Competition in 6 categories for the statuettes of "Golden Angels" or non-competitive participation. The oldest Advent Festival in Poland. Apply before June 30, 2019. Contact: Polonia Cantat & Melody, Email: krakow@christmasfestival.pl - Website: www.christmasfestival.pl

Sing'n'Pray Kobe, Japan, 16-20 Jan 2020. More than 600 singers will meet in Kobe with international choirs to sing for peace and for the victims of the earthquake and tsunami around Fukushima. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Paris International Choir Festival, France, 12-16 Mar 2020. Friendship concert with a local choir at their home venue, massed sing at La Madeleine Church, Sunday worship service singing, sightseeing. Contact: Music Contact International, Email: info@musiccontact.com - Website: www.musiccontact.com

9th International Gdansk Choir Festival, Poland, 13-15 Mar 2020. For all kinds of choirs. Competition part in 6 categories, concerts, non-competitive participation possible, meeting of choirs in the famous city of Solidarity. Apply before Oct 15, 2019. Contact: MELODY & Polonia Cantat, Email: mail@gdanskfestival.pl - Website: www.gdanskfestival.pl

Discover Puerto Rico and its Choral Music, Ponce, Puerto Rico, 13-16 Mar 2020. The Catholic University of Ponce, the University of Puerto Rico, and the city of Ponce invite choirs to discover Puerto Rico! Work with the island's most famous composers and directors, and exchange with choirs from the region. This is a unique opportunity to experience the fantastic choral traditions of Puerto Rico and to perform in Ponce's most beautiful venues. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Festival of Peace and Brotherhood, Rome, Italy, 19-23 Mar 2020. Sing together with Italian choirs and others from around the world. Perform in breathtaking venues throughout the cities and towns southeast of Rome and in Rome's historic center. This festival fosters a deep sense of respect and understanding between cultures through the common language of music. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Young Prague Festival, Prague, Czech Republic, 25-29 Mar 2020. Over one thousand young musicians from around the world gather annually to perform in Prague's stunning venues, such as St. Nicholas' Church and the National House. . Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

ON STAGE with Interkultur in Verona, Italy, 26-29 Mar 2020. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

4th Michelangelo International Music Festival, Florence, Italy, 3-5 Apr 2020. Competition and festival for choirs and orchestras. Contact: Florence Choral, Email: chairman@florencechoral.com - Website: www.florencechoral.com

Vox Lucensis, International Choral Competition, Lucca, Italy, 4-8 July 2020. Competition that brings together choirs and cultures from all over the world. Contact: Interkultur e.V., Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

16th Concorso Corale Internazionale, Riva del Garda, Italy, 5-9 Apr 2020. For all kinds of choirs from all around the world. Beside the competition meeting music will organize further festival activities, such as Evaluation Performance, Individual Coaching, meeting in music Friendship Concerts and a Choir Parade through the streets of Riva. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Barcelona Workshop "Easter Week and Religious Choral Music", Spain, 6-9 Apr 2020. Intensive workshop with Josep Prats (Spain) as main guest conductor. Contact: Festival Internacional de Coros Corearte Barcelona, Email: stage@corearte.es - Website: www.corearte.es

Verona International Choral Competition, Verona, Italy, 15-18 Apr 2020. Choirs from around the world attend this annual festival sponsored by the Association of Choirs of Northern Italy. Hear choirs from Asia, Eastern Europe, Central Europe and North America at the adjudicated performance venue and exchange with a local Italian choirs during your individual concerts. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://www.music-contact.com/>

6th International Children's & Youth Chorus Festival 'StimmenKlangRaum', Weimar, Germany, 16-19 Apr 2020. Four day festival full of music, recreation and social interaction in inspiring environment full of parks, historical buildings and modern architecture. All concerts are non-competitive and non-judged. Contact: Schola Cantorum Weimar, Email: sg@schola-cantorum-weimar.de Website: www.schola-cantorum-weimar.de

