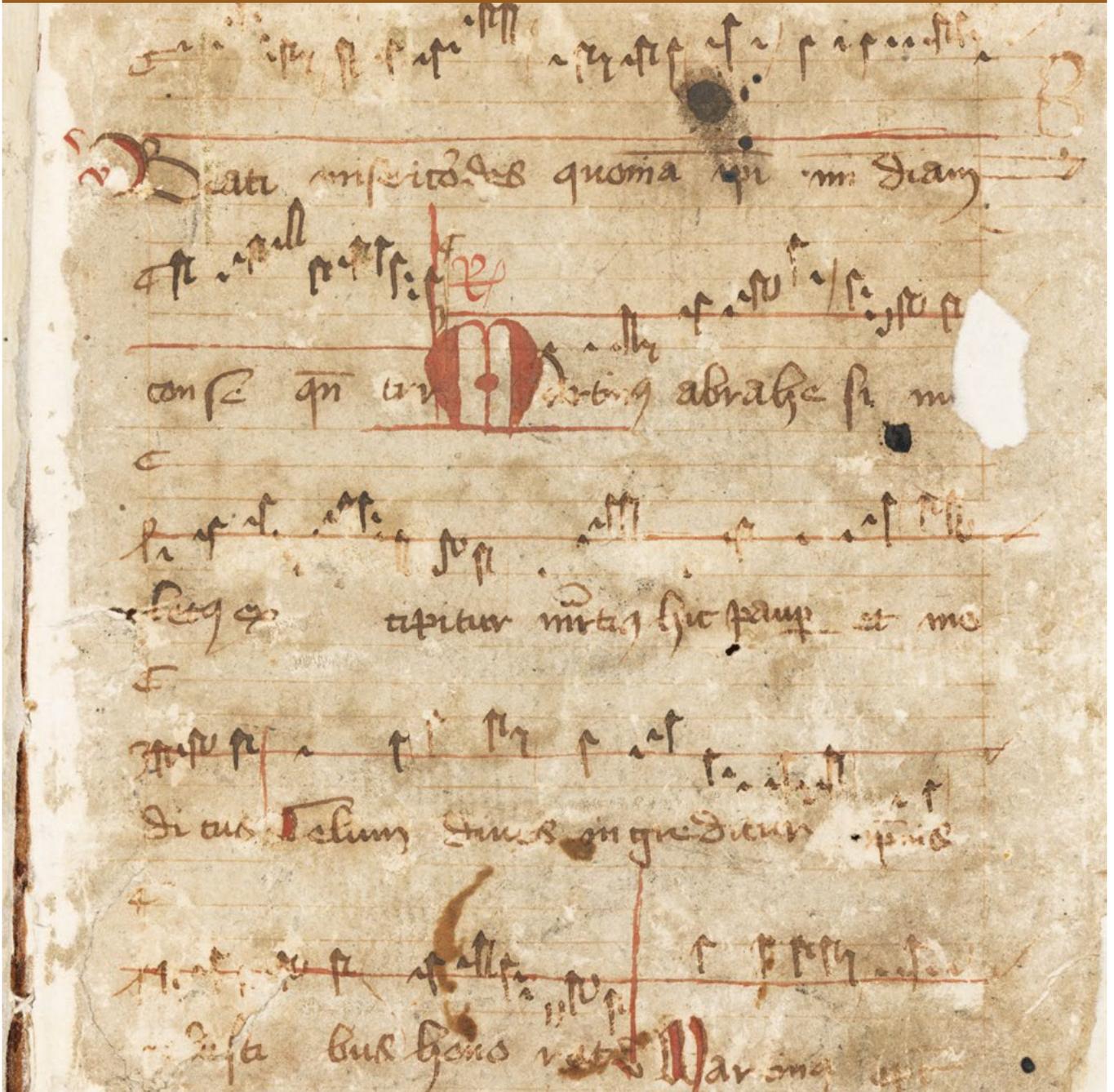




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DOSSIER
STRUCTURE OF THE ST. GALL AND LAON
NOTATIONS IN GREGORIAN CHANT

IFCM NEWS:
In Conversation with John Rosser,
about the 12th World Symposium on
Choral Music, to be Held Next Year in
Auckland, New Zealand

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PRESIDENT'S COLUMN



EMILY KUO VONG

President

Dear friends,

It feels like it was just last week I wrote to you when, in fact, several months have gone by and we have been working hard to make the World Choral Expo 2019 in Lisbon, Portugal, a reality. We are now closer than ever to the opening ceremony, which will take place on 28 July at the beautiful *Coliseu dos Recreios*, right in the heart of Lisbon, just 100 metres away from Avenida da Liberdade and Praça dos Restauradores, two of the most iconic locations in the whole city of Lisbon. I cannot tell you how honoured we are to have such a beautiful opening ceremony venue, which opened its doors in 1890.

For the World Choral Expo I am extremely happy, and at the same time honoured, to have been granted the High Patronage of His Excellency the President of The Republic of Portugal, Professor Doutor Marcelo Rebelo de Sousa, showing his utmost esteem for the World Choral Expo and recognising the cultural and humanitarian contribution of both this event and the Federation. This is a great achievement and it just goes to show how powerful and

acknowledged choral music really is.

We are happy to tell you that at this multicultural event we will be hosting 16 renowned choirs from around the world, representing over 50 countries. We will also have the pleasure of hosting the World Youth Choir and its selection of incredibly talented and diverse singers. The Colourful Voices Programme will make its debut as part of the World Choral Expo. The programme, especially designed for children choirs, will allow them to exchange culture, music and choral techniques, creating a great development opportunity at such a young age. During the World Choral Expo, on 30 July, and in partnership with the Singing Network, we will also hold the EXchange! sessions, which are presentations about the foundations of choral music and its diverse aspects of collective singing. It will also be a very special occasion for the World Youth Choir, as we will be celebrating their 30th anniversary at the World Choral Expo.

As for the closing ceremony we are, once again, honoured to be hosting it at one of the most prestigious venues in the city of Lisbon, the Teatro Nacional de São Carlos, on 31 July. This will be our Closing Gala Concert where we will also be delivering awards to the most prestigious choirs, as well

as to all the people who helped put together this wonderful event.

We are now circling the globe towards China and we are happy to announce that we have established the Shanghai Cooperation Organization Countries Youth Choir, which consists of 56 extremely talented singers from 18 countries, under the Shanghai Cooperation Organisation Countries project. This especially-created choir will perform at the Shanghai Cooperation Organisation Countries Choral Week, conducted by André de Quadros (India-USA) and Maria Goundorina (Russia-Sweden). This choral week will last from 1 to 5 July 2019. The Shanghai Organisation Countries Youth Choir will also perform at the International Horticultural Exhibition 2019 in Beijing on 6 July, as part of the Shanghai Cooperation Organisation Activity day.

At a more internal level, in July we will be hosting our Board, Executive Committee and General Assembly meetings at Palacete dos Condes de Monte Real, to plan the bright future that awaits us and this amazing Federation, which is now stronger and more developed than ever.

Through choral music, let the world be filled with Love and Peace!

Edited by Claudia Mazzoncini, UK

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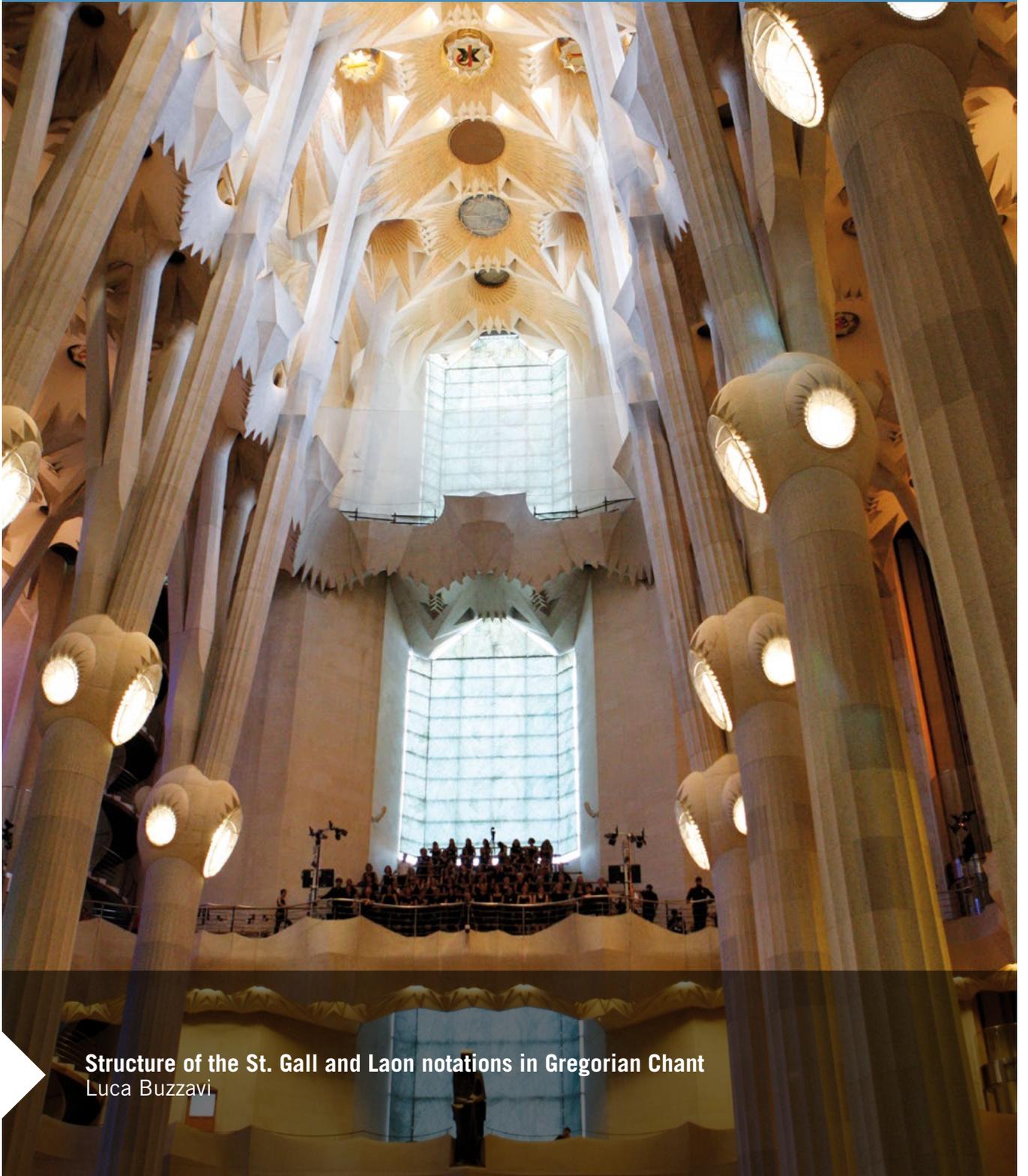
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DOSSIER



Structure of the St. Gall and Laon notations in Gregorian Chant
Luca Buzzavi

STRUCTURE OF THE ST. GALL AND LAON NOTATIONS IN GREGORIAN CHANT

LUCA BUZZAVI

choral conductor and teacher

THE SINGLE-NOTE NEUME

The Gradual Triplex (GT), a concrete outcome of the Gregorian semiological research begun in the mid-nineteenth century by the monks of Solesmes, presents in synoptic mode both the Vatican square notation (unchanged from the Gradual Romanum of 1908) and the adiastematic notations of St. Gall and Laon¹. Its publication, in 1979, responded to the need to study and perform Gregorian chant, keeping in mind the adiastematic versions, revealing the need to rediscover the relationship that links rhythm and melody inseparably.

Although - as we will see - these two testimonies start from different grammatical approaches, it is surprising how the final expressive outcome attests to a full harmony, demonstrating a single thought on the biblical text, celebrated with common intention throughout the geographical area of reference². It is therefore important to investigate the notational differences to arrive at a full understanding of how such a wonderful global synthesis was possible. To achieve this ambitious goal, however, it is necessary to start from the fundamental cells that, combined together and

related, give life to an organism as complex as Gregorian chant. In the following figures we meet the single-note neumes of the St. Gall (Fig. 1) and Laon (Fig. 2) notations:



Figure 1 – St. Gall single-note neumes: virga (1), tractulus (2), virga with episema (3), tractulus with episema (4)



Figure 2 – Laon single-note neumes: punctum and hooks of various sizes

It seems appropriate to start this study from the single-note neume, the first principle on which to construct the most complex structures. It - as we know - is represented with *virga* and *tractulus* (episemated in the case of enlarged values) in the St. Gall notation, but with hooks of different sizes in the Metz one: from the outset we therefore recognize a structure with accents (acute and grave) in St. Gall, but in Laon the attempt to graphically translate the - diversified - value of each sound. St. Gall addresses itself - it is evident - to a more mature interpreter, able to grasp the function of ordering neumes, in order to translate them from time to time into values as they are actually performed, aimed at the direction of the phrasing. The synthesis that St. Gall proposes lies in understanding the rhythm of Gregorian chant starting from the

¹ In particular, the manuscripts Einsiedeln 121 and Cantatorium 359 are found in the St. Gall notation in addition to the only time it is found in the Metz manuscript of Laon 239. In addition to these, for the St. Gall notation, St. Gall 339, 376, 390, 391 and Bamberg were used to a lesser degree.

² The St. Gall school, developed in the Abbey of St. Gall in German-speaking Switzerland around the tenth century, has spread to the Germanic environment and more generally to Central Europe. The Metz school, however, takes its name from the city of Metz and developed in North-Eastern France, particularly in Lorraine around the tenth century. It also spread to territories far from home: we also find it in Northern Italy in Como and Vercelli.

general project of each sentence, of each period, of each piece and of the repertoire as a whole: a complex network consisting of references, allusions, citations, modulations, visual image of the unity of the Church's thought regarding the exegesis of the biblical text. Laon is part of the same planning, even if in some cases it presents "ambiguity" of exposition, due largely to the different basic notational characteristics. We will deal with these cases in this investigation.

Let's look at some examples of the use of single-note neumes, written above the text and without any lines. In the incipit of the communion *In splendoribus sanctorum* (GT44) we can clearly see how the phrasings indicated by St. Gall and Laon coincide; both predict an enlarged value for the first syllable, a light sound for the second syllable, two extended values reverberating in unison for the strongest syllable, a light sound for the syllable with less emphasis, two enlarged sounds reverberating for the final syllable and, subsequently, the cadence on *sanctorum* with two extended descending values (*clivis*), three enlarged values in the form of *torculus* and a single-note neume for the conclusive syllable (figure 3) An analogous behavior occurs twice in the communion *Qui biberit aquam* (GT99). At the beginning of the passage St. Gall also uses, on the second sound, in the red notation, the letters *c* for *celeriter* and *m* for *mediocriter*, the same idea reported by Laon with the points. The procedure is repeated, but without such letters, at the end of the first line on *dicit Dominus*. Also in the incipit of the introitus *Miserere mihi Domine* (GT130) and of the offertorium *Benedictus es Domine* (GT131) it is interesting to highlight the procedure for points of Laon against St. Gall's use of significant letters *celeriter*, in the

first case, and *tenete - mediocriter*, in the second. Here are the related examples:

Figure 3 - In splendoribus sanctorum, GT 44

Figure 4 - Qui biberit aquam, GT 99

Figure 5 - Miserere mihi Domine, GT 130

Figure 6 - Benedictus es Domine, GT 131

FROM MEMORY TO SIGN

It must be remembered that the advent of the adiastematic notations around the tenth century follows on centuries of oral transmission of the repertoire that up to then was learned by heart by the singers (from the heart, exactly!). It is - basically - the evolutionary process of a language, a means of communication, in which we have moved from the oral to the editorial phase. The content of the notations thus born is a synthesis of grammatical, syntactic, melodic, rhythmic, modal, exegetical and liturgical aspects. Only when we bear this in mind will we be able to see in the manuscripts the intention - proper to the scribes - of transmitting through the sign the word of revelation as a priceless good, a tradition which it is not possible to fail, as a saving anchor for the future life. We cannot then ignore that in ancient rhetoric, memory is one of the five rules for proclaiming a discourse: *inventio, dispositio, elocutio, memoria, actio*¹. Thus, just as the ancient rhetoricians paid particular attention to the arrangement of acute and grave accents, designing the phrasing of their speeches in order to persuade the listener, in the same way the Church - with Gregorian chant - intended to give shape to a projected communication, dissemination, massification and - why not? - globalization of its exegesis of the divine text. We venture to deduce that in the same way that Cicero called *cantus obscurior* the hidden melody between rhetorical proclamations, made of acute-grave accents, here the adiastematic notation becomes a sign and guide to the phrasing of the *ars dicendi* of the Church².

For this reason it is useful to emphasize that the a-diaSTEMAZIA is not experienced by the notator and the medieval singer as a privation, a lack, as the negative prefix could suggest. We must keep in mind, in fact, that the first manuscripts only contain the texts of the pieces³, and it is to these sources that the notators have added the first neumes. On the other hand, neumes may have their origins in grammatical accents (*virga* / acute accent; *tractulus* / grave accent) as evidence of the need to translate and fix on the parchment "the dynamics of the word, the projection of the vocal gesture, the expressive and dynamic movements of melody"⁴. It would be a serious mistake of historical contextualization to consider these notations imperfect, deficient and primitive only because of our changed sensitivity, needy as we are of the complete rhythmic - agogic - dynamics of the score. But there is more. The texts themselves present numerous abbreviations, and sometimes it is the adiastematic notation itself that avoids rewriting what it has already specified in other areas of the repertoire: clear proof - of

course - of the importance reserved to memory, but also sublimation of the role of adiastematic notation from simple graphic aid as a symbol of the incessant rumination of the Divine Word. "The eyes see, but it is the ear that collects and holds what the mouth rumbles incessantly. The real organ of this reading is not the eye but the hearing. Thanks to it, words are internalized that from the mouth, from the ear, from the soul are long "chewed up" just like food"⁵. On the other hand, we cannot deny that the birth of notations represents the beginning of a decline that will lead to the

5 Angelo Corno, L'Antifonario di Hartker. La Retorica al servizio dell'esegesi, S. Vito al Tagliamento (PN), Feniarco, Choraliter 17, 2005, p. 3.

The eyes see, but
it is the ear that
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internalized that
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from the ear, from
the soul are long
"chewed up" just
like food.

1 Marcus Tullius Cicero talks about the division of the *ars rhetorica* in the five arts into *De Inventione*, a work of uncertain date probably written around 85 B.C.

2 Thought reconstructed from the Introduction to Gregorian Semiology held by Prof. Angelo Corno at the Gregorian Chant School of Cremona (Year IV).

3 The texts of the Proprium Missae reported by the Gradual Triplex are those contained in the Antiphonale Missarum Sextuplex, the collection of the six most authoritative and ancient manuscripts showing only the texts of the songs, published in 1935 by Dom René-Jean Hesbert, monk from Solesmes. The manuscripts are: M, Cantatorium of Monza, late IX century; R, Graduale di Rheinau, around 800; B, Gradual of Mont-Blandin, VIII-IX century; C, Gradual of Compiègne, second half of the 9th century; K, Graduale di Corbie, after 853; S, Gradual of Senlis, late 9th century. In the Graduale Triplex the manuscript in which that piece appears is shown at the beginning of each piece, so the largest number of manuscripts indicated is an indication of the antiquity of the piece itself.

4 Michele Chiamida, *Opus Alienum*, Padova, Armelin Musica, 2010, p. 66.

weakening of memory and the corruption of Gregorian chant. The reason can be traced, probably, to the progressive dissolution of the link between the notation and the rules of performance practice handed down mostly in oral form. This is why studying the ancient manuscripts from the palaeographic and semiological¹ point of view is indispensable as we try fully to understand the meaning of the phrasing, the melodic rendering; ultimately, it is a question of restoring that intimate unity between melody and rhythm which is characteristic of Gregorian chant.

FROM THE SIGN TO THE PERFORMANCE

It is necessary to be on guard against equating semiological studies with their translation into musical execution. Indeed, "semiology cannot coincide with interpretation; the latter, as a subjective fact, needs a rethinking and a personal synthesis of the objective data presented by semiology"². Following the thought introduced in 1993 by Fulvio Rampi, semiology is

1 To sum up the publications of the *Graduale Romanum* we would suggest you consult the following publications: 1614 *Editio Medicaea*, 1658 *Graduale di Nivers*, 1851 *Graduale di Parigi*, 1857 *Graduale di Lambilotte*, in seguito al ritrovamento del *Tonario di Montpellier*, 1863 *Primo Graduale di Hermesdorff*, 1881-1911 *Privilegio trentennale per la ristampa dell'Editio Medicaea* all'editore Pustet di Ratisbona, 1876-1882 *Second Graduale di Hermesdorff*, 1883 *Liber Gradualis* – prima edizione, curato da Pothier, 1895 *Liber Gradualis* – seconda edizione, curato da Pothier, 1908 *Editio typica vaticana del Graduale Romanum*, following *Motu proprio Inter sollicitudines of S. Pius X* and thanks to the very important arrival of D. André Mocquereau at Solesmes, 1966-1967 *Graduale Simplex e Graduel Neumé*, 1974 *New edition of Gradual Romanum with relocation of the pieces in order to the Paul VI Missal (1970)*, 1979 *Graduale Triplex*, 2011 *Graduale Novum* – first volume, 2018 *Graduale Novum* – secondo volume.

The first synthesis of semiological studies from the 1840s appears in *Gregorian Semiology* by Eugène Cardine, published for the first time in 1968 (second edition in 1979), in which the principles of interpretation are summarized for the first time in respect of the St. Gall neumatic and Laon signs. In it the non-imperfection of the adiaSTEMACY is definitively affirmed, but the rhythmic-expressive value and the ordering function of the adiaSTEMATIC neume in relation to the phrasing are underlined. From the point of view of the Gregorian Aesthetics, on the other hand, it is impossible not to mention the eponymous volume of d. Paolo M. Ferretti, published in 1934. It analyzes the melody in relation to the forms proposed by Gregorian chant based on the comparison between the excerpts from the repertoire, opening the way to contemporary Gregorian historiography.

2 Fulvio Rampi, *Premessa* to the first issue of the magazine "Note Gregoriane", Cremona, Turris, 1993, p. 5.

based on a stringent binary logic that provides, in fact, only two possible values for each neume or for each neumatic element³: light or enlarged - articulated. Interpretation, on the other hand, needs more blurred boundaries, although defined on the basis of notational indications, which take into account the materiality of the text, of the modality, of the exegesis, ultimately of the uniqueness of Gregorian chant. It is a question, when performing the Gregorian repertoire, of considering that every note is greatly endowed with light or enlarged value, but also of understanding the context in which it is placed, to then assign it a concrete value when it comes to the performance, according to its expressive role within the overall phrasing. It could be argued that semiology follows a strict binary logic, while the interpretation follows the *fuzzy logic* associated with it. We must therefore recognize that Aristotelian logic clearly distinguishes *white* from *black*, but reality is made up of infinite shades of gray, in which *black* and *white* are found as extreme simplifications. The interesting fact, however, is that *fuzzy logic* does not arise suddenly in the 970s: it is the result of Heisenberg's *Uncertainty Principle*, which in turn derives directly from the *Pythagorean Theorem*. Plato himself in *The Republic* stated that "Mathematics is knowledge of what exists eternally"; clarifying that the real world is made up of imperfect entities, which only adapt to the abstract models proposed by it to a limited degree. Summarizing: the Aristotelian logic, based on the principles of *non-contradiction* and the *excluded third*, makes it clear in Gregorian chant that, according to the semiological grammar, each neumatic element can have a light value or an extended value, *tertium non datur*, the *fuzzy logic*⁴, in permitting all the infinite truth values between true and false, supports

3 Semiological research has clarified the distinction between neume and the neumatic element: the neume, in fact, corresponds to the set of signs that are assigned to a single syllable, each of which is a neumatic element. It is evident, therefore, that the same sign can appear in the notation both as neume, in the case it is isolated on a syllable, and as a neumatic element, in the case in which it occurs in composition, or followed or preceded by other neumatic elements to form the neume which gives sound to a syllable.