Slovakia Cantat, Bratislava, Slovak Republic, 23-26 Apr 2020. International Choir and Folksong Festival. Competition, workshop, concerts of sacred and secular music. The Slovak capital Bratislava opens its gates and invites choirs to its charming centre in spring. Apply before Dec 15, 2019. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

10th International Messiah Choir Festival, Salzburg, Austria, 23-26 Apr 2020. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Email: messiah-salzburg@cc-a.at - Website: <https://messiah-chorfestival-salzburg.jimdo.com/>

66th Cork International Choral Festival, Ireland, 29 Apr-3 May 2020. For 5 wonderful days Cork City and County will welcome some of the finest amateur Competitive and Non - Competitive choirs from around the world for a programme of choral concerts, national and international competition, and internationally renowned performers as thousands of participants bring Cork to life. Join us in Cork for one of Europe's Premier Choral Festivals. Bringing a city to life with song since 1954! Contact: Cork International Choral Festival, Email: info@corkchoral.ie - Website: www.corkchoral.ie

8th Queen of the Adriatic Sea Choral Festival and Competition, Cattolica, Italy, 30 Apr-3 May 2020.

Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music, Folk and Spiritual Choirs. Concerts at the beautiful San Leo medieval cathedral. Apply before 31 Mar 2020. Contact: Queen Choral Festival and Competition, Email: office@queenchoralfestival.org - Website: www.queenchoralfestival.org

68th European Music Festival for Young People, Neerpelt, Belgium, 30 Apr-4 May 2020.

Categories: children's, single-voice youth, mixed-voice youth, pennant series children, pennant series single-voice youth, pennant series mixed-voice youth, free series: vocal and vocal-instrumental ensembles such as close harmony, vocal jazz, folk music, gospel & spiritual. Contact: Europees Muziekfestival voor de Jeugd, Email: info@emj.be - Website: www.emj.be

19th Venezia in Musica, International Choir Competition and Festival, Venice and Caorle, Italy, 1-5 May 2020.

Competitive or non-competitive festival open to mixed, male, female, chamber choirs and vocal ensembles. Other categories: children and youth choirs, musica sacra and folklore. Activities for non-competitive choirs include evaluation performance, individual coaching and friendship concerts. Apply before Jan 28, 2020. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

ON STAGE with Interkultur in Stockholm, Sweden, 7-10 May 2020.

Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

PODIUM 2020: Singing Towards the Future, Montréal, Québec, Canada, 14-17 May 2020.

To mark the occasion of our 20th edition of PODIUM, the Alliance chorale du Québec and Choral Canada are creating a fresh and unforgettable experience of diverse concerts featuring top choirs from Canada and beyond, intriguing workshops and lectures, valuable networking opportunities, and exciting celebrations of the choral art. Contact: Choral Canada, Email: podium@choralcanada.org - Website: www.podiumconference.ca

4th Lorenzo De' Medici International choral Festival, Florence, Italy, 17-19 May 2020.

Competition for all genres of choral singing, in 11 competitive and non-competitive categories. Contact: Florence Choral, Email: chairman@florencechoral.com - Website: www.florencechoral.com

12th European Festival of Youth Choirs, Basel, Switzerland, 19-24 May 2020.

Platform for 18 outstanding youth and children's choirs (age-limit 25) from European countries. No competition. Over 40 choral-concerts for more than 30'000 listeners. Possibilities to sing together, innovative concert concepts, networking, choir conducting classes, open singings and much more. Contact: Europäisches Jugendchor Festival Basel, Contact: Europäisches Jugendchor Festival Basel, Kathrin Renggli, Email: info@ejcf.ch - Website: www.ejcf.ch

International Choir Festival Corearte Senior 2020, Puerto de la Cruz, Tenerife, Spain, 19-24 May 2020.

Non-competitive event for amateur choral groups of adults (50 years old and more). Participants will perform at iconic venues of the city and enjoy workshops with renowned teachers, including José Híjar Polo (Tenerife, Spain). Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

20th International Festival of Choral Singing Nancy Voix du Monde, Nancy, France, 20-24 May 2020.

Festival for all choir categories. 1600 singers from all over the world. Invited choirs' local costs covered by the festival. Apply before 1 Feb 2020. Contact: Festival International de Chant Choral de Nancy, Email: festival-choral@orange.fr - Website: www.chantchoral.org

Florence 2020, 6th Annual Great and Grand American Choral Series in Italy, Florence & Verona, Venice, Lake Garda, Italy, 29 May-7 June 2020.

Open to all choruses from around the world. Apply before: Nov 15, 2019. Contact: MidAmerica Productions, Zui Tao, Email: opera.competition@midamerica-music.com - Website: <http://www.festivaloftheaegean.com/>

4th International Choral Celebration and Laurea Mundi Budapest, Hungary, 2-6 June 2020.

Choirs may compete in the following well liked categories: Children's and Youth Choirs, Female, Male and Mixed Choirs, Musica Sacra, Pop, Jazz, Gospel, Modern & Folklore, Chamber Choirs & Vocal. Also available: workshops, individual coaching and more. Apply before January 5, 2020. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

11th International Krakow Choir Festival Cracovia Cantans, Poland, 4-8 June 2020.

The biggest international choral festival in Poland. For all kinds of choirs, 10 categories including non-competitive category, many concert opportunities. Gala concert in Krakow Philharmonic. Apply

before Nov 15, 2019. This competition is one of the World Choral Championship: <http://www.worldchoralchampionship.org/>. Contact: MELODY & Polonia Cantat, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

Paris 2020, Music and Cultural Tour to the Great and Historic City of Paris, France, 5-14 June 2020. Open to all choruses from around the world. Apply before: Nov 15, 2019. Contact: MidAmerica Productions, Zui Tao, Email: opera.competition@midamerica-music.com - Website: <http://www.festivaloftheaegean.com/>

Beethoven 250 Choral Festival, Vienna, Austria, 9-13 June 2020. Under the artistic direction of Dr. Marc Foster, choirs will perform in the "Capital of Classical Music" with a finale performance in St. Stephen's Cathedral. Contact: Music Celebrations International, Email: info@musiccelebrations.com - Website: <http://beethoven250.org>

8th Per Musicam Ad Astra International Choir Festival and Competition, Toru , Poland, 10-14 June 2020. Competitive or non-competitive festival open to mixed, male, female, chamber choirs and vocal ensembles. Other categories: children and youth choirs, musica sacra and folklore. Activities for non-competitive choirs include evaluation performance, individual coaching and friendship concerts. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Bratislava Choir Festival, Slovak Republic, 11-14 June 2020. International choral music festival, competition, workshop, concerts in the best venues, sightseeing. Bratislava is widely recognized as a city of music, which increases its fame as a city of rich cultural and artistic heritage. Apply before March 1st 2020. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

International Choral Festival in Tuscany, Montecatini Terme, Italy, 11-15 June 2020. Join choirs from around the world in the heart of Tuscany to perform in venues throughout the region. Hear the other guest choirs sing at the Tettucio Spa, and exchange with Italian choirs during friendship concerts in churches and theatres. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://tuscany.music-contact.com/>

MidAm Interntional Warsaw and Krakow 2020, Poland, 12-21 June 2020. Openings for three distinguished guest conductors and their 60-voice choirs to perform Mozart's Requiem, Fauré's Requiem and Rutter's Requiem. Contact: MidAmerica Productions, Zui Tao, Email: opera.competition@midamerica-music.com - Website: <http://www.festivaloftheaegean.com/>

Vienna Choral 2020, Vienna & Salzburg, Austria, 12-21 June 2020. Open to all choruses from around the world. Apply before: Nov 15, 2019. Contact: MidAmerica Productions, Zui Tao, Email: opera.competition@midamerica-music.com - Website: <http://www.festivaloftheaegean.com/>

Cantate Barcelona, Spain, 13-15 June 2020. Annual festival for choirs from across the globe. Concert tour throughout Spain's Costa Brava region. Shared concert with local choirs at the Auditori Palau de Congressos in Girona. Contact: Music Contact International, Email: travel@music-contact.com -