4 For a more detailed picture, even if of an informative nature, we found the following two publications concerning fuzzy logic useful and interesting:

Antonella Giulia Pizzaleo, *Fuzzy logic*, Roma, Castelvecchi, 2004; BART KOSKO, *Il fuzzy – pensiero. Teoria e Applicazioni della logica Fuzzy*, Baldini & Castaldi, 1995.

the thesis supported by Rampi in 1993. Besides, as early as in 1988, Luigi Agustoni warned that

“Instead, you need to have a single and only category of value. This is identified with the indivisible and indefinable value of the syllable, which is variable, however, according to the context. Expressions therefore as ‘larger’ or ‘smaller’ refer only to the variability of the syllabic value. [...] In the interpretation, in short, a punctum is not equal to another punctum, a virga to a virga, an episode note to another episode note”¹.

Now let us look at the passage *Videns Dominus flentes* (GT124), communion of the Fifth Sunday of Lent. The miracle of the resurrection of Lazarus, recounted in the Gospel of John (Jn 11, 1-44), is summarized by the Gregorian chant through an effective textual centonization. If we look at the incipit, a comparison between the St. Gall notational proposal and the Laon one appears significant. Laon seems to want to diversify by showing how the tears of Lazarus's sisters are friste subdued tears, before fully bursting into tears because of the Lord's passing, from a succession of points (interrupted only at the tonic accent of “*flentes*”) to a series of hooks, while St. Gall remains faithful to the use of *tractulus* and *virga*. What might appear to be a weakness of the St. Gall notation actually appears as a point of interest in the broad and general design of the phrasing, rather than a clarification of the value of each individual note. If we then manage to see this aspect in symbiosis with the modal climax of the piece, we can sense the urgency of an overall vision; in fact, first the recitation is on F (structural note of the *plagal protus*), then it goes up to G (contrasting string), to A (*repercussio* of the *authentic protus*) and reaches to touch the high C (upper contrast string) only on accent of “*fo-ras*”. After touching the expressive vortex, the melody descends by touching all the structural strings. generating a modal anti-climax, totally symmetrical to the ascent just presented: the Bb (complementary string) on “*prod-iit*”, the A (*repercussio*) on “*ma-nibus*”, the G on “*pe-dibus*”; to then recite on the F in the last semiphase, which concludes on E (contrasting string) and on the *finalis* D. Thus the Gospel episode of the resurrection of Lazarus is beautifully narrated, highlighting the materiality of the action along a sound path that spans the whole *authentic protus*. (Protus is the first of the four Gregorian modes Protus, Deuterus, Tritus and Tetrardus. Each of these is subdivided into 2: authentic and plagal, so we get the Octoechus: 1st

mode authentic Protus, 2nd mode plagal Protus, 3rd mode authentic Deuterus, 4th mode plagal Deuterus. 5th mode authentic Tritus, 6th mode plagal Tritus, 7th mode authentic Tetrardus, 8th mode plagal Tetrardus.)

Edited by Irene Auerbach, UK

Figure 7 - Videns Dominus flentes, GT 124



LUCA BUZZAVI obtained, with the highest honors, the Diploma of Second Level in Pre-Polyphony at the Conservatory of Turin with Fulvio Rampi, the First Level Diploma in Choir Conducting and Choral Composition (cum laude and mention of honor) at the Conservatory of Mantua, and a degree in Physics (cum laude) at the University of Bologna. He followed masterclasses about conducting, education and pedagogy. He is a teacher at Fondazione Andreoli, where he conducts the Coro Aurora. In the same institute, he is a member of the Disability Project Team, a teacher in primary schools for pedagogical music and school choirs. He is the artistic director of Accademia Corale Teleion (chamber choir Gamma Chorus, Gregorian Schola Matilde di Canossa), organizes seminars about Gregorian chant and polyphony. He is a member of the editorial committee of FarCoro, a lecturer at the course for choral conductors promoted by AERCO and a member of the Artistic Commission of USCI Lombardia. Email: lucabuzzavi@gmail.com

1 Luigi Agustoni, *Esiste il valore medio nelle notazioni neumatiche gregoriane?*, Roma, Torre d'Orfeo Editrice, "Studi Gregoriani", Anno IV, 1988, p. 25.

INTERNATIONAL FEDERATION FOR CHORAL MUSIC



**World Choral Expo, Lisbon,
Portugal, 28-31 July 2019**

Press Release

**America Cantat.... in
Panama!**

Oscar Escalada

**World Youth Choir
2019 Concert Tour and
Repertoire**

Press Release

**In Conversation with John
Rosser, about the 12th
World Symposium on
Choral Music, to be Held
Next Year in Auckland,
New Zealand**

Andrea Angelini

WORLD CHORAL EXPO, LISBON, PORTUGAL, 28 – 31 JULY 2019

Voices Meeting for a Better World

PRESS RELEASE

THE IFCM WORLD CHORAL EXPO AIMS TO PROVIDE AN OPPORTUNITY FOR CHORAL SINGERS, CHORAL PROFESSIONALS, CONDUCTORS, COMPOSERS AND MUSIC EDUCATORS TO INTERACT WITH AND LEARN FROM WORLD-RENOWNED CHOIRS AND THEIR CONDUCTORS. THE 2019 THEME – *VOICES MEETING FOR A BETTER WORLD* – ENCOURAGES GLOBAL FRIENDSHIP, CULTURAL UNDERSTANDING, AND WORLD PEACE. WITH A COMMON LOVE FOR CHORAL MUSIC, PERFORMERS, PARTICIPANTS, EXHIBITORS AND SPONSORS WILL GATHER TO MAKE LIFELONG FRIENDSHIPS AND TO INSPIRE MUSICIANS, REGARDLESS OF TECHNICAL LEVEL.

The EXPO is taking place in Lisbon, Portugal, July 27-August 1, 2019. The EXPO is featuring numerous concerts throughout Lisbon and its surrounding cities, presented by participant choirs and leading choral ensembles of the highest quality from different continents. We are delighted to announce the 13 invited choirs selected to enrich the 2019 World Choral EXPO: Moran Choir (Israel), Indonesia Children and Youth Choir - Cordona (Indonesia), Shenzhen Lily Children's Choir (China), Ensemble Vocabella Limburg (Germany), Jazz Cantat (Portugal), Shemesh Quartet (Mexico), Credo Chamber Choir (Ukraine), Musica Nostra Female Choir (Hungary), Cantemus Children's Choir (Hungary), Coro Juvenil do Instituto Gregoriano de Lisboa (Portugal), Kokopelli Youth Choir (Canada), the Qatar Youth Choir (Qatar) and the Youth Chamber Choir of TURKSOY (Turksoy member countries). As well, there will be amazing performances by the 2019 World Youth Choir which will join the 2019 WCE and IFCM guests to celebrate the World Youth Choir's 30th anniversary in Lisbon.

CANTEMUS CHILDREN'S CHOIR CONDUCTED BY DÉNES SZABÓ (HUNGARY)

Founded in 1975 by Dénes Szabó, Cantemus Children's Choir has achieved the highest of standards in choral performance and has produced concerts in numerous countries in Europe and around the world (Australia, Canada, Japan, Korea, South America, and the USA). The success of the choir is grounded in the principles of the Kodály music teaching method. The choir's extensive repertoire ranges from Gregorian chant and Renaissance/Romantic periods to contemporary music. Some of their Hungarian repertoire is based on traditional folk music (including works by Bartók and Kodály), and some has been written especially with the Cantemus Children's Choir in mind by leading contemporary Hungarian composers. As such, the choir has become a standard bearer for both traditional and contemporary Hungarian music.



Cantemus Children's Choir, conducted by Dénes Szabó, Hungary

**MORAN CHOIR
CONDUCTED BY NAOMI FARAN (ISRAEL)**

Moran Choir was established in 1986 by Naomi Faran, Conductor and Musical Director. The vision of Moran Choir is to provide young children with choral education, musical training, and performance opportunities and to spread the love for choral singing throughout Israel and around the world. Additional goals focus on humanistic values which are expressed through combining the choir's musical excellence with community involvement. Projects include collaborations with diverse cultural minorities, children and adults with special needs, and young people with cancer. The choir's repertoire includes classical choral works as well as Israeli traditional Jewish music, original contemporary Israeli music, and folk music of diverse local and international ethnic groups.

**CREDO CHAMBER CHOIR
CONDUCTED BY BOGDAN PLISH (UKRAINE)**

Since its creation in 2002, Credo Chamber Choir has managed to attract the attention of a wide range of music fans and get rave reviews from the most influential musicians in Ukraine. Through the performance of sacred music, Credo Chamber Choir strives to achieve the highest artistic level of performance combined with the warmth and inspiration of sincere prayers. This approach results in the choir's own unique performing manner. Credo Chamber Choir cooperates with the most renowned composers of Ukraine and performs

at the most prestigious concert halls in Kiev. The choir has toured in Russia, Poland, Slovakia, Germany, Italy, France, the Netherlands, Spain, Switzerland, Austria, and Hungary and has won prestigious awards such as the International Choral Competition of Tolosa (Spain) and the European Grand Prix of Arezzo (Italy).

**ENSEMBLE VOCAPPELLA LIMBURG
CONDUCTED BY TRISTAN MEISTER (GERMANY)**

Ensemble Vocabella Limburg was founded in 2007 by former members of Limburg Cathedral Boys' Choir in Germany. Together with their conductor, Tristan Meister, these singers have committed themselves to the art of men's choral literature of all eras. The choir has established an excellent reputation and is frequently invited to give concerts at home and abroad. Concert tours have taken the singers to Asia, South America, and different parts of Europe. The ensemble has garnered first prizes at competitions such as the German Choir Competition (2014) and the International Choir Competition in Varna, Bulgaria (2016).

**SHENZHEN SENIOR HIGH SCHOOL LILY GIRLS'
CHOIR, CONDUCTED BY MANXUE HU (CHINA)**

As a result of impressive performances with powerful impact and appeal, Shenzhen Senior High School Lily Girls' Choir has developed an international reputation in recent years. Founded in 1997, Lily Girls' Choir is comprised of girls (ages 11-17) from Shenzhen Senior High School. The choir has performed with many



Moran Choir, conducted by Naomi Fara, Israel



Credo Chamber Choir, conducted by Bogdan Plish, Ukraine



Ensemble Vocapella Limburg, conducted by Tristan Meister, Allemagne

renowned conductors and symphony orchestras. Receiving awards at multiple international competitions, the choir won first prize in the Children's Choir category, as well as the audience award, at the 36th Tolosa International Choral Festival in Spain. Performance invitations for Lily Girls' Choir include ACDA Conference 2016 Eastern Division, IFCM World Choral EXPO 2015, and the John F. Kennedy Arts Center Millennium Stage.

MUSICA NOSTRA FEMALE CHOIR, CONDUCTED BY ZSUZSÁNNA MINDSZENTY (HUNGARY)

Musica Nostra Female Choir was formed in 1994 with students in the Department of Music at the Eötvös Loránd University of Science where the choir is still hosted. Founded and conducted by Zsuzsánna Mindszenty, the primary aim of this female chorus is the high-quality interpretation and popularisation of early and contemporary music. Musica Nostra Female Choir has performed and recorded numerous world premieres and has produced five CDs which include music from different ages. Since its foundation, Musica Nostra has won prestigious awards at international competitions of the highest rank, including Arezzo (Italy), Tours (France), Marktobendorf (Germany), Maribor (Slovenia), Bad Ischl (Austria), Neuchatel (Switzerland), Bratislava (Slovakia), Namestovo (Slovakia), and Debrecen, Pécs, and Budapest (Hungary).

SHEMESH QUARTET (MEXICO)

Founded in 2015 by singing undergraduates in the National Conservatory of Music, Shemesh Quartet is a vocal a cappella ensemble with a versatile repertoire that includes arrangements and original compositions by the members. Since its creation, Shemesh Quartet has received ovations from audiences and acclaim from peer reviewers in the choral world. Shemesh Quartet is an ensemble conducted equally by its members, creating a four-mind harmony. The ensemble has performed in New York City (Carnegie Hall and Lincoln Center) and in concert halls throughout Mexico.

CORO JUVENIL DO INSTITUTO GREGORIANO DE LISBOA, CONDUCTED BY FILIPA PALHARES (PORTUGAL)

Coro Juvenil do Instituto Gregoriano de Lisboa was founded in 2015 by Filipa Palhares. Performing concerts on a regular basis, the choir participated in João Ripper's opera, *Onehama*, and Benjamin Britten's *War Requiem* with the Portuguese Symphony Orchestra. In the 28th and 29th Temporada de Música de São Roque, Coro Juvenil do Instituto Gregoriano de Lisboa produced two programs entirely dedicated to Portuguese contemporary composers, including several premieres. The choir won first prize in the 23rd Certamen Juvenil de Habaneras in Spain, gold medals in five editions of the



Shenzhen Senior High School Lily Girls' Choir, conducted by Manxue Hu, China



Musica Nostra Female Choir, conducted by Zsuzsanna Mindszenty, Hungary



Shemesh Quartet, Mexico

Portuguese Summer Choral Festival, the silver medal in the champions category of the World Choir Games in South Africa (2018). In 2016, Coro Juvenil do Instituto Gregoriano de Lisboa released an album, *Mesmo que faça frio*, with music by the Portuguese composer, Nuno da Rocha.

INDONESIAN CHILDREN AND YOUTH CHOIR - CORDANA, CONDUCTED BY AIDA SWENSON (INDONESIA)

Respected throughout Indonesia as a leader in children and youth choirs, the Indonesian Children and Youth Choir - Cordana presents performances which provide a rare glimpse into the richness and diversity of Indonesian culture. With frequent participation in international festivals and competitions, the choir is committed to sustaining its classical foundation at home, performing regularly with the Nusantara Symphony Orchestra. In addition to receiving international award in USA, Germany, Poland, Japan, Philippines, Singapore, and the Netherlands, the choir has been invited to the Golden Gate Festival (California, USA), IFCM Asia-Pacific Choral Symposium (Singapore), ACDA National Convention (Miami, USA), IFCM World Symposium on Choral Music (Copenhagen, Denmark), Incheon International Choir Festival (Incheon, South Korea), Festival Musica Sacra International (Marktobendorf, Germany), Polyfolia (Saint-Lô, France), Festival 500 and Podium 2018 (St. John's, Canada), Musica Sacra (San Juan, Argentina), European

Choir Games (Graz, Austria), Taipei International Choral Festival (Taiwan), European Festival of Youth Choirs (Basel, Switzerland), Tampere Vocal Music Festival (Finland), and World Vision International Children's Choir Festival (Washington DC, USA).

KOKOPELLI YOUTH CHOIR CONDUCTED BY SCOTT LEITHEAD (CANADA)

The Kokopelli Youth Choir was founded in 1996 with the vision of creating engaging and dynamic performances in diverse styles of choral music. With 50-60 auditioned members, most of whom are high school or university students, the Kokopelli Youth Choir makes its home in Edmonton, Alberta, a beautiful river city only hours from the Rocky Mountains, nestled in the heart of the Canadian prairies. Kokopelli is a favourite guest choir with the Edmonton Symphony Orchestra and has been honoured to perform with outstanding guest artists and conductors from around the globe. Recent awards include First Place in the Canadian National Music Festival (2015, 2016), as well as First Place in the Youth Choir category in the Choral Canada Competition for Amateur Canadian Choirs (2015). Known for innovative and imaginative performances, wide-ranging repertoire, and musical excellence, Kokopelli believes in the power of music to create diverse, inclusive, and strong communities. The choir's African Projects Fund (founded in 2004 following a month-long tour to Namibia and South Africa) seeks to support music



Coro Juvenil do Instituto Gregoriano de Lisboa, conducted by Filipa Pilhares, Portugal



Indonesian Children and Youth Choir - Cordana, conducted by Aida Swenson, Indonesia



Kokopelli Youth Choir, conducted by Scott Leithead, Canada

development for youth in southern Africa. In partnership with various sister choirs, Kokopelli has initiated a membership exchange program, an African music publication market, and touring opportunities African choirs in Canada.

**QATAR YOUTH CHOIR
CONDUCTED BY ALENA PYNE
(QATAR)**

Qatar Youth Choir founded in 2013 by Irish-born conductor Alena Pyne, is for mixed voices aged 14-18 years, now in its 5th year. This is an ambitious choir that is always ready for a new challenge. Their motto is "Carpe Diem". They perform music from all epochs and in many world languages. Their favorite genre is folk songs from all corners of the world, and they are especially happy to sing Arabic repertoire. They were awarded 1st prize in the inaugural Qatar National Music Competition in October 2017 in the Youth Category, and in their short existence have toured to Germany, Latvia, Croatia and Austria. They have also done a recording and performed frequently with Qatar Philharmonic Orchestra.

**YOUTH CHAMBER CHOIR OF TURKSOY
CONDUCTED BY GULMIRA KUTTYBADAMOVA
(TURKSOY MEMBER COUNTRIES)**

The Youth Chamber Choir of TURKSOY composed of young choir singers selected from the best conservatories of TURKSOY member countries was established by the International Organization of Turkic Culture in 2015 in order to foster the exchange of repertoires, conductors and artists among orchestras of the Turkic World on the one hand while introducing the rich music heritage of Turkic speaking peoples to the world. Shortly after its establishment, this choir won three gold medals at the Second European Choir Games held in Germany. They also performed at the "Astana-Voice of the World". The choir which represents the Turkic World with 38 artists from Azerbaijan, Kazakhstan, Kyrgyzstan, Uzbekistan, Turkey, Turkmenistan and Tatarstan (RF) is conducted by Gulmira Kuttybadamova from Kazakhstan.

More information with participating conditions and registration details on: <http://worldchoralexpo.com>



Youth Chamber Choir of Turksoy, conducted by Gulmira Kuttybadamova, Turksoy members countries



Qatar Youth Choir, conducted by Alena Pyne, Qatar

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AMERICA CANTAT... IN PANAMA!

OSCAR ESCALADA

choral conductor and composer

IN PANAMA CITY, THE AMERICA CANTAT 9 CHORAL FESTIVAL WAS HELD BETWEEN APRIL 6 AND 13. THIS FESTIVAL WAS LAUNCHED IN 1992 IN ARGENTINA, ON THE OCCASION OF THE 500TH ANNIVERSARY OF CHRISTOPHER COLUMBUS' ARRIVAL ON 12 OCTOBER 1492 TO THE ISLAND OF SAN SALVADOR AND THE MEETING OF TWO CULTURES.

It was held every 4 years in its first 4 editions, but since 2004 it has' been held every 3 years in a different country on the American Continent. In 2004, the *Agreement of Mexico* was signed by the countries that had been involved in the organisation (Argentina, Venezuela and Mexico), adding Cuba as the next host. The agreement states that the festival would take place every 3 years instead of 4 and the AAMCANT (*Argentine Association for Choral Music America Cantat*) was charged with developing the guidelines for the festival that would be carried forward by the America Cantat Organisation. The countries that have hosted the festival are as

follows:

- Argentina 1992
- Argentina 1996
- Venezuela 2000
- Mexico 2004
- Cuba 2007
- Brazil 2010
- Colombia 2013
- Bahamas 2016
- Panama 2019

Like its cousin *Europa Cantat*, this festival is dedicated particularly to choral singing through the Works



Panama City: Museum of Biology



Early mornings singing with Jan Schumacher

Portugal, Belgium and Germany. The workshop directors were Alina Orraca, from Cuba, Nuria Fernández Herranz from Spain, Paulo Malaguti and Carlos Alberto Figueiredo from Brazil, Virginia Bono and Camilo Matta from Argentina, Jan Schumacher from Germany and Erick Parrish from Panama / the USA.

A composition by Erick Parrish was also commissioned, which premiered at the concert with the *Panama Symphony Orchestra* and the *Panama Canta* choir conducted by Paula Cuellas, composed of four renowned Panamanian choirs: *University Poliphonic Choir of*

Preparation Workshops (TPO), which a mix of people attend from complete choirs to individual singers, adding to their repertoire with the pieces proposed by the Guest Masters, all specialists in their field.

This 9th edition was organised locally by *Asociación Música Viva of Panama*, chaired by Pedro Baeza and President Pro Tempore of America Cantat 9, Jorge Ledezma Bradley.

The opening concert was held at the Ascanio Arosemena Hall with the presentation of the Panamanian choirs in an excellent production by the Director of the Música Viva Choir, Paola Cuellar, which was called *Panama Canta*. As Panama was hosting the Festival America Cantat 9, lots of music from Panama featured.

The Secretary of the AC9, Mrs. Gina Menéndez de Cuesta, wrote:

"The welcome could not be more Panamanian. There was music by Gonzalo Brenes, Georges Colburne, Elicio de Sa, and Jorge Ledezma Bradley. The tamborera, the marjoram, the tamborito and also the calypso were heard. The rhythms that accompany diabolic "sucios" and also the bolero were evoked. The



Camilo Matta's Argentine music workshop

attendees got a glimpse of the rich Panamanian cultural background that night and, over the following days, the Panamanians will receive a rich cultural gift from their visitors."

Representatives of 13 countries participated: Panama, Costa Rica, Cuba, Argentina, Mexico, Chile, Brazil, Canada, the USA, Spain,

Panama, Coro Musica Viva, Coro Cantemus and Ensamble Solistas de Panamá, all under the direction of the author, Erick Parrish.

Among the choirs invited to the galas, the *Chamber Choir of Matanzas*, Cuba, led by José Antonio Méndez, *Camerata Musica Limburg* (Germany), directed by Jan Schumacher, and the group *Voz en Punto* from México, directed



Paulo Malaguti presenting his workshop at the University of Panama



Alina Orraca's Cuban music workshop



Ensemble 'Voz en Punto' greeted after their great performance

by José Galván Castañeda, gave standout performances.

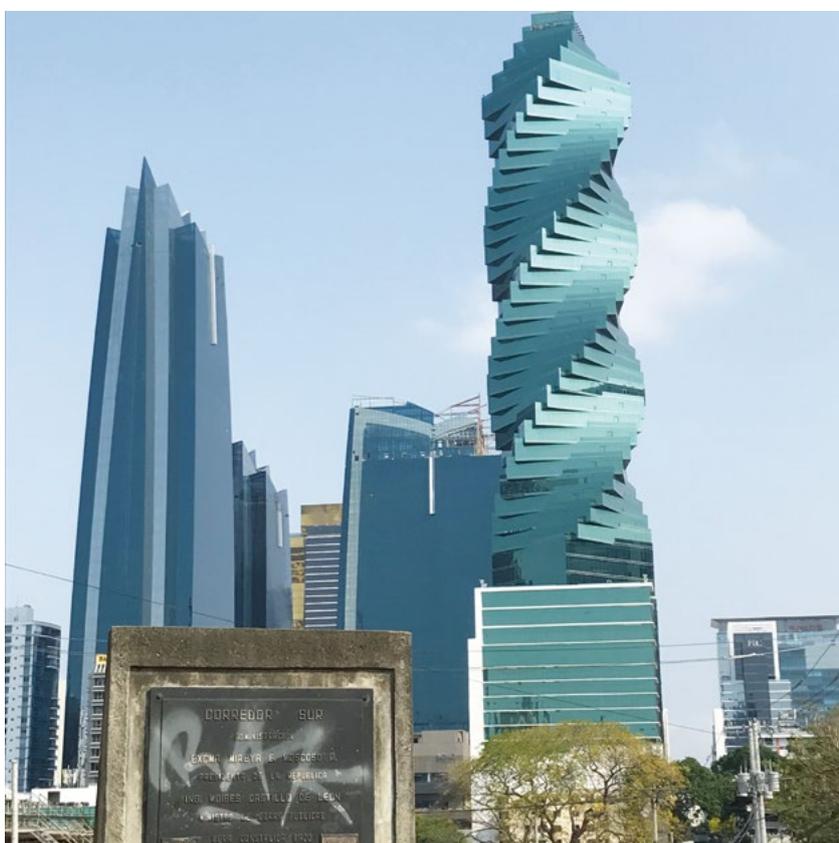
The excellence of the male choir *Camerata Musica Limburg* could be appreciated in several concert halls like the Church of the Javier School or the Biomuseo.

The *Chamber Choir of Matanzas* closed its concert with "Gracias a la vida" by the Chilean composer Violeta Parra in an arrangement by the recently deceased Electro Silva, with the excellent soprano Ivette Burgos as soloist.