Website: www.music-contact.com

Many Voices, One Song, Dublin, Ireland, 13-18 June 2020. Festival for choirs, offering individual concerts and common rehearsal and performance under the direction of Artistic Directors Joshua Habermann, conductor of the Dallas Symphony Chorus and Santa Fe Dessert Chorale and Deke Sharon, one of the leaders in the contemporary a cappella movement. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

London's 2020 Chichester Psalms Choir Festival, United Kingdom, 14-19 June 2020. Individual and festival concerts under the direction of Thomas Lloyd. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

Festival for Women's and Treble Voices, San Sebastian, Spain, 17-22 June 2020. Join women's and treble choral ensembles under the direction of Dr. Andrea Ramsey in San Sebastian, Spain for a musical tapas from both continents. Dr. Ramsey will be joined by esteemed Basque Composers, Eva Ugalde and world-renowned Javier Busto. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

San Juan Canta International Festival, Competition and Grand Prix, Argentina, 18-22 June 2020. One of the most important choral Festivals in South-America will welcome mixed, male, female and chamber choirs in June 2020. The festival offers to compete in two categories: universal choral repertoire, and popular, folk and/or traditional choral music. Choirs from all around the world will enjoy choral fraternity concerts, gala concerts, workshops and exchange program

in wonderful venues. The festival will also offer valuable contacts for an unforgettable concert tour in South America (Argentina, Chile, Uruguay, Brazil). Contact: María Elina Mayorga, Email: sanjuancoral@gmail.com - Website: <http://sanjuancanta.com.ar>

Rome Choral Festival, Rome, Italy, 21-25 June 2020.

Festival featuring Mass participation at St. Peter's Basilica in the Vatican and a formal final concert at Rome's famed Saint Mary above Minerva Basilica on June 24th. For mixed-voice singers and choirs that will come together to rehearse and perform en masse under the direction of Z. Randall Stroope. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <http://romechoralfestival.org/>

Roma In Canto International Festival of Sacred Music, Rome, Italy, 17-21 June 2020.

Perform a stunning repertoire of music by Monteverdi and Palestrina during High Mass at St. Peter's Basilica alongside choirs from across the globe. Create new friendships with singers from around the world during rehearsals and festival ceremonies. Additionally, perform your own repertoire as part of the festival concert series at a local church in Rome. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://tuscany.music-contact.com/>

International Choral Festival CorHabana, La Havana, Cuba, 23-27 June 2020.

Music makes the world go round, a musical exchange trip in partnership with CorHabana Choral Festival. Experience the art, culture, and natural beauty of Cuba and meet and collaborate with choral directors and singers from Cuba and all over the world! Contact: International Choral Festival Corhabana, Email: coronac@cubarte.cult.cu - Website: guerra.digna@gmail.com

2nd Sing Berlin! International Choir Festival & Competition, Germany, 24-28 June 2020.

Event in cooperation with Georg-Friedrich-Händel Gymnasium for choirs from all over the world. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Salzburg Choral Festival Jubilate Mozart!, Austria, 24-28 June 2020.

Festival featuring a large chorus consisting of mixed voice choirs. Three days of festival rehearsals and mingling side-by-side with singers from a variety of backgrounds will lead festival participants to a grand finale concert in the historic Salzburger Dom. Under the direction of Dr. Eph Ehly, the festival chorus will perform outstanding classical works selected by Dr. Ehly. János Czifra, Domkapellmeister of the Dom, will conduct Mozart's Mass in C Major, "Coronation," KV 317, accompanied by the Salzburger Domorchester.

Contact: Music Celebrations International, LLC, Email: info@mozartchoralfestival.org - Website: mozartchoralfestival.org

Italian Alpine Choral Festival, Dolomites, South Tyrol, Italy, 24-28 June 2020.

Open to all types of choirs offering performance opportunities in theaters, concert halls and churches across the Val Pusteria region, as well as open-air performances at alpine huts, music pavilions, castles and lakes. Contact: Music Contact International, Email: travel@music-contact.com - Website: <https://home.music-contact.com/>

Madrid Choral Festival, Spain, 28 June-3 July 2020.

For all kind of choirs. Artistic Director, Dr. Derrick Fox. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

2020 Choral Festival in Ireland with Rollo Dilworth, Belfast and Dublin, Ireland, 28 June-5 July 2020.

For any type of choirs. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

International Choral Kathaumixw, Powell River, Canada, 30 June-4 July 2020.

Join choirs from around the world in 20 concerts, competitions, common singing, conductor's seminars and social events on the shores of Canada's magnificent Pacific Coast. Guest Artists and International Jury. Extension Tours available. Application Deadline November 1, 2019. Contact: Powell River Academy of Music, Email: info@kathaumixw.org - Website: www.kathaumixw.org

Serenade! Choral Festival: Worlds Voices for Women, Washington DC, USA, 30 June-7 July 2020.

Festival honoring the centennial of the most momentous achievement during the struggle for women's rights in American history—the ratification of the 19th Amendment. Guest conductor: Valérie Sainte-Agathe. Contact: Sara Casar, Classical Movements, Email: Sara@ClassicalMovements.com - Website: <http://classicalmovements.org/dc.htm>

Great Basilicas of Italy Festival Tour, Italy, 1-6 July 2020.

Festival celebrating the artistic heritage of two of Italy's most important churches. Under the leadership of artistic director Dr. Gene Peterson, the mixed festival choir will perform repertoire that is significant to each of these wonderful concert spaces. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

Toronto Choral Festival 2020 with Elise Bradley and Henry Leck, Canada, 5-9 July 2020.

For treble and mixed voice choirs. Contact: Klconcerts, Email:

info@Klconcerts.com - Website:
www.Klconcerts.com

11th World Choir Games, Antwerp, Ghent, Belgium, 5-15 July 2020.

Large competition for choirs from all around the world. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

International Youth Music Festival I & Slovakia Folk, Bratislava, Slovak Republic, 7-10 July 2020.

International Festival for Youth and Children Choirs and Orchestras. Competition, workshop, concerts of sacred and secular music, bringing together talented young musicians from around the world. Apply before 15/04/2020. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

16th Annual Choral Festival of the Aegean, Syros Island, Greece, 8-22 July 2020.

Open to all choruses from around the world. Apply before 15 Nov 2019. Contact: MidAmerica Productions, Zui Tao, Email: opera.competition@midamerica-music.com - Website: <http://www.festivaloftheaegean.com/>

Passion of Italy Rome Festival, Venice and Milano, Italy, 8-14 July 2020.

With John Dickson. For choirs of any kind from around the world. Individual and festival concerts. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

38th International Choir Festival of Preveza, 26th International Competition of Sacred Music, Preveza, Greece, 9-12 July 2020.

For mixed, equal voices, children's, chamber and youth choirs. Repertory must include four pieces of sacred music (Renaissance or baroque, romantic period, a composition from the early 20th century, a composition

of composer born after 1970). Also category for spiritual, gospel, jazz, pop choirs, pop ensembles, folklore and byzantine chant. This category offers each choir the opportunity to express its own traditions and strengths. Contact: Choral Society «Armonia» of Prevesa, Email: armonia4@otenet.gr - Website: <http://www.armoniachoir.gr/>

14th Summa Cum Laude International Youth Music Festival, Vienna, Austria, 10-15 July 2020.

Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Contact: CONCERTS-AUSTRIA, Email: office@scfestival.org - Website: www.scfestival.org

11th Musica Eterna Roma International Choir Festival and Competition, Italy, 11-15 July 2020.

Competitive or non-competitive festival open to mixed, male, female, chamber choirs and vocal ensembles. Other categories: children and youth choirs, musica sacra and folklore. Activities for non-competitive choirs include evaluation performance, individual coaching and friendship concerts. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

12th World Symposium on Choral Music, Auckland, New Zealand, 11-18 July 2020.