Voz en Punto offered a tour of Mexican music with excellent voices and arrangements especially made for the group.

As for the Panamanian choirs, the audience had the particular pleasure of listening to the *Polyphonic Choir of Panama*, directed by Electra Castillo and the *Panama Canta Choir*, directed by Paula Cuellar of Bolivia.

The workshops were held at the Hotel Torres de Alba, which



Panama City: the screw

together with the Hotel El Panamá were the centre of the festival's activities. From there, participants were taken by bus to the concert sites; the Ascanio Arosemena Theatre, the Javier School and the Biodiversity Museum whose building was designed by the architect Frank Gehry and whose roof design became famous in avant-garde architecture.

The day off was used by the participants to visit the city centre with its strange architectural expressions, the beach, the Panama Canal and historical places in the country, such as the Old Town or the ruins of the city founded by Pedrarias Davila in 1519 and destroyed by the pirate Morgan in 1671. Participants also went on excursions to meet a native tribe that lives in the region and continues to maintain their ancestral customs even today.

Canoes made of tree trunks were the means of transport needed to cross the Chagres River that would lead to the area where the Emberá tribe lives.

The dances were used by the workshop directors and festival participants to fraternise with the hosts who willingly showed their traditions.

Of course, it was also pleasant to chat and enjoy delicious seafood and a fresh beer with Sonja Greiner and Jan Schumacher.

Edited by Cáit Fahy, Ireland



Last rehearsal before the concert of Nuria Fernández Herranz's workshop



Delegates and Guests

OSCAR ESCALADA is a professor, composer, director, writer, and editor of choral music in the United States and Germany. He founded a number of national, provincial and municipal choirs, including that of his home city, La Plata, in Argentina. He has been invited to speak at conferences, to give workshops and seminars and act as adjudicator in his own country (Argentina) and in the USA, Venezuela, Cuba, Ecuador, Spain, England, Greece, Italy, France, Mexico, Germany and South Korea. He took part in the 5th World Symposium of Choral Music in Rotterdam and was invited to the Conventions of the ACDA (American Choral Directors Association) in both Detroit and Chicago. He was also Coordinator of the composition sessions at the 9th World Symposium of Choral Music at Puerto Madryn. His own composition, 'Tanguendo', was a best-seller in the Warner/Chappell 2000-2001 catalogue. He is the author of the books, 'Un coro en cada aula' and 'Logogénesis'. In 2012 he was invited to judge the World Choir Games in Cincinnati, USA and to give a workshop at 'Europa Cantat de Torino' in Italy. His email address is oscarescalada@mac.com



WORLD YOUTH CHOIR 2019 CONCERT TOUR AND REPERTOIRE

WYC PRESS RELEASE

In FRANCE

- Gaillac, Saturday, July 27, 2019
Festival de Puycelsi
Abbatiale Saint Michel, 20:30
- Sylvanès, Sunday, July 28, 2019
Festival international Musiques
Sacrées - Musiques du Monde
Abbaye de Sylvanès, 17:00
- Vaison-la-Romaine, Saturday,
August 3, 2019
Choralies, 23e Édition
Roman Theatre, 21:00

In PORTUGAL

- Cascais, Tuesday, July 30, 2019
IFCM World Choral Expo
- Lisbon, Tuesday, July 30, 2019
IFCM World Choral Expo
Teatro Nacional São Carlos,
21:00
- Lisbon, Wednesday, July
31, 2019, Teatro Nacional São
Carlos, 21:00 (Shared concert
with children's choirs and
Closing ceremony)

Repertoire

The core programme of the World Youth Choir for 2019 consists of some works representative of the top XX and XXI centuries classic literature, a commissioned piece, one of the conductor's pieces (well-known composer and conductor Josep Vila i Casañas), some highlights of the history of the WYC (as we celebrate its 30th anniversary) and folk songs arrangements representative of the five continents. Each concert will have a slightly different selection of songs, chosen from the repertoire listed here after.

- *Kyrie*, from Mass in G Major (Francis Poulenc)
- *Gloria*, from Missa Sanctus-Benedictus for two choirs (Josep Vila i Casañas)
- *I Am the World*, commissioned piece (Seán Doherty)
- *Leonardo dreams of his flying machine* (Eric Whitacre)
- *The succession of the four sweet months, Ballad of green broom, Flower songs N.2 & 5* (Benjamin Britten)
- *Cade la serà*, Tre composizioni corali N.1 (Ildebrando Pizzetti)
- *Ronde* (Maurice Ravel)
- *Olas de la mar* (arr. Juan Manuel Hernández-Morales)
- *Fiesta*, Visiones del llano N.1 (Cristian Grases)
- *Elijah Rock* (Moses Hogan)
- *Lammaa Badaa Yatathannaa* (Shireen Abu-Khader)
- *Minoi Minoi*, Samoan (folksong, arr. Christopher Marshall)
- *Margoton va t'a l'iau*, Chansons françaises N.1 (Francis Poulenc)
- *La dama de Mallorca* (Baltasar Bibiloni)
- *Rondo Laponico* (Gunnar Hann)
- *Asadoya yuna* (Ko Matsushita)
- *Dogalen* (Nilo Alcalá)
- *Falling stars* (Jakub Zdražil) [Awarded piece in the IFCM Composition Competition 2018 will be premiered in Lisbon, at the IFCM World Choral Expo]



Photo: World Youth Choir, China (July 2018)

IN CONVERSATION WITH JOHN ROSSER

About the 12th World Symposium on Choral Music, to be Held next Year in Auckland, New Zealand (11-18 July 2020)

ANDREA ANGELINI

ICB Managing Editor, choral conductor, composer

JOHN ROSSER CONDUCTS AUCKLAND'S CHAMBER CHOIR VIVA VOCE AND WAS DIRECTOR OF THE NZ OPERA CHORUS FOR MORE THAN TWO DECADES. INAUGURAL CHAIR OF THE NEW ZEALAND CHORAL FEDERATION, HE LED ITS BID TO HOST THE 12TH WORLD SYMPOSIUM ON CHORAL MUSIC IN 2020, OF WHICH HE IS NOW ARTISTIC DIRECTOR.

It has been a while since a WSCM was held in the Oceania region. Tell us about your own links with the World Symposium – what was your first connection? When did you first start to think about the possibility of a WSCM being held in NZ?

My first contact with a WSCM was when I was asked to organise a series of choral concerts in Auckland that would give choirs attending Sydney's Symposium in 1996 a reason to extend their tour. Six groups took up our invitation and performed alongside top local choirs. We called it – rather grandiosely in hindsight – the Auckland International Festival of Choirs!

But it was not until I was sitting in a concert at the superb Copenhagen Symposium 12 years later that I wondered whether we could mount one of these ourselves. From there it only took another seven years to pluck up the courage to submit a bid!

How will a Symposium in NZ / the Pacific differ from previous Symposia?

While Symposia follow an agreed template, they are all different because they reflect the differing cultures and individual personalities of those organising them. That is as it should be – we would not want to go to the exact same event every three years!

The indigenous Māori of Aotearoa NZ have a concept that has become embedded in our national culture: *manaakitanga*, which loosely translates as hospitality, but more accurately means 'treating guests with respect, care and generosity'. Both delegates and performers can expect a very warm welcome at WSCM2020, as well as the things that go with it – careful organisation and clear communication.

Guests will also want to experience the culture of the South Pacific – passionate, energetic Māori *kapa haka*

performances and the wonderfully uplifting singing of the Pasifika people who have made Auckland their home. I don't think they'll be disappointed.

What kind of festival do you want WSCM2020 to be?

I want it to be rich, diverse, innovative, moving and – most of all – inspiring. I want people to remember it fondly, for all the right reasons!

You have done quite a bit of travelling over the last couple of years and have experienced a number of other festivals around the world. What have you learned? What connections have you made?

Yes, five major international choral festivals in those two years, setting up our stand, banners and video screens, and talking with as many conductors and singers as we could. We have taken note of all the things that worked and pondered how we could use or adapt them for our Symposium, while also registering what was less successful, at least for our purposes. But most of all, we have met a host of fascinating and talented choral people, and had a lot of fun explaining to them why attendance at WSCM2020 will change their lives!

The NZ team made quite an impression with its dramatic presentation at the closing concert in Barcelona and you also spoke during that week on the topic of 'Choral Theatre'. Can we expect this to be reflected in the Auckland Symposium?

Every concert I have done with my chamber choir of 35 years has been themed and had a considerable theatrical element to it; I believe choral music – with its colourful voices and stories – cries out for this treatment. I've also had a long involvement with professional opera, so theatre really is in my blood. Fortunately, the

international Artistic Committee shares this thinking! So, the short answer: look for an especially dramatic opening concert, along with a feast of dynamic and engaging concerts throughout Symposium.

Your WSCM2020 Artistic Committee is spread across the world with members from the Philippines, the USA, France (via Belgium) and, of course, NZ. How does the committee operate?

One of the Committee's main tasks– the selection of 24 choirs and 40+ presenters – is now completed, and I was thrilled with how efficiently and good-naturedly we achieved it. Over about four weeks, each of the six members listened to every recording of every applicant choir and read all the presenter proposals and there were a lot of them. At the end, we made our decisions in two three-hour video conferences. What is more, we are still friends!

I continue to consult with individual members where they can offer specific advice, or with the whole team when several larger artistic matters have accumulated. It is working well.

Yes, we hear you had a record number of applications. What was your reaction to that?

We were astounded. Although we know NZ is a great place to visit (and live in), we had feared that our geographical remoteness would be a disincentive. Clearly it was not; we received 180 applications from choirs and 182 from presenters, easily the most submitted for a WSCM.

It did mean a lot of work and some hard decisions for the Artistic Committee, but that was a good problem to have. As I wrote to all the applicants, we could easily have selected two and maybe three complete Symposium programmes from the list of submissions and still been proud of the result!

Tell us about the theme of this Symposium: 'People and the Land \ He Tangata, He Whenua'.

Our WSCM2020 theme derives from *tangata whenua* (literally "people of the land"), the name Māori use of themselves because of their close association with the particular locale in which they were born. The expression is familiar to all New Zealanders, regardless



John Rosser during the last ACDA National Conference

of race, and carries the suggestion that we all are, or should be, guardians of our country's natural resources and environmental wellbeing.

We know other peoples share these feelings for their home ground, but we are also aware that attitudes to land and territory can be very problematic. There is no doubt, though, that having a secure sense of 'place' is hugely positive, promoting identity, community, healing and a sense of freedom.

We felt that this theme was relevant to us all in some way, while also containing a certain amount of tension – the stuff of lively programming! Those applying rose magnificently to the challenge and presented us with a wide range of creative takes on the theme. In fact, we were spoilt for choice!

What were some of those responses and how will the theme be represented in WSCM2020?

From what we read in their applications, the responses of the selected choirs and presenters vary hugely! Some will address the theme through traditional Renaissance, Baroque and Romantic works; others will take a vocal jazz approach, or commission brand new works, or use 'choral theatre'. Both the concert and presenter programmes will tackle such topics as environment, diversity, social empowerment, culture and community, alongside the staple subjects that

feature at any Symposium. And we will naturally feature music of our own land and the South Pacific in general.

If you were to characterise this Symposium, what adjective would you use?

I would not. I think if it is remembered as being largely traditional or experimental, mainstream or niche, international or Pacific, then it is been too limited. We want elements of all those, and much more besides.

Back to the journey: what have been the most common reactions from those engaging with you at the WSCM2020 booth and on social media about coming to NZ?

The overwhelmingly positive reaction has been that so many people are very keen to come to NZ; we seem to feature high up on many bucket lists! Our simple response to that has been that WSCM2020 is the perfect excuse!

The main negative comment has been "but it's so far". What can we say to that except that you do not have to walk, or paddle! Some meals, movie or two, a sleep, and you are here. What is more, there will be a warm welcome waiting when you arrive!



Auckland skyline



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Schola Cantorum Akto
A special training program for
youth in choral singing
Ambroise Kua-Nzambi Toko

**The Gumpoldskircher
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Spirituals, and African-
American Spirituals of
Nineteenth Century USA**
Tim Sharp

THE KOMITAS FESTIVAL

An Event Dedicated to a Great Armenian Composer

TIGRAN HEKEYAN

founder, artistic director, and principal conductor of the choir Little Singers of Armenia

ASHTARAK 93 INTERNATIONAL CHORAL FESTIVAL WAS FOUNDED AFTER THE COLLAPSE OF THE SOVIET UNION, HOLDING ITS FIRST EVENT IN THE SUMMER OF 1993 IN ARMENIA. A REPORT ON THIS EVENT WAS PUBLISHED IN THE ICB. THE FESTIVAL DID NOT CONTINUE ITS ACTIVITIES BECAUSE OF FINANCIAL RESTRAINTS, AND SINCE THEN, NO INTERNATIONAL CHORAL FESTIVAL HAS BEEN HELD IN ARMENIA.

After a concert by the Little Singers of Armenia and Handbell choirs dedicated to the 145th anniversary of Komitas Vardapet, it was decided to found a new festival in 2014. The concert took place on Komitas's birthday (October 8, Old Calendar) in Harichavank, where he lived and composed. The second concert took place in 2016, on September 26 (Komitas's birthday according to the New Calendar).

In 2017, after much painstaking work and with the help of the Armenian Little Singers International Association, the new Komitas Festival was launched. The plan was for the festival to be an annual event, taking place on various dates over the year.

The Komitas Festival includes various events held regularly under the high patronage and with the financial support of His Holiness Karekin II, *Catholicos of All Armenians*, the supreme head of the Armenian Apostolic Church.

The festival involves different genres of music and is held in different formats. It may be held not only in large or small towns and villages in Armenia, but also abroad. The participants include various choirs, orchestras, ensembles, theatrical groups, reciters, painters and others whose works are connected to Komitas, all of whom will perform as part of the festival.



Professor Tigran Hekekyan and Gael Darchen are conducting the Paris Opera National Choir and the Little Singers of Armenia choir during the final concert in Aram Khachaturian Concert Hall

The aim of the festival is to spread Komitas's music, poetry and cultural heritage throughout the world, and to encourage cultural life in various regions of Armenia. In 2018, the festival attracted a broader spectrum of participants, inviting two French choirs, Le Choeur Voyageur from Bordeaux, France, under the direction of Maestro Alexi Dufor, and Maîtrise des Hauts-de-Seine Choir from Paris, under the direction of Gaël Darchen, along with the Galan Trio from Greece, who performed as part of the festival program.

Last spring Le Choeur Voyageur performed in Vanadzor, Gosh, Dilijan and Yerevan. In Vanadzor the choir performed together with the Chamber Choir of Vanadzor, and in Yerevan they sang with the Little Singers of Armenia choir. Everywhere they met with an enthusiastic reception from audiences.

After the concert tour, choir members shared their impressions:

"Armenia. Beautiful, ancient, welcoming, and yet deeply tortured. A relatively short stay, but one that was filled with so many powerful memories that will live with us forever." Clément Ducret

"To begin with, the welcome we received from the Armenian people was incredibly heartwarming. Upon arriving in Vanadzor, we were greeted by children dressed in traditional garments who

performed traditional dances for us. That night, we would sleep in small groups in the company of Armenian families throughout Vanadzor, who treated us to great feasts." Yara Kasti

"Armenia is blessed with beautiful and ancient monasteries, and before reaching Yerevan, we visited the Monastery of Haghartsin, hidden in the mountains, surrounded by lush trees. Quiet, peaceful, this was possibly the most beautiful place." Theodore Cussans

"Upon reaching Yerevan, we would then visit the Armenian Genocide Memorial, Tsitsernakaberd. On a beautiful sunny morning, gathered round the eternal flame, with harrowing music by Komitas, this was an extremely powerful and moving moment. Armenia bears the weight of a tragic and unjust history, and I along with my companions was grateful to be able to learn about it and will endeavor to pass on the memories of which I am now the possessor." Alice Stamatakis

"By complete chance, our trip happened to coincide with the Armenian 'Velvet' Revolution. It was an extraordinary time. Hearing the seemingly never-ending symphony of car horns and the cries of 'Merzhir Serghin' echoing throughout the



Le Choeur Voyageur in Komitas Music Chamber Hall



Le Choeur Voyageur and the Little Singers of Armenia choir in Komitas Music Chamber Hall.



Chamber choir of Vanadzor and Le Choeur Voyageur in Vanadzor Music School named after Eduard Kzartmian

city, and experiencing the solidarity shown by a people determined to overthrow an opportunistic and selfish government, made the experience somewhat surreal – and we were right in the middle of it all! In every restaurant and in the street, we joined them by singing the slogan of revolution: ‘Merzhir Serghin’, ‘Merzhir Serghin’, ‘Merzhir Serghin...’, in our choral fashion.” Clément Godart

“There is of course so much more... Armenia will live in our hearts forever, and I hope one day to return.” Karen Koulakian

In the summer of 2018, Maîtrise des Hauts-de-Seine Choir, which is undoubtedly the most prominent choir in France, gave concerts in the larger cities, such as Yerevan and Gyumri, performing in the 2000-year-old temple of Garni, the seventh-century Harichavank Monastery and the thirteenth-century Geghard Monastery.

Maîtrise des Hauts-de-Seine Choir’s gala concert with the Little Singers of Armenia choir took place in the Aram Khachaturian Concert Hall in Yerevan.

In the autumn the Galan Trio from Greece performed in Vanadzor and Yerevan. In Yerevan they performed pieces by Komitas as well as newly composed works entitled *Six Sights to Ararat*, composed by six world-renowned composers from six countries: Thomas Bramel (USA), David Haladjian (Armenia, Switzerland), Vincent Kennedy (Ireland), Vasco Pereira (Portugal), Harland Weiss (Germany/Spain) and Nikos Xanthoulis (Greece).

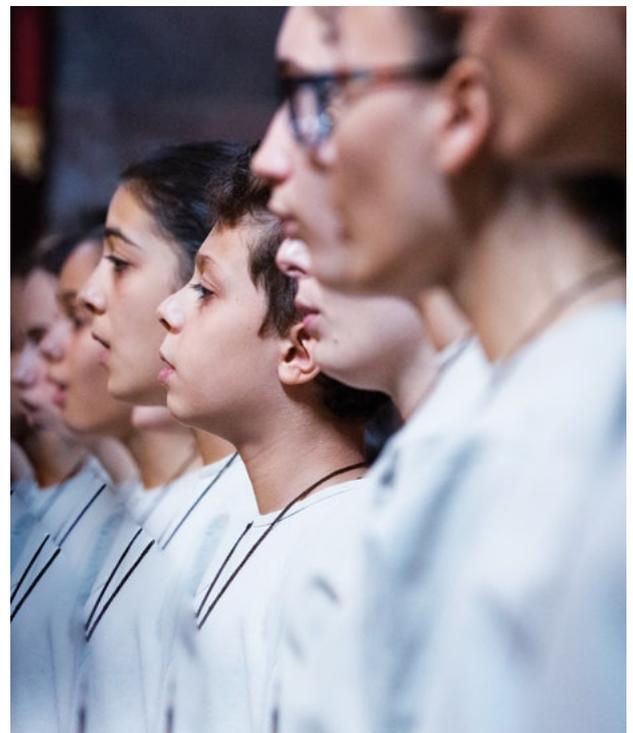
One of the members of Galan Trio, Petros Buras, later said:

“We had read many stories about Mount Ararat, and suddenly it was in our view. It was astounding for us. Ararat is a central story for humanity. Millions of people come to Armenia to see the miracle of the biblical mountain of Ararat. For the Armenian diaspora, Ararat is a symbol of their identity, their homeland.”

In future the festival will include as many non-Armenian musicians, highly qualified professionals, and heads of various international and national organizations as possible, who will share information about the festival and Armenia in their homelands. They may also hold masterclasses, open workshops and seminars during the festival.

In 2019, as part of the 150th anniversary of Komitas Vardapet’s birth, festivals will be held in Germany (Leipzig, Halle, Weimar), Lithuania (Vilnius, Kaunas, Trakai), Slovakia (Bratislava), Austria (Vienna) and the Czech Republic (Prague), with concerts given by the Little Singers of Armenia choir.

Edited by Katie Sykes, UK



Komitas Festival in Harichavank

TIGRAN HEKEYAN has been active in the world of choral music for over thirty years. He is the founder, artistic director, and principal conductor of the choir Little Singers of Armenia. The many choirs he has directed have earned acclaim, taking top prizes at numerous international competitions. Tigran has performed in Europe, North America, Asia, and Africa. For his contributions to the advancement of Armenian culture, he was awarded the Medal of Movses Khorenatsi. His contributions to the field of education earned him the honorary title of Prominent Educator in 2010. In 2001, Tigran was nominated as Cultural Ambassador of Europe by the European Federation of Choirs. He is a full member of the European Academy of Natural Sciences and the International Academy of Sciences of Nature and Society, and an honorary member of the Armenian Radio and TV Academy. He is a member of well-known international and European choral organizations, and the founder and artistic director of various national and international competitions and festivals. Email: alschoir@gmail.com



SCHOLA CANTORUM AKTO

A Special Training Program for Youth in Choral Singing

AMBROISE KUA-NZAMBITOKO

choral conductor and composer

SCHOLA CANTORUM AKTO IS A TRAINING PROGRAM OF THE AFRICAN CHORAL MUSIC ACADEMY, INTRODUCED BY ITS DIRECTOR, MR. AMBROISE KUA-NZAMBI TOKO. THE PROGRAM'S TARGET AUDIENCE IS YOUTH AGES 18 TO 27, WITH EXCEPTIONS SOMETIMES MADE FOR SPECIAL CASES. IN REALITY, IT IS A SINGING CLASS BUILT AROUND MUSICAL PRACTICES THAT INTEGRATE SCIENTIFIC, PEDAGOGICAL, AND CULTURAL ASPECTS IN A FUN ENVIRONMENT.

The young participants, each selected on the basis of talent and noteworthy individual projects, discover a variety of choral singing styles as well as other types of music that merit exploration.

The summer session was productive, inventive and creative, giving young people the opportunity to meet well-known musicians and to participate in festivals and high-level competitions.

Lectures, workshops, training sessions, forums, TV appearances and other opportunities for dialogue were among the multiple activities organized and scheduled during the session, all designed to enrich these neophytes' depth of knowledge. Additional daily activities included research, small surveys, sight-reading workshops, listening sessions (to CDs of music of diverse origin), and watching DVDs of the world's best musical ensembles. Each candidate had the opportunity to deepen his or her knowledge of specific subjects, most of which were tied to the track of their choice or were a good match for their abilities and career goals.

Included among the many objectives of this project were: learning to love one's art, coming to know it more thoroughly and

deeply, acquiring wisdom, and learning to respect its ethical and moral codes. By taking advantage of the opportunity to participate in top-level activities and projects, participants were able to develop the "modus vivendi" of a true artist and to incarnate the professional spirit.



Seminar on "The History of Music" by Ambroise Kua-Nzambi - 2017

The Schola Cantorum Akto project is an advanced type of musical "autodidaxie", that is, a method of self-teaching. It relies on the fact that art is learned through self-mastery as well as through formal coursework, the teacher's presence offering the opportunity to attain a high level of proficiency. Thus the participants studying with Ambroise Kua-Nzambi Toko – a cultural ambassador, composer and choir director whose performances are well known internationally – had the opportunity to participate in several high-level festivals, including the World Choir Games, the selection of one candidate to the World Youth Choir and four candidates to the African Youth Choir, and access to the final round of the "Gospel Kids" competition between the two youngsters who had received the highest jury scores.



Reading session of music books on selected topics. Learners of Schola Cantorum Akto. 2017



Participants at the plenary session of the Music Park around the voice. April 2019

Activities that had begun back in 2016, including Schola Cantorum Akto's involvement in the Congolese rumba project to benefit UNESCO world heritage sites in the DRC, the publication of three song collections (Zaburi, Nativitas, Humanity of Humans), participation in the recording of the official version of the DRC's national anthem under its leader's direction, and participation in certain publications – will be extended into 2020,



Participants in the investigation of vocal disorders led by Ambroise Kua-Nzambi and assisted by Schola Cantorum Akto learners at the Protestant University in Congo

with participation in the World Choir Games its next objective.