Recharge yourself, meet your fellow choral practitioners, hear and learn and experience new viewpoints and approaches and the work of some of the best choirs in the world... At WSCM2020 you can hear around 24 of the world's finest choirs and over 30 distinguished choral practitioners in an eight-day 'feast' of concerts, seminars, masterclasses, workshops, demonstrations and exhibitions. Surrounded by all that musical splendour and choral wisdom, you realise you don't work in isolation but are part of an exciting global movement. You learn what's 'trending' and return home full of inspiration and new ideas. And if that's not enough reason to come to WSCM2020, there's the stunning host country to consider. New Zealand has a world-wide reputation for its clean, green and beautiful landscapes of mountains, countryside, lakes and beaches and its safe and friendly cities, delicious food, wine, coffee and craft beer. So there's no better time to come. Contact: International Federation for Choral Music, Email: office@ifcm.net - Website: <http://wscm2020.com/> or <http://www.nzcf.org.nz/>

4th Leonardo Da Vinci International Choral Festival, Florence, Italy, 14-17 July 2020.

Competition and Festival for Choirs. Contact: Florence Choral, Email: chairman@florencechoral.com - Website: www.florencechoral.com

Sing Austria with Elena Sharkova and Henry Leck, Vienna & Salzburg, Austria, 21-27 June 2020.

Individual and festival concerts for all type of choirs. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

International Youth Music Festival II and Bratislava Cantat I, Bratislava, Slovak Republic, 27-30 July 2020.

International Festival for Youth and Children Choirs and Orchestras. Competition, workshop, concerts of sacred and secular music, bringing together talented young musicians from around the world. Apply before Apr 15, 2020. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

9th Bali International Choir Festival 2020, Kuta, Bali, Indonesia, 28 July-1 Aug 2020.

Bali Cantat, Choir clinics and workshops, evaluation performances,

friendship concerts, choir competition, choir championship, Grand Prix championship, 'Meet the Jury' consultation. Contact: Bandung Choral Society, Tommyanto Kandisaputra, Email: mailbcsevents@gmail.com - Website: www.bandungchoral.com

4th Andrea del Verrocchio International Choral Festival, Florence, Italy, 4-7 Aug 2020. Competition and Festival for Choirs. Contact: Florence Choral, Email: chairman@florencechoral.com - Website: www.florencechoral.com

International Choir Festival Corearte Rio de la Plata 2020, Montevideo, Uruguay, 8-13 Sep 2020. Competition open to choirs of various backgrounds from all over the world. Contact: Festival Internacional de Coros Corearte Barcelona, Email: Info@corearte.es - Website: www.corearte.es

ON STAGE with Interkultur in Lisbon, Portugal, 11-14 Sep 2020. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

14th Rimini International Choral Competition, Rimini, Italy, 17-20 Sep 2020. Competition for equal voices, mixed choirs, children & youth choirs, folk/Gospel music and sacred music. Apply before May 31, 2020. Contact: Rimini International Choral Competition, Email: info@riminichoral.it - Website: www.riminichoral.it

20th Venezia in Musica, International Choir Competition and Festival, Venice and Caorle, Italy, Oct 2020. Competitive or non-competitive festival open to mixed, male, female, chamber choirs and vocal ensembles. Other categories: children and youth choirs, musica sacra and folklore. Activities for non-competitive choirs include evaluation performance,

individual coaching and friendship concerts. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

4th Beira Interior International Choir Festival and Competition, Fundão, Portugal, 2-6 Oct 2020. Register in categories for Mixed, Male, Female and Chamber Choirs, Children & Youth Choirs, performing in Sacred Choral Music, Folklore, Gospel, Pop & Modern categories. Choirs have the opportunity to participate in the event without competing in Evaluation Performance, Individual Coaching, Voice Training and Friendship Concerts. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Bratislava Cantat II, Slovak Republic, 8-11 Oct 2020. International Choir and Orchestras Festival. Competition, concerts of choir and orchestral music. The Slovak capital Bratislava opens its gates and invites choirs to its charming centre in autumn. Apply before August 1, 2020. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

3rd Botticelli International Choral Festival, Venice, Italy, 11-14 Oct 2020. Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music, Folk and Spiritual Choirs. Concerts in beautiful churches in Venice. Sung Service for the winners at the St. Mark Basilica. Contact: Botticelli International Choral Festival, Email: chairman@florencechoral.com - Website: <http://www.florencechoral.com/>

Claudio Monteverdi Choral Festival and Competition, Venice, Italy, 15-18 Oct 2020. Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music, Folk and Spiritual Choirs. Concerts in beautiful churches in Venice. Sung Service for the winners at the St. Mark Basilica. Contact: Claudio Monteverdi Choral Competition, Email: office@venicechoralcompetition.it - Website: www.venicechoralcompetition.it

International Choir Festival Corearte Barcelona 2020, Spain, 19-25 Oct 2020. Non-competitive event open to choirs of various backgrounds from all over the world. Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

Cantate Barcelona, Spain, 23-28 Oct 2020. Annual festival for choirs from across the globe. Concert tour throughout Spain's Costa Brava region. Shared concert with local choirs at the Auditori Palau de Congressos in Girona. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Dakar International Singing Festival, Côte d'Ivoire, 28 Oct-1 Nov 2020. For 6 selected choirs, each one representing one continent. Workshop (6 songs conducted by the conductor of the 6 selected choirs), Mass singing, opening and closing ceremony/ Apply before March 1, 2020. Contact: A Coeur Joie Sénégal, Lucien Mendy, Email: dakar.singing.festival@gmail.com - Website: <https://www.facebook.com/DAKARSINGING/>

ON STAGE with Interkultur in Prague, Czech Republic, 5-8 Nov 2020. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

16th International Warsaw Choir Festival Varsovia Cantat, Poland, 13-15 Nov 2020. For a cappella choirs. Choirs can compete in one of 7 categories

for statuette of Golden Lyre and Special Romuald Twardowski Prize. Festival takes place in Porczynski Hall, Chopin Hall. Additional concerts in Warsaw churches. Apply before 31st May 2020. Contact: MELODY & Polonia Cantat, Email: info@varsoviacantat.pl - Website: www.varsoviacantat.pl

International Advent Singing Festival Vienna 2020, Austria, 26-30 Nov, 3-7, 10-14 & 17-21 Dec 2020. For choirs from all around the world. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: <https://www.musicultur.com/en/our-choral-trips.html>

International Choir Festival Corearte Medellin 2020, Colombia, 1-6 Dec 2020. Non-competitive event open to choirs of various backgrounds from all over the world. Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 3-6 Dec 2020. Competition, workshop, concerts in churches and on the Christmas markets stage. Your songs and performances will contribute to a truly heart-warming atmosphere of Christmas. Apply before October 1, 2020. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

11th Krakow Advent and Christmas Choir Festival, Poland, 4-6 Dec 2020. For all kinds of choirs. Competition in 6 categories for the statuettes of "Golden Angels" or non-competitive participation. The oldest Advent Festival in Poland. Apply before: 30th June 2020. Contact: Polonia Cantat & Melody, Email: krakow@christmasfestival.pl - Website: www.christmasfestival.pl

Misatango Choir Festival Vienna, Austria, 3-7 Feb 2021. Under the baton of Maestro Saul Zaks, with composer Martin Palmeri at the piano and international soloists, participating choirs will jointly perform the "Misa a Buenos Aires", a contemporary roman mass in an authentic Argentinean tango style, and the world premiere of Palmeri's newest composition "Salve Regina". Contact: CONCERTS-AUSTRIA, Email: info@misatango.com - Website: www.misatango.com/

17th Tallinn International Choral Festival 2020, Estonia, 15-18 Apr 2021. The Choral Festival includes a choir competition in all categories and a series of concerts in the churches and concert halls of Tallinn. Contact: Estonian Choral Society, Email: kooriyhing@kul.ee - Website: www.kooriyhing.ee

Slovakia Cantat, Bratislava, Slovak Republic, 22-25 Apr 2021. International Choir and Folksong Festival. Competition, workshop, concerts of sacred and secular music. The Slovak capital Bratislava opens its gates and invites choirs to its charming centre in spring. Apply before Dec 15, 2020. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