Schola Cantorum Akto recently organized the first Musical Park, held 20 April 2019, under the direction of Ambroise Kua-Nzambi Toko, in celebration of the annual World Voice Day. This activity, unique in its field, featured 358 participants including 68 choir directors and vocal coaches, 45 choir directors in training, 77 choristers and a student audience.

The Musical Park was organized on the campus of the Protestant University of Congo, and included programming in:

- Musical consultations facilitated by Professor Dolumingo Lutunu, Maestro Aimé Kingombe and Jacqueline Bagre, a choir director from Saint-Chamond, France.
- Vocal workshops led by Ambroise Kua-Nazambi Toko
- Musical library
- Showing of pedagogical videos
- Master classes
- Demonstrations
- Exhibitions

Translated by Anita Shaperd, USA

AMBROSE KUA-NZAMBI TOKO: Author, composer, cultural ambassador, educator, editor and independent researcher; trained physician and musician; teaching assistant at the University of Kinshasa (1993-2003) and at the University of Congo; first president of the Congolese Federation of Choral Music; member of the "A Coeur Joie" International Council' member of the World Choir Games Council' first director of the African Youth Choir; Ambassador of the International Federation for Choral Music with the African Youth Choir (2014-2015), Choir director of La Grace (Kinshasa), the Schola Cantorum Akto and the 100th Anniversary Men's Choir; director of the African Academy of Choral Music; recipient of several national and international prizes and trophies. (photo: Ambroise Kua-Nzambi Toko, leading the plenary session of the Music Park around the voice. April 2019) Email: kuanzambi@yahoo.fr





Learners of Schola Cantorum Akto during a demonstration on the choral rumba style. Feb 2018



Participants of Schola Cantorum Akto at the seminar on "The History of Music"

THE GUMPOLDSKIRCHER SPATZEN

70 Years of History Facing the Future

70th Anniversary, Farewell Concert and Fresh “Airs” To Come

HEINZ FERLESCH

choral conductor and teacher

1949. AFTER THE END OF THE SECOND WORLD WAR, IN GUMPOLDSKIRCHEN, A SMALL VILLAGE IN THE SOUTH OF VIENNA, PROF. JOSEF WOLFGANG ZIEGLER (1906-2000) HAD A VISION. IN A CONTEXT OF GENERAL CONSTRUCTION AND SOCIAL AND SPIRITUAL RECONSTRUCTION, HE MADE HIS CONTRIBUTION BY CREATING THE GUMPOLDSKIRCHNER SPATZEN (GKS) CHILDREN'S CHOIR. SEVENTY YEARS HAVE PASSED SINCE IT WAS FOUNDED AND TO CELEBRATE A WONDERFUL CONCERT WAS HELD ON 19 MAY IN THE AUSTRIAN CASTLE OF GRAFENEGB WITH A HALL FULL OF MUSIC AND EMOTIONS.

The celebration was not only special because of the anniversary, but it also served as a farewell concert for Prof. Elisabeth Ziegler, who continued her father's work with the GKS from 1969 to the present day. After 50 years of concerts, tours and adventures, she has retired and, at this same event, the group's new artistic directors were presented: the Russian Yulia Mikkonen and the Argentinean Camilo Santostefano.

Characteristic pieces of the choir's repertoire over the last 70 years were presented in Grafeneegg. This included works by the founder J. W. Ziegler and also contemporary

pieces such as the two premieres: Herwig Reiter's "Vogelruf" and Bernardo Latini's "Lunfardimento", a medley based on themes by Astor Piazzolla. Pop songs with choreographies, "A little Jazzmass" by Bob Chilcott, traditional Austrian music and a touch of opera completed this concert's wide-ranging (and sentimental) repertoire.

THE GUMPOLDSKIRCHNER SPATZEN

GKS represents a good part of the tradition of choral singing in Austria. Since its foundation, the choir's repertoire has varied from traditional Austrian music to classic, romantic and contemporary pieces, and popular music, both a cappella and with accompaniment or orchestra.

The choir has participated in numerous tours, bringing its music to the USA, Canada, Japan, China, South Africa and almost every country in Europe where the group is always received as a cultural ambassador of Niederösterreich and Austria.

GKS regularly participates in major festivals and events. Of particular note was its recurring participation in the annual TV show "Christmas in Vienna" with Plácido Domingo, José Carreras, Luciano Pavarotti, Diana Ross, Charles



70° Anniversary Concert, Grafeneegg 2019



Concert in St. Pölten, 2016

Aznavour and Michael Bolton, as well as their performances with the artists Udo Jürgens, Rainhard Fendrich, Helene Fischer and The Scorpions.

The choir has also received many awards, including, among others, the "Ferdinand Grossmann Preis," which its conductor received from Plácido Domingo in 1994 for outstanding and sustained artistic activity.

GKS's experience in the lyrical genre deserves a separate chapter. Since 1971, GKS has participated in innumerable opera productions in the Wiener Staatsoper, Wiener Volksoper, Wiener Kammeroper, Theater an der Wien and Bühne Baden, sharing the stage with the most outstanding singers, conductors and stage directors of the time, like Leonard Bernstein, Sir Georg Solti, Claudio Abbado, Gian Carlo Menotti and Franco Zeffirelli, among others. Due to this, it is known as the "Wiener Opernkinderchor".

From the choir's huge amount of extraordinary experiences, one of the highlights is to have been in the 2016 final of "Die Grosse Chance der Chöre", the television talent show for choirs by the ORF (Austrian Broadcasting Company). Through these appearances GKS has been able to reach millions of homes in the most distant parts of Austria, sharing their music and charisma with the public on prime-time TV.

STRUCTURE

Currently, the choir consists of 26 children who are between 10 and 18 years of age. Some of them live in Gumpoldskirchen, the village where the choir is based. Others live in the neighbouring towns or villages and some of them travel from far away to meet their friends and directors regularly.

GKS rehearses twice a week in the Gumpoldskirchner Volksschule or in the village's Association House. The usual period of musical work coincides with the children's school calendar, although for some special projects that require particular attention, activities are added during school breaks, holidays or weekends. Also, the children receive weekly vocal technique classes from two singing teachers who complete the choir's artistic team.

Normally, the children who are in the GKS concert choir come from the "Chorschule der GKS", conducted by Marlene Distl. There they take part in two preparatory years in which they receive their first vocal, musical and choral training.

The formal structure of the Institution is completed by an



70th Anniversary Concert, Grafenegg 2019

association chaired by a council whose members work on a voluntary basis, leading the choir to new destinations. In 2019, GKS received a grant, which is administered by the association, from the Niederösterreich government.

THE CHALLENGE FOR THE NEW CONDUCTING TEAM

After 70 years of history, the GKS will face great changes on the conducting podium: for the first time the choir will be conducted by professionals whose surname is not "Ziegler" and the directors of this traditional Austrian choir will be foreigners (Russian and Argentinian) and, as if that were not enough, the choir will no longer have the traditional structure with one director, but with two! Let's get to know them a little ...

Yulia Mikkonen grew up in Moscow where she studied choir conducting and singing. She began her career as a singer and soloist in the National Radio Children Choir under Prof. Viktor Popov's direction. She studied at the Moscow Tchaikovsky Conservatory and at the Schola Cantorum Basiliensis and worked as a teacher at the Moscow Music Academy Gnessin, where she also studied. Yulia's repertoire ranges from Francesco Landini to Michael Nyman. She is currently the artistic director of the Bach-Consort Moscow ensemble.

Camilo Santostefano, who trained at the Conservatory of Morón, the University of Arts and the National University of Cuyo, settled in Austria in the beginning of 2019. He has created and conducts Musica Quantica Voces de Cámara (Grand Prix Florilege Vocal de Tours 2012, Grand Prix Ave Verum,

Baden 2012, IFCM Ambassador 2014, among others), the Choir of the National University of the Arts, the Choir of the National College of Buenos Aires and the Lírica Lado B opera company. He has recently received the Konex Award for his remarkable contribution as a choir director in South America between 2009 and 2018.

The whole choral community of Austria wishes the Gumpoldskirchner Spatzen a great future full of new adventures and challenges. We hope that the new association and artistic directors can develop even further the great history of this choir. An amazing future is awaiting their voices and crowded audiences cannot wait for their celestial music.

Edited by Mirella Biagi, UK/Italy



Within his career as the choir director of the Wiener Singakademie, HEINZ FERLESCH

has worked with

conductors as Sir Simon Rattle, Gustavo Dudamel, Franz Welser-Möst, Kent Nagano, Valerie Gergiev, Teodor Currentzis and Simone Young. The Wiener Singakademie performs regularly at the Wiener Konzerthaus and has been on tour to London, Zurich, Istanbul, Luxembourg, Budapest, Venice, New York, Shanghai and Beijing. In 2002, Heinz Ferlesch founded his *Barucco* orchestra, consisting of international baroque specialists, focusing mainly on 18th-century music. He also works extensively with the *Ad Libitum* choir, which he founded in 1993. This mixed choir focuses on a-capella music. Heinz Ferlesch is a guest lecturer at the Berkshire Choral Festival and also member of the jury for several national and international choir competitions. Since 2002 he has been teaching at the University of Music and Performing Arts in Vienna. He is also a member of the International World Choir Council.



70° Anniversary Concert, Grafenegg 2019



Jumping in front of the Milano's Duomo



"Die Große Chance der Chöre" ORF 2016

16TH INTERNATIONAL CHAMBER CHOIR COMPETITION IN MARKTOBERDORF

7-11 June 2019, Marktoberdorf, Germany

TIM KOERITZ
music journalist

GERMANY'S MOST RENOWNED INTERNATIONAL CHAMBER CHOIR COMPETITION, WHICH TAKES PLACE EVERY OTHER YEAR AT WHITSUN IN MARKTOBERDORF (ALLGÄU, BAVARIA), CELEBRATED AN IMPORTANT ANNIVERSARY. DURING THE LAST 30 YEARS, THE ORGANISERS HAVE BEEN DEFYING ALL ODDS.

In this 16th competition, 14 choirs competed against each other. Three ensembles came from the USA and three from the Philippines. The other participating countries - Germany, Switzerland, Cuba, Sweden, the Czech Republic, Russia, Ireland and even Turkey - were represented by one choir each.

This time the Marktoberdorf competition referred in particular to the European tradition of early vocal polyphony, in this case, to German High Baroque. Johann Hermann Schein's motet *Die mit Tränensäen* (They who sow in tears) was chosen as the compulsory piece, a real touchstone; music coming alive with the diction and understandability of the German language, starting right away with umlauts, difficult to pronounce not only for US Americans. The chromatics are intonationally tricky as well; so are the soprano sounds which set in at an extremely high level towards the end and are vocally very challenging.

Those who might have closed their eyes listening to Johann Hermann Schein's motet sung by the Philippine choir the University of the Philippines *Los Baños Choral Ensemble* would not have noticed that these were Asians singing. We heard a wonderful



Final CHORd © by MODfestivals



Festival against the current: Jakobuskirche - Diez © by MODfestivals



Jürgen Budday conducts the audience in the competition's 'signature song' "Come Ye Sons of Art" by Purcell © by MODfestivals



Announcement of results and award ceremony © by MODfestivals



Joy! © by MODfestivals

pianissimo at the beginning, continuous increments swinging softly, fresh and correct language treatment, feather-light baroque phrasing and impeccable soprano attacks in the high range. The choir, which obtained the only First Prize awarded, also received the Wolfgang Eizinger Prize for the best interpretation of this motet. Given the fact that the part dedicated to Baroque music had become ever more reduced in recent competitions, the reason for the choice of such a piece given by Jürgen Budday, the Artistic Director of the competition, seems justified. He underlines: *"For me this music is too important and too good to be simply dropped, especially in a German competition; we have a German choral tradition, in particular in Baroque and Renaissance music, such as only a few countries do. We cannot simply abandon this music."*

The fact that it was also a Philippine choir, *Imusicapella* from Imus near Manila, which had won Second Prize in another German choral competition, shows their dominance. This choir had already competed 12 years ago in Marktoberdorf. In the first round of the competition it convinced, among other features, with brilliant, partly glistening chordal, almost instrument-like sounds in a dramatic nature scene entitled *Noche*, composed by the Italian Lorenzo Donati born in 1972.

A noticeable trend, not only in Marktoberdorf, is the fact that it is mostly young choirs that participate in competitions. For the choral conductor of the *Ensemble Imusicapella*, Tristan Caliston Ignacio, working with young people has also practical advantages. The age range in his choir is between 16 and 35 years: *"Normally we practice twice a week, and before a competition, even five to six times. Most singers between 35*

and 40 years are already married and have other priorities in life. Younger ones though manage to participate in more rehearsals and are freer to set their own priorities in life. They are also better able to subordinate themselves and are more disciplined”.

The Third Prize went to the Irish choir *New Dublin Voices*. Not everybody had anticipated this placing. Ten years ago it had already won third prize in Marktoberdorf, and now they were able to confirm their achievement. This choir is not so driven by a cult of youth and therefore pursues a different ideal choral sound.

It was probably a coincidence in the application process that there was only one German choir competing. Already its name says that it is a young choir: *Junges Consortium Berlin*. As the planned second category ‘Popular Music’ had been cancelled due to lack of candidates, the competition in the category ‘Mixed Choirs’ was much higher, but choral conductor Vinzenz Weissenburger still dared to compete with confidence. For that reason it is disappointing that the jury relegated the choir to last place, although this was still in Achievement Level II, ‘Very good performance at an international level’. Nine out of 14 choirs were placed in Achievement Level I, ‘Excellent performance at an international level’. This fact alone shows how dense the field of outstanding performers was at the top, which made it very difficult to judge the choirs, i.e. criteria had to be beyond objectively measurable benchmarks. As the president of the jury Georg Grün said: *“We are talking here about details which are far more complex, and a well-balanced jury is necessary, a jury prepared for dialogue, a jury with open ears.”* Indeed, this time the jury’s capacity reached its limit.

The fact that the choir from Berlin was the only one to premier an ambitious work, *Neptun* by



The reaction after the announcement.... © by MODfestivals



Coaching for the choirs in the music academy © by MODfestivals



Coaching for the choirs in the music academy © by MODfestivals



Coaching for the choirs in the music academy © by MODfestivals



Elena Sharkova, USA, member of the jury © by MODfestivals



Evening concert at St. Maria, Isny © by MODfestivals



Vytautas Miskinis, Lithuania, coaching the conductors © by MODfestivals



Evening concert at St. Maria, Isny © by MODfestivals



Open singing in the farm museum 'Illerbeuren' © by MODfestivals



Open singing in the farm museum 'Illerbeuren' © by MODfestivals

Michael Ostryga, shows again the audacity of the young ensemble which is on track.

Demanding contemporary works like the above-mentioned choral work *Neptun* by Michael Ostrzyga are not yet the norm in Marktoberdorf, by far. In order to improve the programmes generally, a new **Special Prize for the best content and form** of the competition programme, named after the competition's founder **Dolf Rabus**, was awarded for the first time. For good reason this honour went to the choir placed fourth, the *Rutgers University Kirkpatrick Choir* from North Brunswick, New Jersey. The President of the jury, Georg Grün, underlined the guidelines which in general apply to good competition programmes and which were applied here: "If a choir presents a



Jürgen Budday, Artistic Director of the MOD Festival © by MODfestivals



The Jury © by MODfestivals

programme in only one language, it is monochrome. If a choir tries to integrate different linguistic styles in its concert programme, there is a line. If a choir also succeeds in covering a theme in its programme, in this case a spiritual one, which at the same time includes different periods, different styles, even outside its own comfort zone, if it includes unknown pieces unheard in this way before, because nobody had the possibility to hear them before in their lives because they were unknown", then the choir merits this prize.

Find the list of the participating choirs, the competition results and more pictures on www.kammerchorwettbewerb.org.

Translated by Jutta Tagger, France



Competition round © by MODfestivals



TIM KOERITZ, b. 1965 in Stade (Germany), studied music and history for teaching at secondary schools. He is a graduate music journalist (for broadcasting) and since 1999 lives and works in Munich as a piano teacher; he is a lecturer at an adult education centre (Volkshochschule) and a music journalist for several ARD (radio and television) institutes in Munich. He also writes programme booklets, e.g. for ChorWerk Ruhr in Essen. Musically he is active in the via-nova-chor in München.

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Opening concert: the choirs presenting themselves by singing a short song © by MODfestivals

FIFTH JUOZAS NAUJALIS INTERNATIONAL CHOIR FESTIVAL AND COMPETITION IN LITHUANIA

Celebrating the 150th anniversary of the birth of Juozas Naujalis

ROLANDAS DAUGĖLA

choral conductor and teacher

9 APRIL 2019 WAS THE 150TH ANNIVERSARY OF LITHUANIA'S MUSIC PATRIARCH JUOZAS NAUJALIS. COMPOSER, ORGANIST AND CHOIR CONDUCTOR, **JUOZAS NAUJALIS** (1869-1934) EMBARKED ON HIS CREATIVE PATH AT THE END OF THE 19TH CENTURY AND IS ACCLAIMED AS THE PATRIARCH OF LITHUANIAN MUSIC.

His work and compositions, especially his songs, are significant in the history of Lithuanian music. Juozas Naujalis' melodious, easily remembered tunes

were sung throughout Lithuania while its national consciousness was developing. Juozas Naujalis' compositions were mostly connected to the principal



Atžalynas Youth Chamber Choir of the Šiauliai Centre of Culture, artistic director Mindaugas Žalalis

areas of his work – church music, choral songs and organ music. His choral music holds an important place in his creative legacy and includes 27 original songs for choir, 17 harmonisations of the folk songs, as well as large selection of church music: 13 masses, 23 motets, hymns, psalms, and other religious pieces – more than 150 compositions in all. One of the most significant features of Juozas Naujalis' popular and long-remembered secular songs is their melodiousness. Styles from various periods intertwine in his masses and motets, but they all clearly manifest 16th century Renaissance characteristics.

Five years ago Kaunas' Juozas Naujalis music gymnasium celebrated its 70th anniversary, which was celebrated not only in Kaunas and Lithuania, but also internationally. The head of the school approached the art director of "Lithuania Cantat," who is also a specialist teacher in the school, asking for help with organising a festival and a competition dedicated to celebrate this anniversary. Twentyseven choirs from 4 European countries participated in the first festival held, and this motivated the team to carry on the event annually.

Juozas Naujalis left behind his splendidly-inlaid baton. It is a very important and prestigious symbol for a choir conductor and with it Lithuania's music patriarch used to conduct song festivals. In 2019, with the help of Lithuania's choir union, a similar baton was made and became a prestigious best choir conductor award.

As it is also the celebration of the 150th anniversary of his birth, Lithuania has decided to dedicate this year to Juozas Naujalis. It was therefore thrilling that the festival was also a jubilee. Twenty choirs attended from Austria, Latvia and Lithuania in the fifth Juozas Naujalis International choir festival. Choirs had the opportunity to compete in two types of competitions:

one with a mandatory J. Naujalis piece and one without it. It was wonderful that every choir chose the first type of competition that had the mandatory Juozas Naujalis piece. This was perfect to fulfil the competition's goal – to popularise the composer's works. After the competition in the Juozas Naujalis music gymnasium's concert hall, the best choirs were invited to attend the Grand Prix competition in the Kaunas state philharmonic. After the competition the conductors were honoured and all of the prizes were given in the solemn setting of the philharmonic: the prize for 'The Best Conductor' was awarded to Gintarė Barisaitė, artistic director of the *Musica dell'Arte* chamber choir (Vilnius, Lithuania); the prize for 'The Best Competition Programme' was awarded to the *Liepos Female Choir of the Vilnius Centre of Culture*, artistic director Audronė Steponavičiūtė Zupkauskienė



Stimmbruch Male Vocal Ensemble, artistic director Thomas Huber

(Vilnius, Lithuania); for 'The Best Interpretation of a Juozas Naujalis Piece', Juozas Naujalis' *Tristis est anima mea*, the *Music Gymnasium Chamber Choir*, artistic directors Markus Obereder, and Thomas Huber (Salzburg, Austria); and the 'Audience Award' went to the *Atžalynas Youth Chamber Choir of the Šiauliai Centre of Culture*, artistic director Mindaugas Žalalis (Šiauliai, Lithuania).

The top prizes were shared by choirs from Austria and Lithuania:

- 3rd prize - *Musica dell'Arte Chamber Choir*, artistic director Gintarė Barisaitė (Vilnius, Lithuania)
- 2nd prize - *Music Gymnasium Chamber Choir*, artistic directors Markus Obereder, Thomas Huber (Salzburg, Austria)
- 1st prize - *Liepos Female Choir of the Vilnius Centre of Culture*, artistic director Audronė Steponavičiūtė Zupkauskienė (Vilnius, Lithuania)



Gintarė Barisaitė, best conductor, artistic director of the *Musica dell'Arte* chamber choir



Chamber Choir '*Musica dell'Arte*'

- Best choir in the competition - *Stimmbruch Male Vocal Ensemble*, artistic director Thomas Huber (Salzburg, Austria)

The festival has the unique tradition of holding the opening and Gala concerts in the places where Juozas Naujalis was born, worked and composed. So the opening concert was held in Kaunas' Cathedral of the Holy Apostles Peter and Paul. This is the place where Juozas Naujalis worked for a long time. The gala concert was held near Kaunas in Raudondvaris, in Count's Tiškevičius manor house and in Raudondvaris' St. Theresa of the Child Jesus Church. This is where Juozas Naujalis was born and started his musical journey. In the solemn, solid and friendly atmosphere the choirs performed, communicated not only with themselves but also with the listeners and performed the pieces of Lithuania's music patriarch Juozas Naujalis together. We invite you to attend this unique festival on 2-5 April 2020, in Kaunas and Raudondvaris, where you can participate in competitions, concerts, enrich your repertoire with the splendid pieces of Juozas Naujalis, take a look at our city and its surroundings and take home unforgettable memories and a great feeling. You can find all the related information at www.lituanicantat.lt



Liepos Female Choir, director Audronė Steponavičiūtė Zupkauskienė



Music Gymnasium Chamber Choir, artistic directors Markus Obereder and Thomas Huber



Conductor, festival organiser and teacher, Rolandas Daugėla (b. 1961) is an artistic director of the Cantica Children Choir, the Vivere Cantus Student Choir and the Cantate Domino Chamber Choir, all based in Kaunas. He teaches choral conducting at the Juozas Naujalis Music School and the Music Academy of Vytautas Magnus University. In 1992 he launched Cantate Domino, a festival of sacred music, which evolved by 2011 into a series of international choral competitions under the Kaunas Cantat brand before becoming Lithuania Cantat, an organisation in charge of six international choral contests and festivals. A member of the Lithuanian Musicians' Union and the Lithuanian Choir Union, he has been the chief conductor of regional song festivals in Kaunas since 1996 and larger events for Lithuanians from all over the world since 1998. Every year he works as head or member of jury at international choral competitions in Lithuania and Europe.