67th Cork International Choral Festival, Ireland, 28 Apr-2 May 2021. For 5 wonderful days Cork City and County will welcome some of the finest amateur Competitive and Non - Competitive choirs from around the world for a programme of choral concerts, national and international competition, and internationally renowned performers as thousands of participants bring Cork to life. Join us in Cork for one of Europe's Premier Choral Festivals. Bringing a city to life with song since 1954! Contact: Cork International Choral Festival, Email: info@corkchoral.ie - Website: www.corkchoral.ie

12th International Krakow Choir Festival Cracovia Cantans, Poland, 10-13 June 2021. For all kinds of choirs, 10 categories including non-competitive category, concert opportunities, gala concert in Krakow Philharmonic. In 2020, Krakow will also hold the World Choral Championship where the best choirs of different competitions partners will compete: <http://www.worldchoralchampionship.org/>. Apply before: 15th November 2020. Contact: MELODY & Polonia Cantat, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

Bratislava Choir Festival, Slovak Republic, 10-13 June 2021. International choral music festival, competition, workshop, concerts in the best venues, sightseeing. Bratislava is widely recognized as a city of music, which increases its fame as a city of rich cultural and artistic heritage. Apply before March 1st 2021. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

Passion of Italy Rome Festival, Venice and Milano, Italy, 22-28 June 2021. With Elena Sharkova. For choirs of any kind from around the world. Individual and festival concerts. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

2021 Choral Festival in Ireland with Rollo Dilworth, Prague, Czech Republic, 28 June-5 July 2021. For any type of choirs. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

15th Summa Cum Laude International Youth Music Festival, Vienna, Austria, 2-7 July 2021. Europe's premier international festival for youth choirs, bands and orchestras. Cross-cultural and musical exchange event including

workshops, lectures, seminars, concerts in and around Vienna. Competition with an international and highly renowned jury in the Golden Hall of the Musikverein. Contact: CONCERTS-AUSTRIA, Email: office@scfestival.org - Website: www.scfestival.org

International Youth Music Festival I & Slovakia Folk, Bratislava, Slovak Republic, 7-10 July 2021. International Festival for Youth and Children Choirs and Orchestras. Competition, workshop, concerts of sacred and secular music, bringing together talented young musicians from around the world. Apply before 15/04/2021. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

39th International Choir Festival of Preveza, 27th International Competition of Sacred Music, Preveza, Greece, 8-11 July 2021. For mixed, equal voices, children's, chamber and youth choirs. Repertory must include four pieces of sacred music (Renaissance or baroque, romantic period, a composition from the early 20th century, a composition of composer born after 1970). Also category for spiritual, gospel, jazz, pop choirs, pop ensembles, folklore and byzantine chant. This category offers each choir the opportunity to express its own traditions and strengths. Contact: Choral Society «Armonia» of Prevesa, Email: armonia4@otenet.gr - Website: <http://www.armoniachoir.gr/>

2021 Golden Gate International Children's and Youth Choir Festival, Oakland, California, USA, 11-17 July 2021. For children's and youth choirs from all over the world to perform, compete, and build international friendship. Competition for Historical, Folk, Contemporary, Spiritual/Gospel, Vocal Solo categories. Contact: Piedmont Choirs, Email: info@goldengatefestival.org - Website: www.goldengatefestival.org

International Youth Music Festival II and Bratislava Cantat I, Bratislava, Slovak Republic, 26-29 July 2021. International Festival for Youth and Children Choirs and Orchestras. Competition, workshop, concerts of sacred and secular music, bringing together talented young musicians from around the world. Apply before Apr 15, 2021. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

Bratislava Cantat II, Slovak Republic, 7-10 Oct 2021. International Choir and Orchestras Festival. Competition, concerts of choir and orchestral music. The Slovak capital Bratislava opens its gates and invites choirs to its charming centre in autumn. Apply before August 1, 2021. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 2-5 Dec 2021. Competition, workshop, concerts in churches and on the Christmas markets stage. Your songs and performances will contribute to a truly heart-warming atmosphere of Christmas. Apply before October 1, 2021. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

Early-bird registrations now open!

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