FOLK HYMNS, WILDERNESS SPIRITUALS, AND AFRICAN-AMERICAN SPIRITUALS OF NINETEENTH CENTURY USA

TIM SHARP

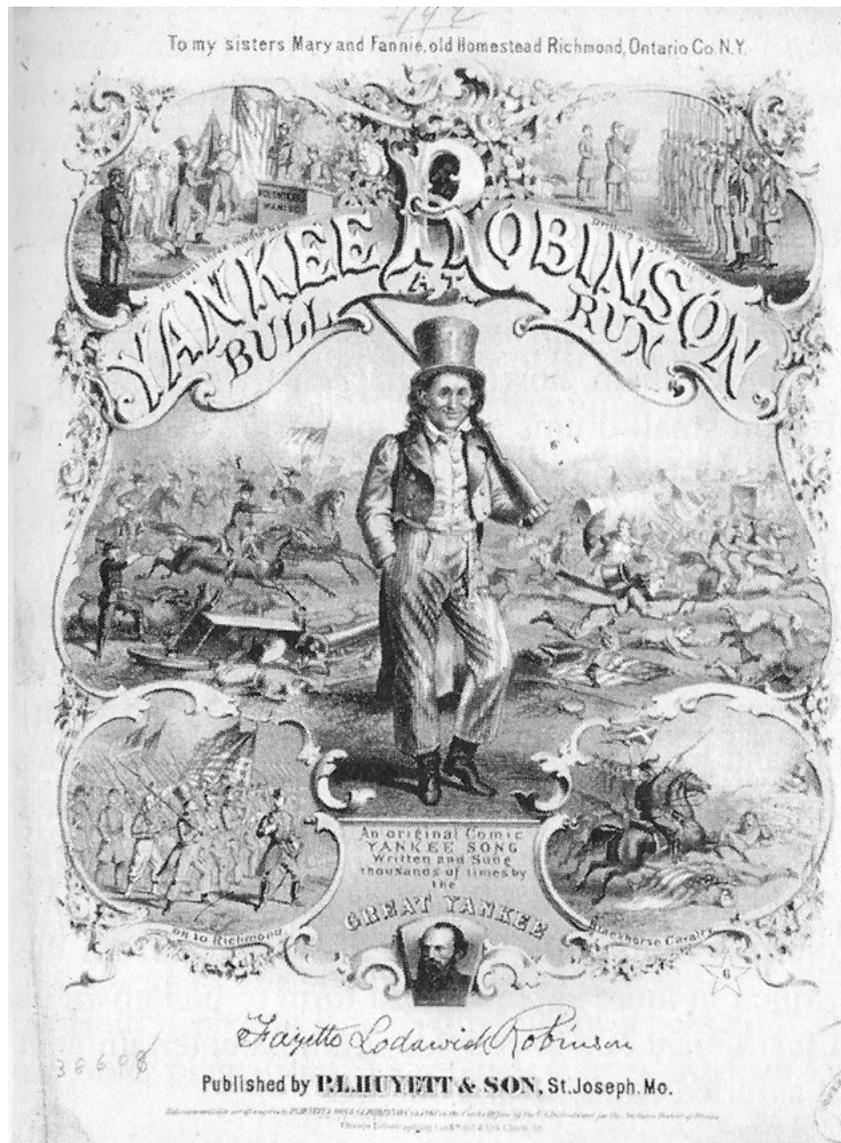
IFCM Vice President, ACDA Executive Director, Artistic Director/Conductor Tulsa Chorale

SHAPE-NOTE HYMNS AND WILDERNESS SPIRITUALS

The ballad and folk song tradition that migrated with Irish, Scotch-Irish, Welsh, and English settlers into the southern Appalachian areas of Virginia, West Virginia, North Carolina, Kentucky, Georgia, and Tennessee in the early

years of the United States was as natural as the transposition of their verbal languages and customs.¹ The thousands of songs that flooded into the valleys of the Cumberland and Tennessee Rivers came from the lips of generations of folk performers of Southern Appalachia and found their way into the culture and ways of the United States.

At first, cultural isolation kept music contained in the hills or in wilderness settings. But over time, population patterns caused a convergence of the various pods of population and cultures. Religion took a powerful hold on the settlers of these areas and in 1801 great revivals became popular in rural parts of the South. These gatherings resulted in a body of wilderness spirituals and folk hymns such as *Jesus Walked that Lonesome Valley*, *I Found My Lord in the Wilderness*, *Do Lord, Oh Do Remember Me*, *Down to the Valley to Pray*, and many more.² This category of song is readily recognizable due to the imagery of the texts that include the words “lonesome,” “lonesome valley,”



Cover of a piece of sheet music titled a “broadsheet ballad”

1 Sharp, Tim, *Nashville Music Before Country* (Charleston: Arcadia Publishing Company, 2008), p. 7.

2 Allen, William Francis, *Slave Songs of the United States* (Bedford: Applewood Books, originally published in 1867), p. 84.

"wilderness"; "river"; and similar geographical identifiers. In the mid-nineteenth century, differences found in the American North

institutes, and the publication of sacred, educational, and popular music.

The South was more conservative and maintained the folk traditions and customs taught by the eighteenth-century singing schools popular throughout the southern regions. This tradition was characterized by rapid harmonic movement, parallel fourths and fifths, and minor and modal keys. Hymn notation in the South was characterized by the Character Notation Group, or as it is commonly called today, shape-notes. This method of music education and music reading was based on such pedagogical methods as letter and numerical notation, as well as four and seven shape-note tune books. Nashville, TN, maintained these traditions in both singing schools and hymnal publication. In the North, hymnbook publications were rectangular, but in the South, the distinctive hymn and gospel book publications were oblong in shape and captured the nickname of "long-boys."

The first shape-note folk hymn used a four-shape system of notation

106. SINNER WON'T DIE NO MORE.

Song "I sought my Lord in the wilderness"

and South were not limited to politics. There were differences in matters related to music and music instruction, as well. These differences were particularly distinct in matters related to hymn and gospel song publication and practice. In the North, the European traditional practice of round-note notation prevailed, as well as a hymn tradition based on slow harmonic rhythms, parallel thirds and sixths and the use of common major keys. This tradition, known as the Reformed or Progressive Movement, promoted musical instruction through public schools, choral societies, music normal

The first shape-note folk hymn using a four-shape system of notation was called "fasola"

called "fasola." This first appeared in *The Kentucky Harmony*, compiled in 1816 by Ananias Davisson.¹ Tennessee was quick to follow *The Kentucky Harmony* (published in Virginia) lead with the 1818 publication of Alexander Johnson's *Johnson's Tennessee Harmony*. Tennessee compilers published their own books throughout the first half-century, expanding to a system of seven shaped notes, or "do-re-mi" notation, in the 1840s and 1850s. Shape-note hymn collections published in or near

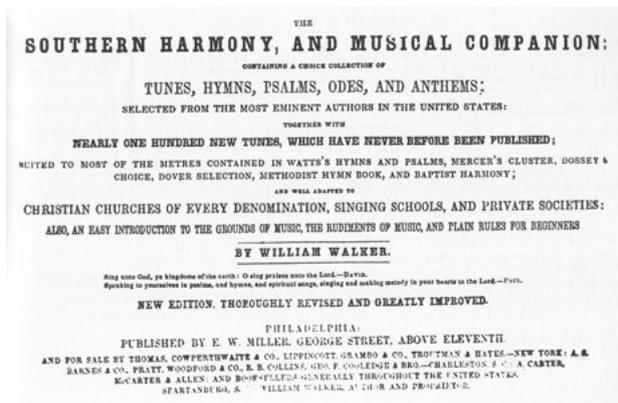


Kentucky Harmony, a collection of Psalms, Hymns and Anthems

Nashville included William Caldwell's *Union Harmony* (Nashville, 1829); Allen D. Cardin's *United States Harmony* (Nashville, 1829); John B. Jackson's *The Knoxville Harmony* (Madisonville, 1838); *The Western Harmony* (Nashville, 1829); Andrew W. Johnson's *American Harmony* (Nashville, 1839); *The Eclectic Harmony* (Shelbyville, 1847); and J. D. McCollum and John B. Campbell's *The Cumberland Harmony* (Nashville, 1834).

Of all the long-boy hymnals published, by far the most enduring and still influential are William Walker's *The Southern Harmony* (New Haven, 1835), and B.F. White and E.J. King's *The Sacred Harp* (Philadelphia, 1844),

1 Sharp, *NMBC*, p. 79.



Kentucky Harmony, a collection of Psalms, Hymns and Anthems

which are still published today.

One shape-note singer gave the following account of his singing experience using the shape-note hymnals:

The books we used had seven different shapes, for notes, to represent the seven degrees of the scale, and no teacher I ever knew in those days would have recognized his favourite and best-known song if he had seen it in 'round notes.' I had been to several singing-schools, and, in fact, had about finished my musical education, before I ever heard of such a thing as 'round notes.' And the question was discussed throughout the country as to whether any man could possibly learn a new piece of music written in 'round notes.' Early Tennessee preacher F.D.

Srygley recalls:

We had no Sunday schools but singing-schools flourished in every neighbourhood. Ten days was the usual length of such schools, and it was customary to teach them only two days in each week. This stretched a school of ten days over five weeks, which just about covered the time between fodder-pulling and cotton-picking.

Srygley continues by describing a typical singing-school day:

We met at eight o'clock in the morning, brought our dinners with us, and sang till five o'clock in the evening—nine hours a day, hard singing, every day in the week for five weeks on a stretch, right through the hottest part of the summer! That's the way I learned to sing!²

2 Sharp, *NMBC*, p. 24.



Kentucky Harmony, a collection of Psalms, Hymns and Anthems

Singing-school classes sat on long benches in a hollow square, and the teacher stood in the middle of the square. The leader would move about in this middle area, working his way through the various treble, tenor, counter, and bass sections. The treble corresponded to the modern tenor, the tenor corresponded to the soprano, the counter to the alto, and the bass to the bass. Women sang treble. As the leader beat time vigorously and with long sweeps of the arms and hands, every singer was required to closely imitate his every movement. His chief accomplishment was the ability to sing any part in the music, and whenever bass, tenor, counter, or treble lagged behind or broke down in the performance, the leader would run to the support of the wavering line and bring up the stragglers.

Texts and tunes forming the basis of Southern Appalachian folk-hymns came from the Appalachian areas of western Virginia, and eastern and middle Kentucky and Tennessee, and share common features. These include the elegant simplicity of the poetry and theology of the hymns; the modal, folk-song quality of the tunes; and even the interval of the rising fourth at the beginning of many of the tunes, theorized to be not so much a compositional idea, but rather, as a "gathering tone" for the group to find their starting pitch. And, there is the underlying theme and tone of hope, and optimism for a better place and a happier day.

THE AFRICAN-AMERICAN SPIRITUAL

The African-American spiritual is a folk song consisting of anonymous poetry and music which came into being without the influence of the conscious art or composition. It was a spontaneous expression reflecting the inner life of the people who created it. The origins of both poetry and music can never be identified to a single composer, but rather, evolved through oral



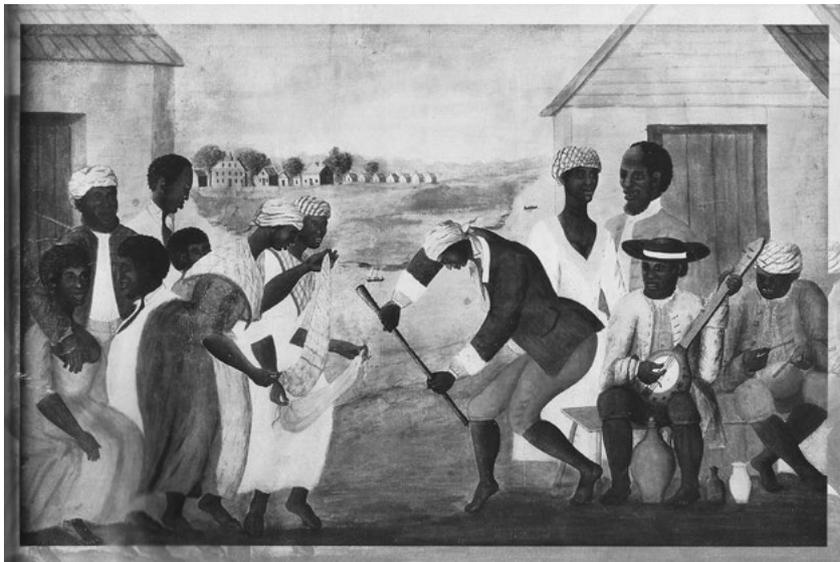
Shape-note singing school



Shape-note singing school

transmission within the slave environment of eighteenth and nineteenth century America.

In 1619, a Dutch vessel landed twenty African natives at Jamestown, Virginia. They were quickly bought as slaves by the colonial settlers. This was the beginning of the African slave trade in the American colonies. To supply this trade, Africa was stripped of millions of men, women, and children. As soon as they arrived from Africa, they were forced into slavery. These slaves came from various tribes and regions of Africa, so they did not all speak the same language. They were brutally cut off from their native culture and customs, scattered about without any regard to their tribal and family relations, forced to adjust themselves to a completely alien civilization, made to learn a strange language, and, worst of all, forced into a very harsh system of slavery. Yet it was from these people that a great mass of noble music sprang, the African-American folk song and spiritual.



Painting of slaves



Black banjo player

The folk song of the African slave did not experience the long, uninterrupted growth that was common to the great body of folk songs of other peoples. The slave was taken from his and her homeland and introduced into a foreign land which placed great demands of change on them. The fact that music played such an important role in African life accounts for this uniqueness. It was natural for slaves to continue singing and dancing after reaching America.

Slave songs and spirituals embraced characteristics of both African and European musical systems. African music was dominated by rhythm, in which dancing and use of percussion

instruments greatly aided the intricate rhythms. Melody was a dominant force in European music. The blending of these two systems brought about the unique development of slave songs in the United States.

Characteristic of the African-American spiritual is a strong rhythmic element and a stylistic call-and-response performance pattern. This pattern is an alternation of song phrases by a leader and a chorus, or chorus and chorus, or choir and congregation. Sometimes an overlapping aspect takes place when the leader starts a phrase before the chorus phrase is completed, or, the ending of the leader phrase is overlapped by the chorus. Offbeat phrasing of melodic accents, or syncopation, fall between the down and up-beats. There is a pressing and forward sense of drive in many spirituals. After the Civil War African-American spiritual singing and song literature became the USA's first musical export to gain praise in Europe. The Fisk Jubilee Singers gave command performances in the United States and Europe, creating concert tours to raise funds for the newly established Fisk University. This revenue allowed Fisk to build Jubilee Hall, which stands today on campus as a testimony to this song form and the success of their efforts.¹

¹ Sharp, *NMBC*, pp. 71-76.



Fisk University Jubilee Hall

Slave songs were passed down through generations. Words changed, but melodies were seldom significantly altered. From these songs, four-part harmonisations and arrangements were crafted by a great many arrangers, a practice which continues today. The following represent a few of the prominent early arrangers beginning with the Fisk Jubilee era arrangers and continuing with the early published arrangers of the African-American spiritual, that helped popularize it as a choral form.

John Wesley Work II (1872-1925) has often been referred to as the rescuer of the spiritual because of his lifelong devotion to the struggle to bring about universal acceptance of this music as worthy of artistic respect.¹ Work was born in Nashville, TN. After completing high school, he attended Fisk University where he was very active in the school's musical program. He studied voice and sang in the Mozart Society, and became increasingly interested in spirituals. After receiving his Master's degree at Fisk in 1898, he remained there to become the head of the History and Latin Departments. It was then that he wanted to try to preserve the heritage that had been started by the original Jubilee Singers. Work studied the spirituals extensively and wrote his treatise *Folk Song of the American Negro*, published in 1915, and began collecting and arranging spirituals. His publications and arrangements are particularly significant because they represent the first extensive study of the origin and development of religious African-American folk music by a descendant of a slave.

Work composed music for voice, piano organ, and orchestra. He taught theory and directed choral groups

1 Garcia, William Burrell, *The Life and Choral Music of John Wesley Work* (1901-1967) (Ph.D. Dissertation, University of Iowa, 1973), p. 26.

for a number of years. His family background and musical training prepared him to arrange spirituals that would retain the essence of African-American vocal style. His father, John W. Work, Sr., was a recognized authority on African-American folk music, passing his knowledge and findings on to his son who continued the tradition.²

R. Nathaniel Dett (1882-1943) was born in Drummondville, Quebec, Canada. Dett studied at Harvard where he won the Bowdoin Literary Prize for his essay *The Emancipation of Negro Music*, and the Francis Boott Music Award. After completing his Master's degree at Eastman School of Music, he went to Paris to study with Nadia Boulanger. He received an honorary Doctor of Music degree from Harvard in 1924 and Oberlin College in 1926. In 1925 he gave a series of piano recitals in the United States and Canada and four years later toured Europe as conductor of the Hampton Institute Choir. He died while directing the musical activities for the United States USO during World War II.

Dett distinguished himself as a composer of oratorios, motets, and piano works. He taught choral music for a number of years at various historically black colleges, the last being Hampton Institute, where he arranged several spirituals for its choir. Dett's arrangements are distinguished by the fact that in addition to their sophistication, he avoided the use of any slave dialect for the texts of his pieces.³

Dett's choral writing is similar to the nineteenth century Russian style of choral part writing. He makes free use of divisi in all voice parts, but even more prevalent in the lower male parts. He creates melodic, rhythmic, and harmonic effects by a careful use of dynamic and tempo indicators.

Harry T. Burleigh (1866-1949) was a pioneer in refining and arranging African American spirituals as art song music. Born in Erie, Pennsylvania, Burleigh studied at the National Conservatory in New York. He was an ardent student of Antonin Dvorak, who had a profound influence on his music. Burleigh composed songs and arranged spirituals for the solo voice with brilliant piano accompaniments. After firmly anchoring himself as an arranger of solos, he began to arrange spirituals as choral compositions.⁴

Burleigh considered nuances in accents, rhythms, and texts as being very important in his arrangements, carefully studying the poetry of the texts and melodies

2 Evans, Arthur L., *The Development of the Negro Spiritual as Choral Art Music by Afro-American Composers* (PhD Dissertation, University of Miami, 1972), p. 85.

3 Ibid., p. 82.

4 Ibid., p. 79.

of the original spiritual. Burleigh's melodic treatment is lyrical and declamatory.

William Dawson (1899-1990) trained at the Chicago Musical College and the American Conservatory of Music in composition and orchestration. He composed a major symphonic work and was a prolific arranger of African-American Spirituals. He directed the Tuskegee Institute Choir for many years, an ensemble that sang and popularized his arrangements nationally and abroad. Dawson elevated the African-American spiritual to its apex with late nineteenth century European harmonic practices, both Romantic and Impressionistic.¹ His technique differs significantly from those of his predecessors, for he used the melody of spirituals only as a point of departure of his artistic goal.

Dawson's superior treatments of melodies, accents, rhythms, and texts are apparent in all his works. The melody moves freely to any voice part that creates the desired effect. Intervals are usually kept within a fourth, except when special effects are desired. His use of text painting and affective vocal devices is striking. He often uses full homophonic chorus at climaxes with ritard. His precise dynamic markings, text treatments, and harmonic and polyphonic constructions demonstrate his arranging prowess, raising the spiritual arrangement to a showpiece.²

Hall Johnson (1888-1970) was a professional violinist. In 1925 he organized a professional choir and arranged many spirituals for this group. He also composed theatrical choral music, a folk play, an Easter cantata, and art songs. The training Johnson received as a violinist and orchestral musician influenced him to use some instrumental techniques in his vocal compositions. One of these techniques is the use of the descant, which is usually in the treble voice. An outstanding feature in Johnson's spiritual arrangements is the thick polychoral texture he achieves. Johnson's melodic and rhythmic treatment is tightly coordinated. Even in the polychoral settings, Johnson does not subdue the melody line. Melodic and rhythmic motives are used to produce contrapuntal moments.

Contemporary published arrangers of note of the African-American spiritual include Jester Hairston, Robert Shaw/Alice Parker, Moses Hogan, Stacy Gibbs, Rosephanye Powell, Rollo Dillworth, and Andre Thomas, among many, many more. The African American spiritual continues to prove to be a deep well for choral inspiration and programming.

1 Ibid., p. 83.

2 Ibid., pp. 84-85.

• ORIGINALLY PUBLISHED IN 1867 •

SLAVE SONGS OF THE UNITED STATES

COMPILED BY

WILLIAM FRANCIS ALLEN

CHARLES PICKARD WARE

LUCY MCKIM GARRISON



Slave Songs cover book



TIM SHARP, DMA, is Executive Director of the American Choral Directors Association and Vice-President of the International Federation for Choral Music.

Tim's published choral works focus on Appalachian folk music and shape note hymn arrangements, including his bluegrass mass, *Come Away to the Skies: A High Lonesome Mass*. He is in his eleventh season as Artistic Director and Conductor of the Tulsa Chorale, Tulsa, Oklahoma, and is author of numerous articles and books on choral music.

Email: sharp@acda.org

Conducting Folk Hymns, Choruses, Spirituals, and Non-Western Music

Due to our ability today to hear music from all parts of the world as well as our access to music of many musical cultures and traditions, ensembles regularly include choral settings and arrangements of folk hymns, choruses, spirituals, and non-Western music as a part of their repertoire.

Folk hymns, choruses, spirituals, and non-Western music rarely comprise the total program of any given concert unless the performing forces specialize in such a particular category of literature. On the other hand, many choirs regularly program one or more selections from these categories.

Knowledge of performance practice for folk hymns, choruses, spirituals, and music from non-Western cultures is as demanding in many ways as that from the period of Common Practice.

Specific Choral Characteristics

Meter and Tempo

1. Folk hymns, choruses, spirituals, and non-Western music will often employ irregular meter patterns that must be considered regarding choices for gestural conducting. Approach irregular meters and asymmetrical groupings through combinations of twos and threes. For example, a phrase with five pulses will be organized as 2+3 or 3+2, or 1+2+2, etc.
2. Irregular beat patterns are variations on one-beat, two-beat or three-beat patterns and may be thought of as irregular duple or irregular triple patterns, respectively.
3. Conducting gestures will vary depending upon the tempo of the music. An important question to ask is, "After the downbeat, what is the most important word accent?" Strong word accents call for gestures that cross the body, while weak beats and accents occur off the main backdrop of the beat.

4. When the phrase calls for only one strong pulse per measure or phrase, a series of one-beat patterns may be used. In this gestural pattern, the downbeat is the only beat in the measure. Variations on this pattern may call for light subdivisions of the primary beat/accents.
5. The text will often determine the metrical accents, so be alert to conforming conducting gestures to fit the textual accents.

Counterpoint and Harmony

1. This music will often focus the musical attention to phrasing and the accents within the monodic line and smaller textual phrase unit.
2. Pacing, the use of pause and silence, the shape of the phrase, along with word accents are of primary importance when shaping this material.
3. In folk songs, spirituals, and various non-Western music expressions, arrangers use short, imitative devices as a method of melodic variation.
4. Music arranged from non-Western sources often uses layering of voices that move in parallel motion. Balance such parallel movement and layering appropriately.
5. The primary melody forms the theme of many folk and spiritual arrangements, and this theme is then treated in a variety of creative ways by an arranger throughout the piece.

Expressive Qualities and Standards

1. Many folk and spiritual arrangements employ special choral and vocal effects in order to create interest. Look for these moments and realize that the printed score may not fully be able to convey the effect desired by the arranger. Experiment with ways to achieve the interpretation that the arranger is trying to convey.

2. The basic material used in many folk and spiritual arrangements is likely to be treated through strophic or simple binary song form. Interest is achieved through variations and special effects created by the arranger.
3. One of the approaches to variation in these works is through harmonic richness. Keep in mind that the melody may be at risk if the balance is not carefully considered.

Dynamic Concepts

1. Dynamics will often follow the emotions conveyed through the text. Be alert to textual climaxes as well as other dynamic implications derived from the text.
2. Spirituals, folk song arrangements, and music from non-Western cultures will often contain extremes in the dynamic range as a part of the arranger's desire to bring variety to the melodic treatment.

Sound Ideal

1. Choral arrangements of folk songs, spirituals, and non-Western music are by definition created with the abilities of choral performing groups in mind. These settings bring out not only the beauty of a melody or harmonic setting, but they also demonstrate the choral creativity of the arranger. As a result, the variation is a very important part of the composition. However, keep the original melodic material in mind throughout the interpretation.
2. Keep the melodic component in mind in settings of spirituals, folk, and non-Western music arrangements.

*Excerpted from the forthcoming book **Sacred Choral Repertoire**, by Tim Sharp Copyright (c) 2019 GIA Publications, Inc. www.giamusic.com Reprinted with Permission*

Edited by Irene Auerbach, United Kingdom

CHORAL TECHNIQUE



Choral Blend: How to Achieve It – Part 1
Tim Sharp

**Adrian Willaert, Master of Music
at St Mark's, Venice**
Transcription and Analysis
of Ave Maria for four voices
Andrea Angelini

CHORAL BLEND: HOW TO ACHIEVE IT PART 1

TIM SHARP

IFCM Vice President, ACDA Executive Director, Artistic Director/Conductor Tulsa Chorale

BLEND DEFINED

Choral blend is one of the primary goals of a choral conductor because it is the blending of voices into one instrument that truly defines the distinctive sound known as “choral” sound. Choral blend achieves the imperceptible shading of many individual sounds into one sound, creating the desired “choral instrument.”

If a balance scale might visually represent choral balance, an electric blender is similarly a good image for considering choral blend. The food blender is ideal for illustrating the concept of choral blend due to the incremental stages possible with the blender. As we will see, while the blend is indeed affected by the quantitative issues related to balance, it primarily deals with issues related to sound quality.

A typical food blender allows ingredients to move from a solid state in which the individual characteristics of the ingredients remain apparent and recognizable, to the extreme of a liquid state in which individual distinctions are removed and a new identity is formed for the various contents. This new identity has the elements of all the individual components’ ingredients but is now so finely combined with all other elements that no specific identity is apparent. Rather, the distinctive individual qualities now give way to a new single distinctive quality characterized by the combination of the blend, not the separate and individual parts.

This analogy is easily applied to the subject of choral blend—individual voices and individual sections all



give up part of their distinctive quality in order to yield to another distinctive quality: the uniqueness of the whole, made up by the particular set of individual parts. And with this description we have the definition for choral blend:

Choral blend achieves the imperceptible shading of many individual sounds into one sound.

There are many factors which contribute to the qualitative issue of blend. These factors will be the focus of this article. Before investigating the elements related to achieving choral blend, it is important to emphasize again that balance and blend are distinct and separate issues in terms of their choral demands, but they are mutually inclusive in terms of their relationship to each other.

While a choir could achieve a blended choral tone, they could not do so without harmonically balancing the chords of a composition. This suggests that blend depends on the quantitative issue of balance. Similarly, while a choir may be numerically or sonically balanced, there are many factors that must be addressed for the choir to achieve a blended, unified sound. This suggests that balance depends on the qualitative issues related to blend. The choral conductor must address both subjects, and both depend on each other.

ACHIEVING CHORAL BLEND

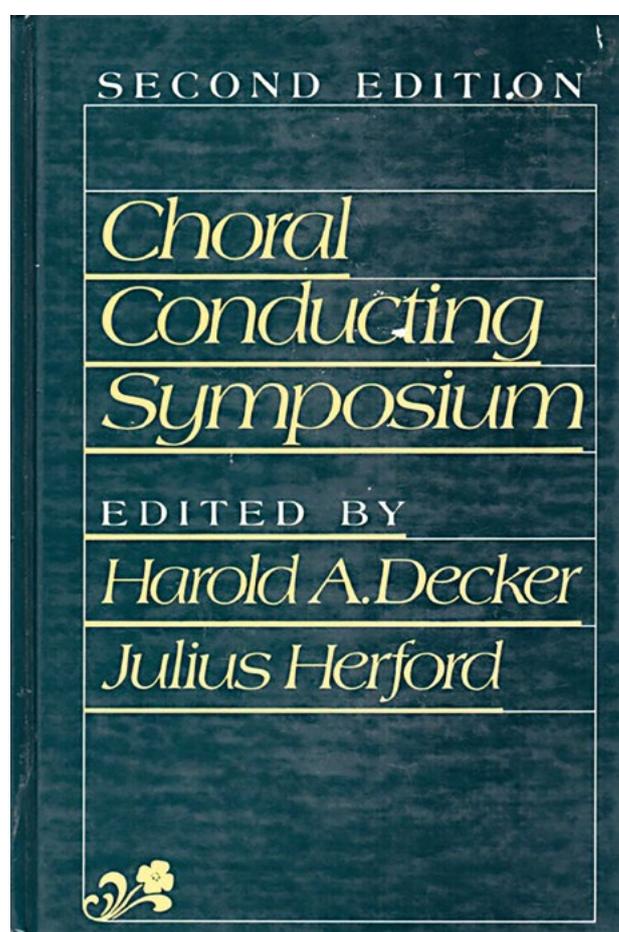
With the image of the food blender in mind, the initial ingredients necessary for blend are equal parts of what is to be blended. In SATB music, blend begins, therefore, with equal parts of "S," "A," "T," and "B," or an equal weight of sound coming from the sopranos, altos, tenors, and basses. After arriving at a choral balance between the vocal sections, we must then know the right ingredients to work with in order to achieve a choral blend.

If you were to inherit, audition or otherwise assemble a balanced choral ensemble of SATB singers, and if you were to have them sing a choral work without any tonal instruction, there is no reason to think that your ensemble, though possibly balanced in terms of numbers/volume, timbre/vibrancy and power/strength, would have any sense of choral blend.

The definition of blend is "to shade imperceptibly into one sound." Blend implies that certain ingredients are added while other ingredients are possibly taken away until a desired consistency and flavour is achieved. The person who ultimately determines this consistency and flavour is the choral conductor, tempered by the stylistic performance practices of various musical periods and assisted by an attentive and cooperative ensemble of choral singers.

DECKER AND HERFORD

There has been an attempt to identify and catalogue various schools of thought related to choral blend in the United States. This has been attempted most notably in the influential work *Choral Conducting Symposium*, edited by Harold A. Decker and Julius Herford. Decker and Herford were two of the most significant figures in establishing choral leadership as an important musical position in the last century. The research award given by the American Choral Directors Association is named after Julius Herford, a pioneer in the professionalization of the choral conductor. His book co-authored with Harold Decker, *Choral Conducting Symposium*, was published first in 1973 and, at that time, identified six systems of thought for choral singing in the United States.



Choral Conducting Symposium states that, "with few exceptions every director in the country has received his [sic] initial help from and to some degree includes in his work the principles of one of these six systems of choral development"¹. Decker and Herford list each tonal concept as a school. For our discussion, such a classification seems less important than the approach to choral blend identified within these systems. Since a great many of the choral directors trained in these various tonal ideals

are themselves choral leaders across the country, a familiarity with the Decker and Herford categories and the procedures used for each of the schools is a valuable study. More significant to our description of choral blend, however, are the distinctions of each school as each relates to a basic approach to a blended choral tone. The six schools identified by Decker and Herford each have subtle and not-so-subtle differences. In general, however, the basic ideas related to choral blend are a variation on one of the following three systems:

1. Choral blend is determined by the development and achievement of each individual in the ensemble, with somewhat less attention given to the needs of the overall ensemble. This approach to blend allows each singer to contribute as a result of his or her own development and vocal gift. Each singer is viewed similarly to a unique instrument in an orchestra, each with a different timbre and vibrancy. Blend, therefore, results from allowing this ensemble of uniquenesses to contribute to the overall sound of the ensemble. This is also often called a "soloistic" approach to a choral sound.
2. Choral blend is determined by each singer in the chorus subordinating their own ideas and inherent timbre, vibrato and vibrancy related to tone production, rhythmic stress and pronunciation to the blended and unified tonal ideal dictated by the conductor. This approach to blend sets strict procedures for vocal production, vowel shape, individual tone colour, individual vibrancy, individual volume, vibrato, and other aspects of vocal production.
3. Choral blend is determined by allowing each singer to produce the tone that is unique to their voice, but all within a unification of vowels, consonants, rhythms, vibrato, and interpretive devices as nuanced by the conductor.

Later in their discussion of the various choral schools, Decker and Herford articulate a very important issue related to these descriptions:

There is a contradiction here in method and objective. The process of blending tone becomes increasingly successful only as distinctive sounds made by the individual singers in the chorus become less audible. An appealing blend is achieved most easily by smaller numbers of singers using quieter levels of dynamics and with comparatively few changes in the phrasing and the speed of the music. Blend goes well with the other choral characteristics of precision, diction, and pitch perception.

However, the authors are quick to point out the problem, or contradiction, with this approach to choral blend:

But blend does not work harmoniously with factors of intensity and vivid tone coloring, with amplitude of sound, with rhythmic vitality, or with a piece that

demands variety in its phrasing and dynamics. If one spends an unlimited amount of time in attempting to secure a perfect blend, the choir will not find it possible to sing with a tone that possesses energy, animation, and an expressive kind of communication.²

TOWARD BEAUTIFUL TONE AND BLEND

The first prerequisite to a definition and discussion of the characteristics contributing to choral blend is the need to have a choral tonal ideal in mind. After all, how can blend be achieved if there is no tonal ideal to blend to?

It is the individual choral conductor that must have a clear concept of the tone desired from a choir. The personal concept of tone will vary from conductor to conductor. Various levels of dynamics, vibrancy, harmonic balance, timbre, vowel pronunciation, phrasing, vibrato tolerance, and other subtle sonic features will contribute to the desired choral tone. In addition, choral music from different historical periods suggests a varied approach to choral tone as the interpretation is informed by historical performance practice. Tonal models from new international systems of thought enter into the tonal model for the modern conductor. It is perhaps too easy to say that the goal a conductor should have, no matter the combination of tonal ingredients used, is for the choir to achieve a beautiful tone for the literature chosen.

This article does not attempt to suggest a preferred choral tone for any conductor. Does the author have such a tonal ideal? Yes, to be sure, and that tonal ideal does vary depending on the music performed. However, even with that said, many choirs have demonstrated a variety of beautiful choral tone, though different in sound from choir to choir. In addition, different choral pieces suggest different approaches to choral tone. Finally, eclecticism and versatility are important considerations for any modern choir, as choirs perform music from around the world as well as literature written for a variety of choral and musical ideas and in a variety of musical stylistic periods.

In addition to hearing a wide variety of choirs at concerts, performances, workshops, festivals, and choral conventions, choral conductors should listen to recorded choirs to continue to refine tonal ideas and ideals. A conductor's concept of choral tone will develop over years of experience, but the quality most desired will be characterized by a beautiful sound and a blended sound.

ABSOLUTES FOR ACHIEVING CHORAL BLEND

There are musical and tonal characteristics that are desired by all choirs, no matter the choral conductor's tonal ideal. These characteristics form the outline for this article and will be treated as absolutes for achieving choral blend.

CRITICAL LISTENING SKILLS

The first prerequisite for achieving blend and balance is the conductor's development of critical listening skills for diagnosing sounds made by the choral ensemble. The sounds produced by the choral ensemble must be constantly compared to the developing concept of choral tone in the conductor's mind. Exploring the characteristics of rhythmic precision, vowel unity and consonant alignment, finely tuned intonation, and other characteristics contributing to choral blend, the conductor's ears and mind must be actively engaged to bring about the desired blend.



To achieve choral blend, the conductor must accomplish the following tasks through disciplined and detailed rehearsal vigilance:

1. Rhythmic precision throughout the chorus resulting in perfectly aligned vowels and consonants;
2. Unity of vowel pronunciation and vowel shape throughout the chorus;
3. Vibrant, energetic singing throughout the chorus;
4. Correct pitches and correct intonation and tuning throughout the chorus;
5. Vocal ease throughout the chorus.

The second prerequisite for achieving balance and blend is the ongoing development of pedagogical tools needed to address the sounds diagnosed. With these two prerequisites in mind—the development of a tonal ideal, critical listening skills, and the development of pedagogical tools—we move further into the ongoing development of those teaching tools needed to address the sounds diagnosed.

As we go forward, it is helpful to consider the following general statements related to balance and blend:

- Balance - a quantitative issue that must be solved by the choral conductor.
- Blend - a qualitative issue guided by the conductor, but also dependent upon individual singers as they listen and work to contribute to a successful choral blend.
- Balance and Blend - separate issues with separate technical challenges.
- Balance and Blend - mutually inclusive issues affecting each other and determining the quality of the sound of the choral ensemble.

Edited by Mirella Biagi, Italy/UK

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ADRIAN WILLAERT, MASTER OF MUSIC AT ST MARK'S, VENICE

Transcription and Analysis of Ave Maria for four voices

ANDREA ANGELINI

choral conductor, teacher & ICB Managing Editor

THE PERIOD 1550-1560 WAS A ONE OF INCOMPARABLE PROSPERITY FOR VENICE AND HER MERCHANTS. THE ECONOMIC BOOM BENEFITED THE PUBLISHING SECTOR, BRINGING A RAPID INCREASE IN THE NUMBER OF PRINTING BUSINESSES. THIS REACHED ITS HEIGHT AT THE END OF 1560, WHEN THE INDUSTRY NUMBERED 50 OR 60 PRINTING PRESSES EMPLOYING ABOUT 600 PEOPLE. THE FAVOURABLE ECONOMIC SITUATION ENCOURAGED A NUMBER OF BEGINNERS TO TRY THEIR HAND AT THE BUSINESS.

Francesco Rampazetto was active as a printer from 1553 to his death in about 1577. He worked mainly on commission for other printers and booksellers. Like many of his colleagues he printed a great variety of books on many different subjects, from architecture to literature, and from astronomy to history and music. Most publications were in the vernacular, but he also published books in Latin, Greek and Spanish. From 1561 to 1568 he published at least thirty-two books of music and a book of music theory.

Many works he issued, such as the *First Book of Spiritual Lauds* by Giovanni Razzi (1563, Jacopo and Filippo Giunti, Florence), the *Third Book of the Muses for Four Voices* (1563, Antonio Barré), and the *Second Book of Madrigals for Five Voices* by Pietro Vinci (Giovanni Comencino, Venice) confirm his status as a contract worker for individual clients and other printers. The remainder of his first editions were directly commissioned by composers or third parties. In 1566 Rampazetto, at the request of Filippo Iusberti, a cantor at St Mark's, printed Zarlino's motets for six voices. He also undertook to reprint well-known choral anthologies by famous composers of the time. One of these is the anthology entitled *Mottetti del Fiore*

The full title of the work is *Mottetti del Fiore a Quattro voci novamente ristampati, et con somma diligentia revisti et corretti. Libro Primo. In Venetia, Appresso Francesco Rampazetto. In 4° obl. Cantus, Tenor, Altus, Bassus. In tutto opuscoli quattro.*

(Mottetti del Fiore for Four Voices, newly reprinted and diligently revised and corrected. Book One. In Venice, by Francesco Rampazetto. Cantus, Tenor, Altus, Bassus. In all, four volumes.)

An original copy of the work is kept at the International Music Museum and Library in Bologna. It contains the following titles (the authors' names are here quoted as they appear in the document):

In te Domine speravi ... Lerithier
 Letetur omne seculum ... Lupus
 Filie Jerusalem ... Archadelt
 Panis quem ego dabo ... Lupus
 Beati omnes ... Lerithier
 Nisi Dominus ... Lerithier
 Descendit angelus ... Hilaire Penet
 Gloriosa uirgo ... N. Paignier
 Dum aurora ... N. Paignier
 Virtute magna ... Lasson
 Tu es Petrus ... Gose
 Domine quis habitabit ... Jo. Courtois
 Benedixit Deus ... Archadelt
 Ave Santissima Maria ... N. Gombert
 Fuit homo ... N. Gombert
 Tanto tempore ... Verdelat
 Haec dies quam fecit ... Archadelt
 Beati omnes ... Lupus
 Sponsa Christi Cecilia ... Loiset Pieton
 Quam pulchra es ... Jo. Lupi
 Omnis pulchritudo domini ... Dambert
 Nisi ego abiero ... Dambert
 Vir inclitus ... F. De Lis
 Proba me domine ... P. Manchicourt
 Quem dicunt homines ... Richafort
 In conuertendo dominus ... Lupus
 Gabriel archangelus ... Verdelot
 Pater noster ... Adrianus Wuillart

For the transcription the last motet was consulted. Its *secunda pars* is an Ave Maria, with a variation preceding its official classification in the year 1571 on the occasion of the battle of Lepanto. The text used by Willaert runs:

Ave Maria, gratia plena,
 Dominus tecum,
 benedicta tu in mulieribus,
 et benedictus fructus ventris tui, Jesus.
 Sancta Maria, Regina Coeli,
 dulcis et pia, o Mater Dei,
 ora pro nobis peccatoribus,
 ut cum electis te videamus.

This motet, printed in 1564, is one of Willaert's finest works. In his language, imitation is not merely artifice, but a technique enhancing the expressiveness of words and thoughts. Naturally, the fact that Willaert lived in Venice, where the long list of dictates issuing from the Council of Trent (1545-1562) were struggling to gain acceptance, aided him in developing a style of composition unimpeded by papal interference and much influenced by the taste for typically Venetian colour.

The motet, in the first mode, Dorian, which corresponds to the Gregorian *Protus authenticus*, transposed to G, is set out in four sections which correspond to four verses making up this prayer to the Virgin. The verses are:

| | |
|------------------------------|--|
| Ave Maria | B flat perfect-authentic tenorizans ² |
| Gratia plena I | G perfect-authentic tenorizans |
| Gratia plena II | F perfect-authentic tenorizans |
| Dominus tecum I | G plagal |
| Dominus tecum II | G perfect-authentic bassizans ³ |
| | |
| Benedicta tu I | F tenorizans |
| Benedicta tu II | B flat tenorizans |
| in mulieribus I | D perfect-authentic bassizans |
| in mulieribus II | G perfect-authentic bassizans |
| Et benedictus | D phrygian tenorizans |
| Fructus ventris tui Jesus I | B flat perfect-authentic tenorizans |
| Fructus ventris tui Jesus II | F perfect-authentic bassizans |
| | |
| Sancta Maria I | F perfect-authentic tenorizans |
| Sancta Maria II | C perfect-authentic tenorizans |
| Regina coeli | F perfect-authentic tenorizans |
| Dulcis et pia | D plagal |
| O Mater Dei | D phrygian tenorizans |
| | |
| Ora pro nobis I | F perfect-authentic tenorizans |
| Ora pro nobis II | C plagal |
| peccatoribus I | C perfect-authentic tenorizans |
| Ut cum electis te videamus I | G perfect-authentic bassizans |
| Te videamus II | G plagal |

Ave Maria, gratia plena, Dominus tecum; benedicta tu in mulieribus, et benedictus fructus ventris tui, Jesus; Sancta Maria, Regina Coeli, dulcis et pia, O Mater Dei; and ora pro nobis peccatoribus, ut cum electis te videamus. These verses, and the various sections into which they are subdivided, can be easily recognised, not only by the words which obviously distinguish each part, but also by the harmonic cadences which define them. Below is the pattern of the cadences found in the piece – the obvious predominance of G is numerically balanced by the less usual subfinalis¹, where one would expect to find more use of D.

The tenor, immediately after presenting the first melodic extract, intones with long notes the Gregorian Ave Maria, and continues to do so in other sections of the piece: thus the entire composition can almost be said to be built on the *cantus firmus*⁴.

1 In an authentic mode, the tone below the final.

2 in a cadence this is called: *clausula tenorizans* (probably because Gregorian melodies always end with a stepwise motion down to the *finalis* – and the tenor was originally the voice that 'holds' the *cantus firmus*, the original Gregorian melody)

3 A jump in the bass in a cadence (in Dorian, Lydian and Mixolydian: V-I, in Phrygian there is a problem) is called *clausula bassizans*.

4 A *cantus firmus* (held tune) is often a pre-existing melody forming the basis of a polyphonic composition. The plural is *cantus firmi*, although the corrupt form *canti firmi* (resulting from the grammatically incorrect treatment of *cantus* as a second- rather than a fourth-declension noun) can also be found. The Italian is often used instead: *canto fermo* (and the plural in Italian is *canti fermi*).

The first verse, which can be further divided into three parts (Ave Maria, gratia plena, and Dominus tecum) is imitative. The initial interval of a fourth on 'Ave' is a distinguishing feature and is repeated by almost all the other voices, at times with a diminution in value. At the end of the section it can be noted that all parts follow, on the words 'Dominus tecum' the modulation of the rhetorical figure, *katabasis*.

In the second section, on the words 'Benedicta tu in mulieribus', the composer gives the richest ornate counterpoint in the entire piece. Note once more, in the tenor¹, a fragment of the cantus firmus. The last part of the second section takes on a clearly rhetorical nature: the words 'Fructus ventris tui Jesus' are declaimed mainly with long and white notes easily associated with the mother's breast.

The third section contains a textual variation on the usual Ave Maria. After the statement in bicinium² style of the words 'Sancta Maria', the piece continues with mainly homophonic modulation, especially on the words 'Regina coeli' which thus stand out vocally.

In the last section, where there is a return to the imitative style, the same fragment of text – 'ut cum electis te videamus' – is repeated three times; the melody is distinguished by an initial interval of an ascending fifth

followed by repeated notes, and by the *circulatio*³ which seems to represent turning the gaze on the words 'te videamus'. After the perfect-authentic cadence to G, the piece ends with a characteristic plagal cadence built on the *finalis*⁴ held by the tenor (manubrium).

The extraordinary artistic height reached by Willaert in this motet is owing to his command of the material and his ability to develop the relationship between text and music by means of simple technical devices shown in expression. It is interesting to observe how frequently the 'motif-word' is a development of the initial theme and how the free parts take the shape of a development in rhythmic melodic cells which often lead back to this initial theme. This notable thematic unity is used most imaginatively in a number of contrapuntal and imitative techniques, leading to a continuing evolution of the music which is never repetitive.

Here after are the part-books taken from Rampazetto's anthology, the Gregorian antiphon to Ave Maria and my transcription.

1 In the polyphonic music of the 13th–16th centuries, 'tenor' referred to the part 'holding' the *cantus firmus*, the plainsong, or other melody on which a composition was usually built.

The highest line above was termed *superius* (the modern soprano), and the third added voice was termed *contratenor*. In the mid-15th century, writing in four parts became common, and the *contratenor* part gave rise to the *contratenor altus* (the modern alto) and *contratenor bassus* (the modern bass). The term tenor gradually lost its association with a *cantus firmus* and began to refer to the part between the alto and bass and to the corresponding vocal range.

2 In music of the Renaissance and early Baroque eras, a *bicinium* (pl. *bicinia*) was a composition for only two parts, especially one with a pedagogical purpose.

3 The *circulatio* (*circulo*, *circolo*) is formed by positioning two opposite (rising and falling: *intendens* and *remittens*) *circuli mezzii* adjacent to each other in such a way that, were the two 'half-circles' to be superimposed, a circle of notes would result. The figure is defined both as a text-explanatory musical-rhetorical figure as well as a simple ornament (*figura simplex*, *Manier*)

4 The musical modes delineate the *finalis*, or main note, with regard to two ranges: the authentic, which lies primarily above the main note, and the plagal, which dips significantly below it. In both cases, the *finalis* is usually the pitch that literally finalizes the song on the last note; the first note may or may not be the same as the *finalis*.

*Translated from the Italian by Gillian Forlivesi
Heywood, Italy*

Edited by Graham Lack, Germany / Great Britain



ANDREA ANGELINI studied piano (MA) and choral conducting (PHD). His professional group Musica Ficta Vocal Ensemble is specialized in Renaissance Choral Music. He is frequently invited to lead workshops and lectures around the world. Andrea is the artistic director of the Rimini International Choral Competition, the Claudio Monteverdi Choral Competition and other Festivals in Italy and abroad. He is the President of AERCO, the Choir Association of Region Emilia Romagna, and the Managing Editor of the International Choral Bulletin (ICB). Email: aangelini@ifcm.net

Ave Maria.

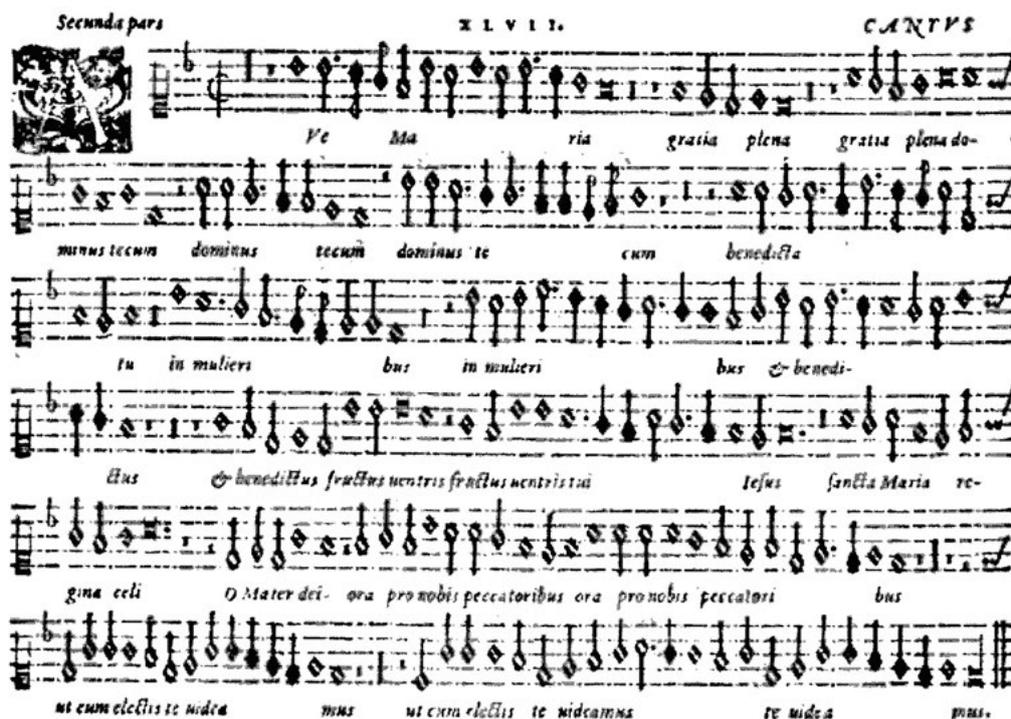
1.



A -ve Ma-rí- a, * grá-ti- a pléna, Dóminus técum,
 benedícta tu in mu-li- é-ribus, et benedíctus frúctus vén-
 tris tú- i, Jésus. Sáncta Ma-rí- a, Máter Dé- i, óra pro
 nó-bis pecca-tóribus, nunc et in hó- ra mórtis nóstrae. Amen.

Ave Maria: the Antiphon

Secunda pars XLVII. CANTUS



Ve Ma ria gratia plena gratia plena do-
minus tecum dominus tecum dominus te cum benedi-cta
tu in mulieribus in mulieribus in mulieribus benedi-
ctus benedictus fructus ventris fructus ventris tui Iesus sancta Maria re-
gina celi Mater dei ora pro nobis peccatoribus ora pro nobis peccatori- bus
ut cum electis te videamus ut cum electis te videamus te videamus ut cum electis te videamus

Ave Maria by Willaert: 'Cantus' part

Secunda pars XLVII. ALTUS

Ve Maria Ave Maria gratia plena gratia plena gratia plena dominus tecum dominum tecum benedicta tu benedicta tu in mulieribus in mulieribus & benedictus fructus ventris tui Iesus fructus ventris tui Iesus sancta Maria regina celi dulcis & pia O Mater dei ora pro nobis peccatoribus ora pro nobis peccatoribus ut cum electis ut cum electis te videmus ut cum electis te videmus ut cum electis te videmus

Ave Maria by Willaert: 'Altus' part

Secunda pars XLVII. TENOR

Ve Maria Ave Maria gratia plena & dona-nus te cum dominum tecum dominus tecum cum benedicta tu benedicta tu in mulieribus & benedictus fructus ventris tui Iesus fructus ventris tui Iesus sancta Maria regina celi dulcis & pia O Mater dei ora pro nobis peccatoribus ora pro nobis peccatoribus ut cum electis ut cum electis te videmus ut cum electis te videmus ut cum electis te videmus

Ave Maria by Willaert: 'Tenor' part

onem. sed libera nos a malo sed libera nos a malo. Secunda pars

Ve Ave Ma ria gratia plena gratia plena
 dominus te cum donatus tecum benedicta tu benedicta tu in mulieribus
 in mulieribus & benedictus fructus ventris tui & benedictus fructus ventris tui
 Iesus sancta Maria regina celi dulcis & pia O Mater dei ora pro nobis ora pro nobis peccatoribus
 ut cum electis te videamus ut cum electis te videamus

Ave Maria by Willaert: 'Bass' part

1123

CANTUS

4.683

MOTTETTI DEL FIORE

A QUATTRO VOCI

NOVAMENTE RISTAMPATI, ET CON SOMMA
 DILIGENTIA REVISTI ET CORRETTI.

LIBRO PRIMO.

A QUATTRO



VOCI.



IN VENETIA, Appresso Francesco Rampazetto.

1509

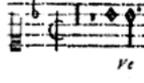
AVE MARIA

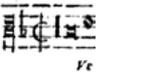
da *I Mottetti del Fiore a quattro voci*
 libro primo
 Venezia, 1564 - Rampazetto

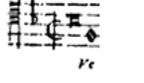
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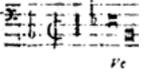
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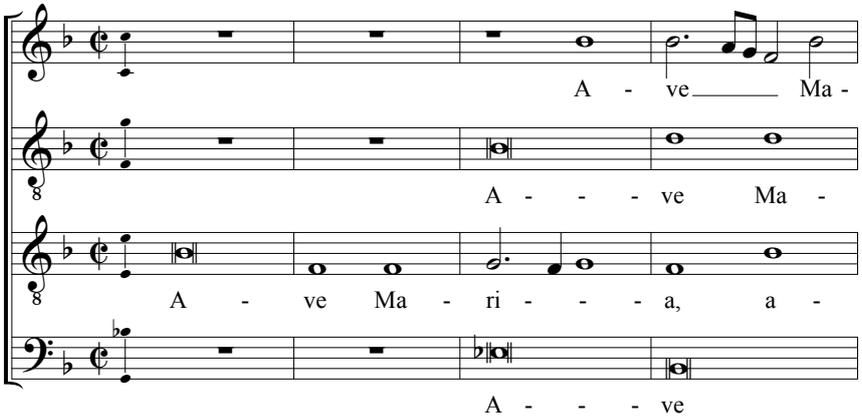
trascrizione di
 Andrea Angelini

CANTUS   *ve*

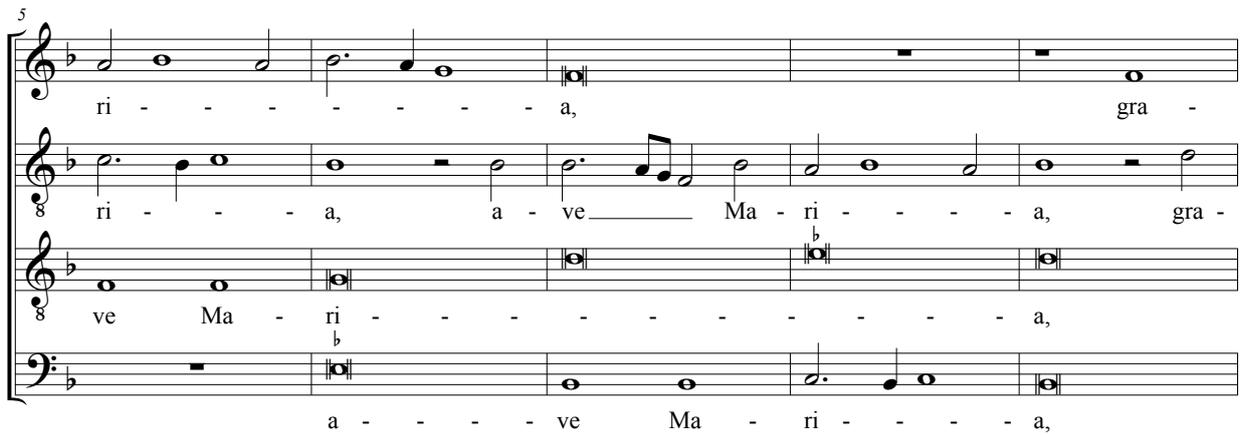
ALTUS   *ve*

TENOR   *ve*

BASSUS   *ve*



5



10



15

na, Do - mi - nus te - cum, Do - mi - nus

8 na, Do - mi - nus te - - - - - cum, Do -

8 na, Do - mi - nus te - cum, Do - mi - nus

na, Do - mi - nus te -

20

te - cum, Do - mi - nus te - cum,

8 mi - nus te - cum, be - ne - di -

8 te - cum, Do - mi - nus te - cum,

cum, Do - mi - nus te - cum, be - ne - di - cta

25

be - ne - di - cta tu

8 - - - - cta tu be - ne - di - cta tu in

8 be - ne - di - cta tu be - ne - di -

tu be - ne - di - cta tu

30

in mu - li - e - ri - bus, in mu - li -

8 mu - li - e - ri - bus, in mu -

8 cta tu in mu - li - e - ri -

in mu - li - e - ri - bus, in mu - li - e - ri -

35

e - - - - - ri - bus, et be - ne - di - - - ctus
 li - e - - - - - ri - - - bus, et be - ne - di - - - -
 - - - - - ri - bus, et be - ne - di - - - - -
 bus, in mu - li - e - ri - bus, et be - ne - di - -

40

et be - ne - di - - -
 ctus fru - ctus ven - tris tu - i Je - - - -
 ctus fru - ctus ven - tris,
 ctus fru - - - ctus ven - tris tu - i Je - - - - -

44

ctus fru - ctus ven - - - tris, fru - ctus ven -
 sus. fru - - - ctus ven - - - tris, fru -
 ctus ven - tris tu - i Je - - - - -
 sus. et be - ne - di - - ctus

48

tris tu - - - - - i Je - - - - sus.
 - - ctus ven - tris tu - - - i Je - - - - sus. San -
 sus. fru - ctus ven - tris tu - i Je - - - - -
 fru - ctus ven - - - tris tu - i Je - sus. San -

52

San - cta Ma - ri - a, Re - gi - na

cta Ma - ri - a, Re - gi - na

sus. San - cta Ma - ri - a, Re - gi - na

cta Ma - ri - a, Re - gi - na

56

coe - li, o Ma - ter De - i, o -

coe - li, dul - cis et pi - a, o Ma - ter De - i, o - ra pro

coe - li, dul - cis et pi - a, o Ma - ter De - i, o -

coe - li, dul - cis et pi - a, o Ma - ter De - i,

61

ra pro no - bis pec - ca - to - ri - bus, o - ra pro

no - - - bis pec - ca - to - ri - bus, o - ra pro

ra pro no - bis pec - ca - to - ri - bus, o - ra pro

o - ra pro no - bis o - ra pro

65

no - bis pec - ca - to - ri - bus, ut cum e - le -

no - bis pec - ca - to - ri - bus, ut cum e - le -

no - bis pec - ca - to - ri - bus, ut cum e -

no - bis pec - ca - to - ri - bus, ut cum e - le -

69

ut cum e - le -
ctis, ut cum e - le - - - ctis te vi - de -
le - ctis te vi - de - a - - - - mus,
ctis te vi - de - a - - - - mus,

73

ctis te vi - de - a - - - - mus,
a - - - - mus,
ut cum e - le - ctis te
mus, ut cum e - le - ctis te vi - de -

77

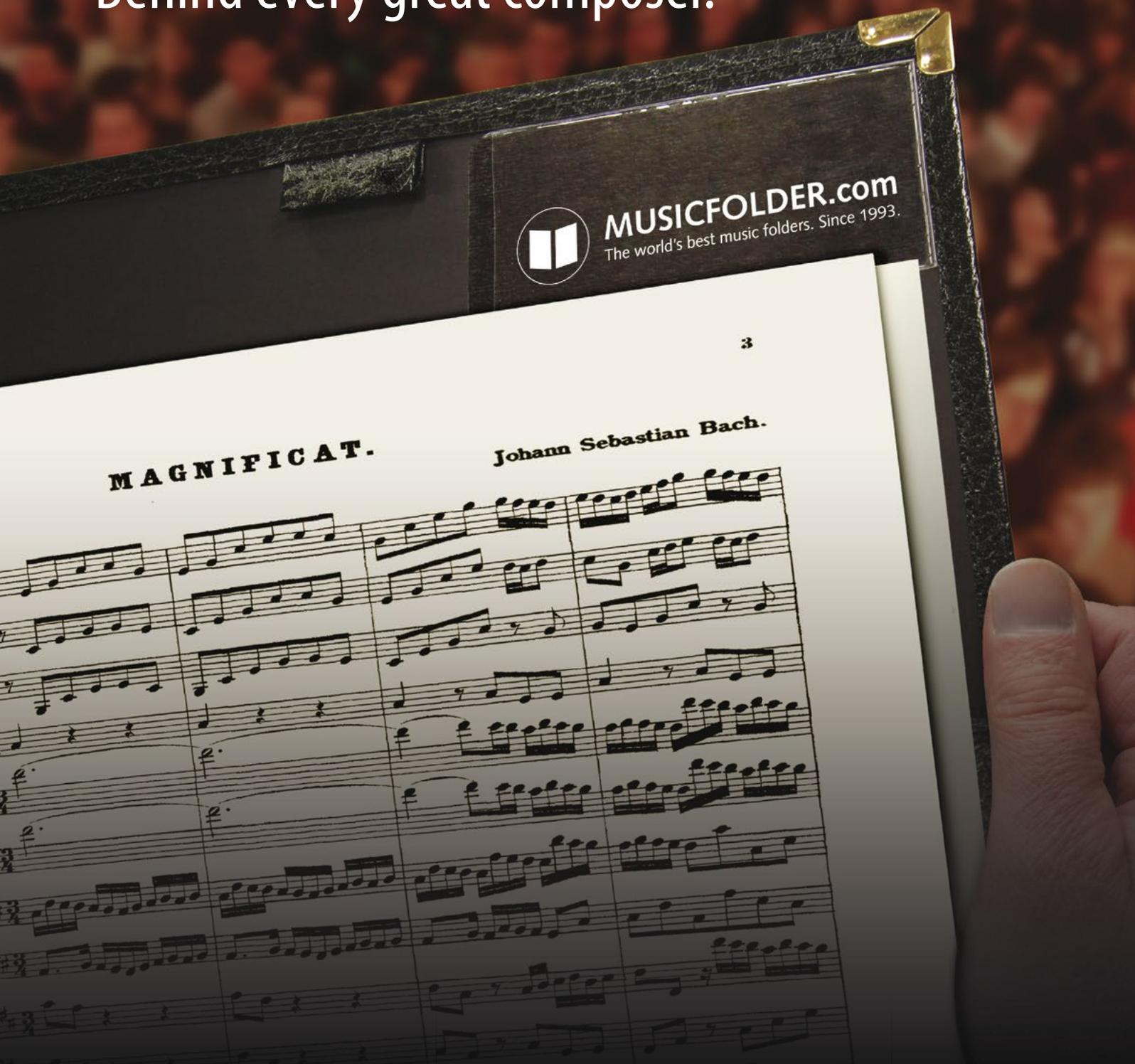
ut cum e - le - ctis te vi - de - a -
ut cum e - le - ctis te vi - de - a - - - -
vi - de - a - - - - mus, ut cum e - le - ctis te vi - de -
a - mus, ut cum e - le - ctis te vi - de -

81

- - - - mus, te vi - de - a - mus.
mus. mus. mus.
a - - - - mus.
a - - - - mus, te vi - de - a - mus.

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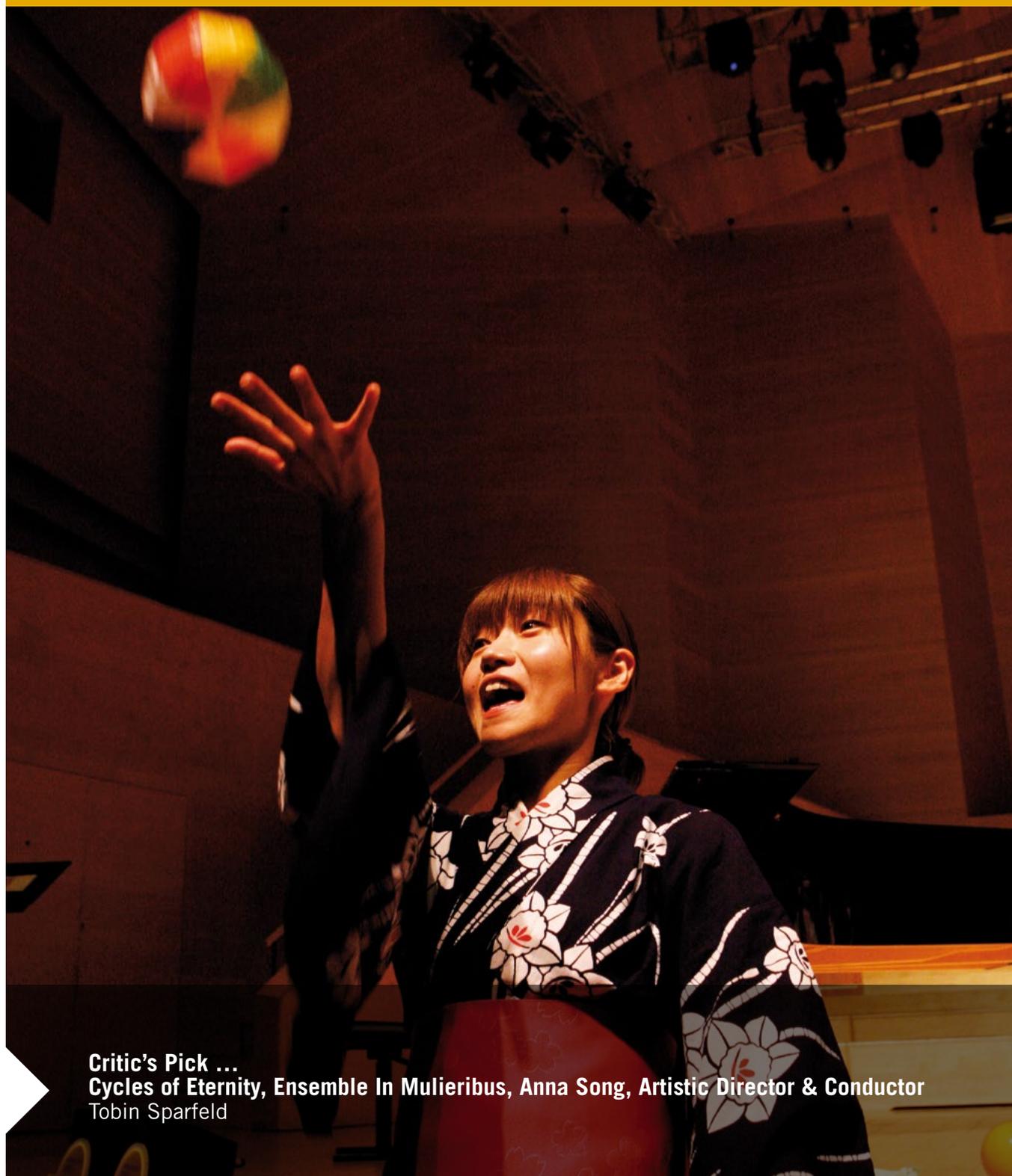
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CHORAL REVIEW



Critic's Pick ...
Cycles of Eternity, Ensemble In Mulieribus, Anna Song, Artistic Director & Conductor
Tobin Sparfeld

CRITIC'S PICK ...

Cycles of Eternity

Ensemble In Mulieribus

Anna Song, Artistic Director & Conductor

Reviewed by

TOBIN SPARFELD

Choir conductor and teacher

IN MULIERIBUS IS AN ALL-FEMALE AMERICAN VOCAL ENSEMBLE FOUNDED IN 2004 AND DEDICATED TO THE CHORAL ART WITH A FOCUS ON MUSIC COMPOSED BEFORE 1750. THE ENSEMBLE IS BASED IN PORTLAND, OREGON AND PERFORMS REGULARLY IN THE REGION.

Though more known for their early music, their most recent album, *Cycles of Eternity*, highlights works composed by contemporary composers spanning 1999-2018 and focuses on composers from Oregon. Most of the music on the album has not been previously recorded.

While some choral albums seek a wide range of styles and contrasts to capture interest and demonstrate their versatility, *Cycles of Eternity* largely serves as a meditative experience. Nearly all of the songs are at a slow or moderate tempo, and while there are varying textures, listeners should not expect much programmatic contrast. And while all the selections use contemporary harmonies, most use a similar amount of carefully controlled dissonance.

The opening track on the album is "Columbia Aspexit" by Tarik O'Regan. One of the British composer's first compositions, it is based on Hildegard von Bingen's sequence of the same name and opens with the original chant melody. Quickly it widens into a thicker tapestry. Featuring varied

textures of imitation, subtle tone clusters, it builds into a climax where the chant melody soars over a pulsating ostinato. It is a formidable opening work. This is followed by a setting of "Ave Maria" by Oregon composer John Vergin. Written in 2018, this slower work displays open harmonies and is a straightforward setting of the penitent text.

Three works are from the larger work *Cycles of Eternity* by Andrea Reinkemeyer, a composer based in Oregon. The texts are each poems by nineteenth century African-American poet Henrietta Cordelia Ray. "Aspiration" builds up from slow, hummed notes and increases its intensity over a contrapuntal middle section. "Limitations" unfolds in a largely two-part imitative texture. The third song, "Life," features a recurring enchanting soprano solo sung over open fifths. Throughout this work, soloist Arwen Myers displays her luminosity with a voice that is assertive yet delicately nuanced.

A welcome contrast is "Canción de las siete doncellas," composed by Craig Kingsbury. This piece was commissioned by In Mulieribus for their tenth anniversary season. It has an opening similar to the ringing of bells throughout, and its asymmetrical meters of 7/8 and 10/8 are used to describe the story of seven maidens singing as representing the seven colours of the rainbow. The text is by Spanish poet Federico García Lorca. Next is the "Hymn of Kassia," a work in tribute to the Byzantine abbess and poet-composer Kassia, one of the first medieval composers whose works are still in existence. Composed by Los Angeles-based composer Kay Rhie, it is an extensive and complex aural exploration. This is followed by "Misterium mirabile," a motet in celebration of the Virgin birth by British composer Nicola LeFanu. Though it begins with imitative calls and responses, a large portion of the motet is chanted in floral unison.

The most lyrical selection on the album is Robert Lockwood's "Ave Maria." The work features more conventional choral texture and structure while still opting for more modern harmonies. Though it ends without a climactic finish, it is an interesting selection.

The concluding work of the album is "O Antiphons" by Norwegian composer Wolfgang Plagge. At over ten minutes long, it contains seven

short settings of the seven original “O” antiphons, the Magnificat antiphons used at Vespers of the last seven days of Advent. Though all are tranquil, they vary in style. The music subtly shifts from the procession-like ‘O Sapientia’ to the rich phased harmonies of ‘O Adonai’ (similar to the end of Walton’s *Where Does the Uttered Music Go?*), the pensive ostinatos in the ‘O Radix Jesse’ and ‘O Rex Gentium’ sections, and the Renaissance-like cadences in ‘O Oriens.’ It is perhaps the most compelling of all the selections and is a well-deserved finale.

In Mulieribus is certainly a pleasant ensemble to listen to. Their intonation, while not perfect, is very good, with only a few brief moments where they are not locked in tune. They produce a surprisingly full sound for such a small number of singers – yet at the same time, their voices never seem pushed or strained. There is a good corporate sense of blend amongst the ensemble, and the ensemble is able to span a wide vocal and dynamic range with nary an effort. Their timbre is well suited to that of early vocal music, and most of the contemporary works here are enhanced by In Mulieribus’s clean sound. They have also clearly worked extensively to capture the nuances of these modern works.

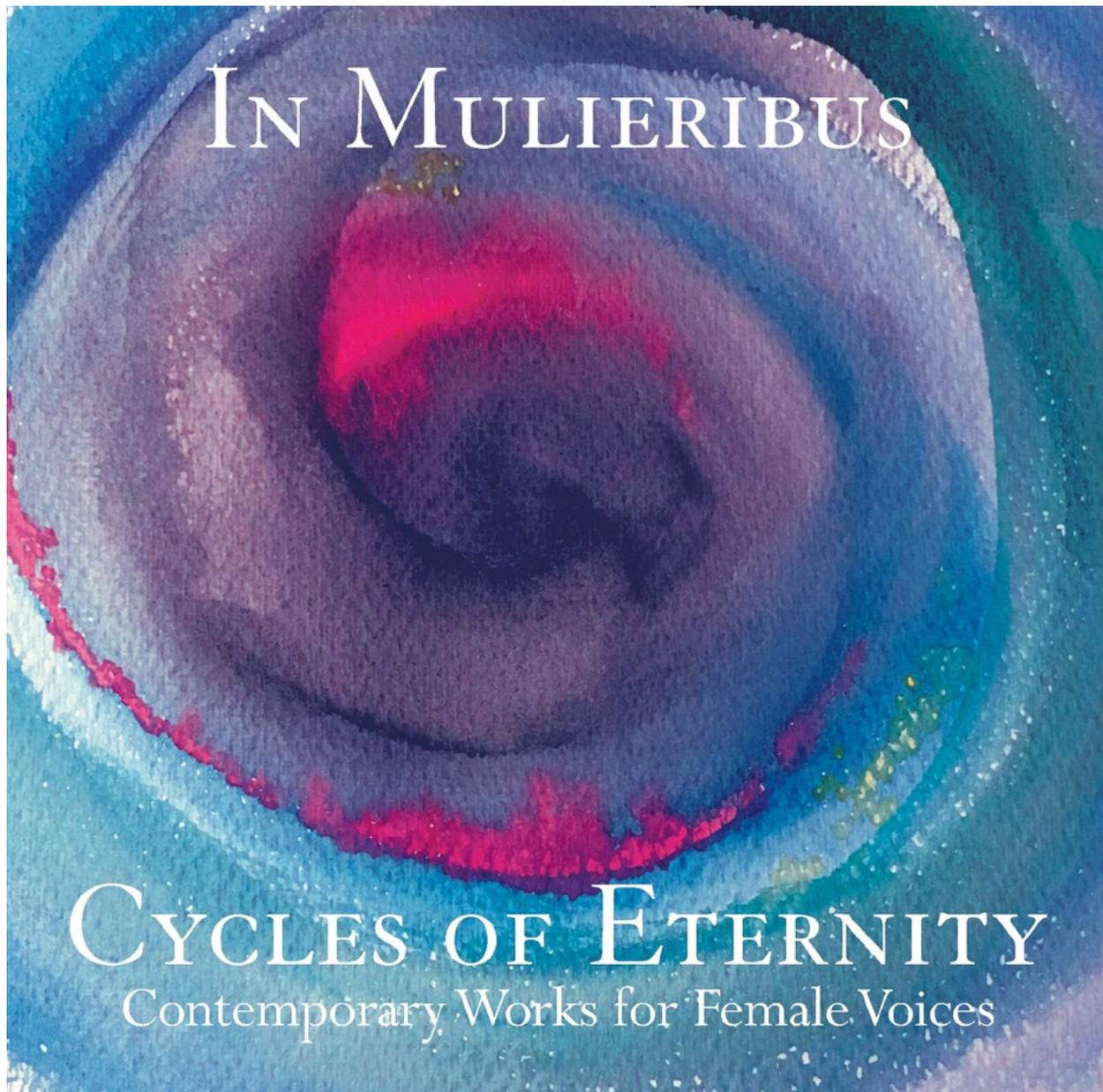
Unfortunately, despite the care taken by In Mulieribus to choose music with interesting and varied texts, not many words can easily be discerned in *Cycles of Eternity*. A lack of strong consonants means that many texts do not reach the listener’s ear. For some selections, it is even difficult to identify the language. The strong reverberation of the recording space

creates a beautiful yet cloudy timbre. And while In Mulieribus deserves credit for championing new composers, not many a lot of the pieces on this album are masterworks.

Even with some of these issues, this remains a strong album, and one that is important to consider for fans of female vocal ensembles as well as fans of contemporary choral music. In Mulieribus’s commitment to craftsmanship, nuance, and the overall choral art make *Cycles of Eternity* an important album to consider and reflect the ensemble’s artistry and achievement.



Ensemble In Mulieribus, conducted by Anna Song



The CD Cover



As a former member of the St. Louis Children's Choirs, TOBIN SPARFELD has toured all over the world, from as far west as Vancouver, British Columbia, to as far east as Moscow, Russia. He has also sung with Seraphic Fire and the Santa Fe Desert Chorale. Tobin has worked with choirs of all ages, serving as Assistant Music Director of the Miami Children's Chorus as well as Associate Director of the St. Louis Children's Choirs. He taught at Principia College and was the Director of Choral Activities at Millersville University of Pennsylvania. He was also the assistant conductor of the Civic Chorale of Greater Miami. Tobin received his DMA in Conducting from the University of Miami in Coral Gables, studying with Jo-Michael Scheibe and Joshua Habermann. He also received an Artist Teacher Diploma from the CME Institute led by Doreen Rao. He is currently head of the Music Division at Los Angeles Mission College, part of the Los Angeles Community College District. Email: tobin.sparfeld@gmail.com

COMPOSER'S CORNER



In the Beginning Was the Word
A Chat with the Russian Composer Sergey Pleshak
Karolina Silkina

IN THE BEGINNING WAS THE WORD

A Chat with the Russian Composer Sergey Pleshak

KAROLINA SILKINA

choral conductor and journalist

Karolina Silkina: *How and when did your composition adventure begin?*

Sergey Pleshak: Despite the fact that I was born in the family of a well-known Soviet-Russian composer, I had no desire to follow in my father's footsteps for a long time. I considered myself absolutely incapable of composing. Moreover, I have a younger brother, who has phenomenal hearing and the ability to coordinate sound with his fingers. He began composing when he was six years old. I am the rare example of the successful composer who began composing in adulthood (I was twenty-seven years old).

Tell our readers something about your first composition. Where did the idea come from?

In my case "in the beginning was the word". I have been writing poems since I was fourteen years old. Later in life it helped me a great deal in my work as a composer. The German language was my other hobby: I also began to write poems in German. My friend Hans Hoerni (a Swiss musicologist and grandson of the famous psychoanalyst Carl Gustav Jung) gave me a two-volume dictionary of German Rhymes. Then in autumn 1997 I created a diptych devoted to the rain (a common sight in Petersburg). It was called "Dialektik des Regens" ("The Dialectics of the Rain") and consisted of two poems: "Ich Liebe den Regen" ("I Love Rain") and "Ich Hasse den Regen" ("I Hate Rain"). Soon afterwards I

wrote a song based on the first poem; I sang it myself and began to show this record to my friends in Germany. One of them sent a cassette with this song to ZDF, with the comment that this is real music, not the kind they usually broadcast. Another German woman said it was a great children's song, and then I wrote the arrangement for the children's choir. The day that this composition (in a Russian translation) was performed at the Academic Chapel (the main choral Hall of St. Petersburg) can be considered as the beginning of my career as a professional composer. After the concert the maestro from Kemerovo (3357 km. from St. Petersburg) approached me and asked if it was possible to buy scores. I realized that people need my music. Next morning I woke up with the theme of "Benedictus"-one part of my Mass for the female (children's) *a cappella* choir – in my head. It was on November 14, 1999: twenty years ago. Since that moment I have regularly written music.

How do you create a new score?

The writing of all vocal and choral works begins with choosing the text. This is a very difficult task; not all good poems are suitable for music. The second very important issue is for whom I write a new work. Most scores are created not on the whim of the composer, but for the requirements of performers who constantly need a new repertoire. This has always been the case, and allows us to hope that the profession of composer

will never die out.

When the composer knows for whom he is writing, the task becomes easier because it restricts the use of composing tools. This sounds like a paradox, but it is true. Once the Swedish vocal ensemble "Les Jolies" needed a modern composition, which was to last seven minutes. I had to write this composition for their performance at the *World Choir Games* in South Korea, so my task was to write a seven-minute score for five women's voices. I knew that the best voice there was the first soprano and I decided to take short Latin phrases that could easily be arranged at the required time. So the "Quid est veritas?" concert was born. Last year I arranged it for a mixed choir.

The Director of the best Children's Choir in St. Petersburg, Larisa Jarutskaya, asked me to write a piece for their competition performance which was to last four minutes and which would begin and end slowly. As a text I chose a fragment of a poem which I wrote when I was fifteen and also a poem by my daughter Pauline. Inspired by my work, she wrote the poem in Spanish when she also was fifteen. Then the piece "White Night" appeared. This is a complex piece, as required by the competition, and gentle-mysterious (like the St. Petersburg white nights). There are four languages - Russian, Spanish, English and Latin, which also corresponds to the European and cosmopolitan atmosphere of Venice.

Before writing, I try to think about the main idea without using a piano or a computer: while I'm out walking, or on the train, or in the shower.

I used to have small notebooks but now I just record melodies on my dictaphone. It is simpler and saves time. Then I think about it. I have to feel whether I have a hit or not. If there is the slightest doubt, I discard the material as unsuccessful and continue to search in other directions for themes, rhythm, and intonation until I am satisfied with the result. At this stage I can sometimes use the piano. Fingers can lead to places that hearing can't reach. Next the thematic material adds texture, the harmony becomes more complicated, work on details begins. At the last stage I move from being the composer to being a conductor who is thinking through his interpretation of the work. There the dynamics, the nuances, the tempo are clarified.

What is your favourite work? Why do you like it?

I am always embarrassed by questions that begin with the words "who is your favourite..." I cannot name one composer, one writer, one poet etc. With my own works it is the same. Usually I have the strongest relationship with newly composed works. They're still inside me. As time passes, they go away and become more detached. Then my attitude towards them becomes more objective. I like a lot of my compositions. I also like to listen to them, especially, when they are well-performed. I love my opera-musical "About Joseph", with which I won a competition and received the prize for the best libretto, which I also wrote. But this work has one disadvantage – all the parts are written for men or boys and the art of music is becoming more feminine. Nowadays mostly girls are singing in our children's choirs and children's music theatres. For the choir it is not a problem but for the children's theatre it is almost a catastrophe because the best plots need to be played by both girls and boys. What do I love about "Joseph"? Apparently, for the high concentration of interesting aspects (dynamics, articulation, etc.). Because the libretto was also mine, the fusion of music and words is especially organic.

The " Fallen Angels " cycle is very daring for me. It was written on poems by Russian Poets of the Silver Age for a mixed choir *a cappella*. I found a musical approach to the poems that I have liked since my youth.

What inspires you in creating music for children's choirs and music theatre?

I am inspired by many things. Firstly, I understand how it works. A person feels rewarded when he does something that he can do well.

Secondly, I am encouraged by anticipating the happiness that performers and listeners will receive during the performance of my music. Very often I picture the rapt faces of those performers for whom I am writing a new



Sergey Pleshak

composition. It also has a positive effect on my work, as thoughts humanize it.

Thirdly, I am inspired by the poems on which I am writing my works. I try to deal with a very high-quality literary basis only. I have two permanent co-authors.

They are two modern authors from St Petersburg. One of them is Oleg Serdobolsky. On his poems I have written forty songs, most of them for choir. And Nikolay Gol, with whom I have created fifteen opera-musicals for children's music theatre. Each poet creates a unique world, and I am happy that I have the opportunity to fill these worlds with my own sounds.

There is another source of inspiration, which we don't talk about but which is usually present. I mean the fee. Composers have always worked to order. I'm no exception to the rule.

You are working on different musical genres. Which do you like most and why?

I prefer to work in choral and theatre genres because I understand them very well. I had choral training and have sung in a choir since I was seven years old. I know the choir from all angles: not only as a chorister but also as an adjudicator in different choral competitions.

My talent for theatre music comes from my father.

During his fifty-five-years' experience as a composer he wrote about a hundred compositions for the theatre.

Also, many children's choirs want not only to sing but also to dramatize and give theatre performances. This trend is very well supported by parents who want their children to develop all their talents. What could be better than music theatre, where you can both sing and dance and also show your acting skills?

Do you have a special composition technique which describes your own style?

I think about technique at the last moment. I write mainly on texts; I try to increase the influence of poetry, adding emotions and expression to the words.

There is an analogy with listening to poetry read by good actors. I try to articulate the poetic text as expressively as possible. Art has two main sources – emotion and fantasy. I'm more inclined to the first. I often cry in contact with the human genius and for me the greatest rewards are the goose bumps and tears of people who listen to my music.

My style is rather conservative and simple but if it evokes a response in the hearts of the performers and listeners it means that there is something relevant.

I read in an interview: "Do not look for the new, look for the eternal in your art" J.S.Bach was very successful in this. He rises above all other composers for me.

Are you currently working on a new composition?

I am currently working on music for a performance that will be given by the students of our Theatre Institute. This is a play about divorces, written by Alexander Volodin (one of the classics of Soviet drama). The subject is still topical although in the several decades which have passed since the play was written, the moral

norms in society have undergone many changes.

I will be free from work at the Conservatory and Music School in summer. I'm going to have a lot of time for composing music. I will have rooms just three hundred paces from the edge of the sea (Gulf of Finland) in the Estonian Narva-Jõesu. It is an absolutely peaceful place where I can perfectly combine creativity with Nature. That is another source of inspiration.

You are a conductor too.

Does conducting influence your composing style?

This is a very complicated question. Probably yes.

Have you ever conducted your own works? Any particular perception in doing this?

Conducting your own works is both difficult and simple, because you know how it should be performed. You feel as if you have instant truth. This experience of the truth

share with the listeners your most precious feelings, as a composer and as a performer.

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

This is a very difficult psychological context. On the one hand, I always have a clear idea of how my work should sound. On the other hand, I understand that my interpretation is just one of many possible ones, and probably not even the best one.

Therefore, the rehearsal where the composer is present should be based on mutual compromises. Excessive rigidity on the part of the composer or the performer can be harmful.

How can a composer communicate with the audience in his works?

The composer feels joy and satisfaction when he is understood by his listeners, when he can



Sergey Pleshak

is projected on the music of other composers. Sometimes it seems that a composer understands another composer better than performers do. The difficulty is an additional excitement. There is an element of some insecurity. You

convey to the listeners his worries and emotions. When I was twenty years old and still very far from composing my first works, I met a girl from Switzerland who was an astrologist. Considering the date and time of my birth she said that

I had problems in communicating with people but that I would find another way of communication, perhaps through art. And so it happened.

What is your advice to young conductors and composers?

I have a simple and even banal answer. The main idea is to find yourself. We all are different and music varies. It is important to understand your weaknesses and strengths, understand how you differ from others and go your own way. There are no universal composers and universal conductors. In the great variety of music and musical techniques you need to find your own "golden" set.

Do you have a life motto?

I don't have a life motto. Nevertheless, I like one Latin phrase, which ends my concert-motet "Quid est veritas". It belongs to Pliny: "Nihil homine est miserius aut superbius" ("There is nothing more miserable or more magnificent than a man"). I try to accept people as they are. But I want them (and myself too) to be more magnificent than miserable. When I write music, I think about people – about performers and listeners too. There are many children among them. Maybe it's naive but I want to believe that my music makes them better and happier. I find my happiness and my sense of life here.

Where do you see yourself in ten years?

Unpredictability is one of my favourite aspects of life. I do not believe in any predictions and I do not plan my life. It's so great to take up the challenges of life and respond to its surprises.

Edited by Gillian Forlivesi Heywood, Italy/U.K.



SERGEY PLESHAK (1970) was born in St. Petersburg (Russia). Belonging to the family of a popular Russian composer and a pianist, he decided to follow the family tradition, having studied at the M.I. Glinka Choral College in the Academic Cappella and the N.A. Rimsky-Korsakov State Conservatoire in the choral conducting faculty. His teacher was a distinguished conductor and People's Actor of Russia, Professor Elizaveta Petrovna Kudryavtseva. Having passed probation in the same class, he was awarded the right to teach at the oldest music High School in Russia, and since 1993 he has worked in the faculties of Choral Conducting and Ancient Russian Vocal Art. As a member of the LEGE ARTIS Chamber Choir (1990 -2005) and the vocal ensemble ANIMA (from 2004), Sergey Pleshak gave many hundreds of concerts all over the world, took part in many prestigious choral competitions and festivals and recorded twenty-five CDs. As a composer he has received international acclaim at choral music festivals in Belarus, Czech Republic, Denmark, England, Estonia, Germany, Finland, France, Holland, Hungary, Italy, Kazakhstan, Latvia, Lithuania, Montenegro, Norway, Poland, Republic of South Africa, South Korea, Switzerland, Sweden, Ukraine, and at the World Choral Games. Sergey Pleshak is the winner of many composers' competitions and one of the most performed composers in Russia in the field of choral music for children and children's music theatre. The song "The cranes have flown away" is so popular in Russia that sometimes at Festivals and Competitions it is performed by several choirs, so the jury has to award a special prize for the best interpretation of this song. The suite "Walks in the Hermitage" has been performed by many symphony orchestras in Russia, France and Kazakhstan, among them the St. Petersburg Philharmonic Orchestra. In May 2019, the cycle "Fallen Angels" for mixed choir a cappella was awarded the Prize of the Government of St. Petersburg.



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

Veni, Creator Spiritus

Sergey Pleshak

Allegro e marcato *mf*

Soprano *mf*
Ve-ni, cre-a-tor Spi-ri-tus

Alto *mf*

Tenor *mf*
Ve-ni, cre-a-tor Spi-ri-tus

Bass *mf*
men-tes tu-o-rum vi-si-ta.

4 **1** *f (p)*

men-tes tu-o-rum vi-si-ta. *f (p)* Ve-ni, cre-a-tor Spi-ri-tus men-tes tu-o-rum vi-si-ta.

f (p) Ve-ni, cre-a-tor Spi-ri-tus, vi - - - si - ta.

f (p) Ve-ni, cre-a-tor Spi-ri-tus, vi - - - si - ta.

7 **2** *mf*

mf Im-ple su-per-na gra-ti-a,

mf Im-ple su...

mf Im-ple su-per-na gra-ti-a, *mf* quae tu cre-as-ti pec-to-ra.

Ve - - - - ni, ve - - - -

2

10

quae tu cre-as-ti pec-to-ra. Im-ple su-per-na gra-ti-a,
 quae tu cre...
 Im-ple su-per-na gra-ti-a, im-ple su-per-na gra-ti-a,
 ni. Ve - - - - ni,

13

3

f (*p*)
f (*p*)
f (*p*)
f (*p*)

quae tu cre-as-ti pec-to-ra. Ve-ni, cre-a-tor Spi-ri-tus
 quae tu cre-as-ti pec-to-ra. quae tu cre-as-ti pec-to... Ve-ni, cre-a-tor Spi-ri-tus,
 ve - - - - ni. Ve-ni, cre-a-tor Spi-ri-tus,
 ve - - - - ni.

16

4

mf
mf
mf
mf

men-tes tu-o-rum vi-si-ta. in - fir - ma no - stri cor - po - ris,
 vi - - - si - ta. In - fir - ma no - stri cor - po - ris,
 vi - - - si - ta. In - fir - ma no - stri cor - po - ris,
 In - fir - ma no - stri cor - po - ris,
 In - fir - ma no - stri cor - po - ris,

19

5 *p*

vir-tu-te fir-mans per-pe-ti. Ve-ni, cre-a-tor Spi-ri-tus

vir-tu-te fir-mans per-pe-ti. Ve-ni, cre-a-tor Spi-ri-tus,

vir-tu-te fir-mans per-pe-ti.

22

6 *ff*

men-tes tu-o-rum vi-si-ta. Hos-tem re-pel-las lon-gi-us

ve-ni, ve-ni. Ve-ni, ve-ni, Spi-ri-tus.

ve-ni, ve-ni. Ve-ni, ve-ni, Spi-ri-tus.

Hos-tem re-pel-las lon-gi-us.

25

pa-cem-que do-nes pro-ti-nus; duc-to-re sic te prae-vi-o

Ve-ni, ve-ni, Spi-ri-tus. Ve-ni, ve-ni,

Ve-ni, ve-ni. Pa-cem-que do-nes pro-ti-nus. Ve-ni, ve-ni.

White Night

Verses by Sergey Pleshak and Polina Pleshak

Adagio misterioso ♩ = 54 *light sound* **Sergey Pleshak**

p

Soprano 1
White night, white night, white night,

Soprano 2
White night, white night, white night,

Alto 1
White night, white night, white night,

Alto 2
p light sound
White night, white night, white night, white night, white night,

6 *cresc.* *f*

S 1
white night, white night, white night, white night, white night, white night,

S 2
cresc.
white night, white night, white night, white night, white night, white night,

A 1
cresc. *f*
white night, white night, white night, white night, white night, white night,

A 2
cresc. *f*
white night, white night, white night, white night, white night, white night,

12 *mp* *mp*

S 1
white night... *p* *Sly-shen gro-hot po -

S 2
white night... White night,

A 1
white night, White night,

A 2
white night, white night, white night, White night,

* Russian text in Latin transcription.

2/16 $\text{♩} = 60$
mf
 S 1 slednih tram va - ev i shurshan'e pa - slednih mashin. Noch' u-zhe u ho
 S 2 white night, white night, white... White night,
 A 1 white night, white night, white... White night,
 A 2 *mp* white tram va - ev... *p* White night, *mp* white ma - shin... White night,

20 *mf*
 S 1 dja shhe go ma - ja soz da - na dlja ras - sve - ta du shi... du shi...
 S 2 white night, white night, white... du shi...
 A 1 white night, white night, white... du - shi, a ni ma...
 A 2 *mf* white ma - ja... *mp* White night, *mf* white du - shi... White night,

24 *mp* *p*
 S 1 du - shi... White night, white night...
 S 2 *mp* du - shi... white night, white night...
 A 1 *mp* du - shi, a - ni ma... White night, white night...
 A 2 *mp* white night, White be - la ja... *p* White be - la - ja... be - la ja...

♩ = 72

28

S 1
no-ches blan-cas no-ches blan-cas son(n) no-ches, no-ches,

S 2

A 1
mf
No ches blan cas, no-ches blan chas son(n) San Peters - bur - go don de las no-ches,

A 2
mf
Soy de San Peters - bur - go don de las no-ches,

37

S 1
no-ches son... blan cas co-mo la le che, co-mo la le-che,

S 2

A 1
don de las no - ches son tan blan - cas co-mo la le - che, co-mo la le - che,

A 2
don de las no - ches son tan blan - cas co-mo la le - che, co-mo la le - che,

45

S 1
mf le-che. *mp* Donde *cresc.* ca llan los *f* tre nes, tran - vi as y co - ches, tran - vi as y co-ches

S 2
mf *mp* *cresc.* *mf*
Don(n) don don don don,

A 1
mf *mp* *cresc.* *mf*
le-che, Don(n) don don don don,

A 2
mp *cresc.* *mf*
Don(n) don don don don

4
54

S 1 co-ches po-co an-tes, *p*

S 2 — co-ches, co-ches po-co an-tes *p*

A 1 — co-ches, co-ches, co-ches, co-ches po-co an-tes, *f mp p*

A 2 — po-co an-tes, *p*

64

S 1 po-co an-tes de la ma-dru-ga-da, ma dru-ga-da, ma-dru-ga-da, *mf*

S 2 de la ma-dru-ga-da, ma-dru-ga-da, ma dru-ga-da, po-co an-tes, *mf*

A 1 po-co an-tes de la ma-dru-ga-da, ma dru-ga-da, ma-dru-ga-da, *mf*

A 2 po-co an-tes de la ma-dru-ga-da, ma dru-ga-da, ma-dru-ga-da, *mf*

72

S 1 po co an-tes, po-co an-tes de la ma dru-ga-da, ma dru-ga-da, ma dru-ga-da, *p mf*

S 2 po co an-tes de la ma dru-ga-da, ma dru-ga-da, ma dru-ga-da, po-co an-tes, *p mf*

A 1 po co an-tes, po-co an-tes de la ma dru-ga-da, ma dru-ga-da, ma dru-ga-da, *p mf*

A 2 — *p*

ritenuto

82 *Meno mosso* ♩ = 60

S 1 *mf* muy-muy temp - ra - no,

S 2 *mf* muy-muy temp - ra - no,

A 1 *mf* por que el sol se le - van ta muy-muy temp - ra - no, temp - ra - no,

A 2 *mf* por que el sol se le - van ta muy-muy temp - ra - no, temp - ra - no,

90 *p* muy - muy tem - pra - no.

S 2 *p* muy - muy tem - pra - no. *mf* tie - ne que re - co - ger la co - secha. —

A 1 *p* tem - pra - no *mf* tie - ne que re - co - ger la co - se - cha

A 2 *p* tem - pra - no —

97 *mp* de las po-cas es - trel las, de las po-cas es - trel las.

S 2 *mp* de las po-cas es - trel las, de las po-cas es - trel las.

A 1 *mp* Y ex - tien-de su

A 2 *mp* Y ex - tien-de su

6

105

S 1 (m) a - gua he - la - da.

S 2 (m) a - gua he - la - da.

A 1 ma - no ha - cia el ri - o con a - gua he - la - da, a - gua he - la - da.

A 2 ma - no ha - cia el ri - o con a - gua he - la - da, a - gua he - la - da.

113

$\text{♩} = 54$

S 1 *p* White night, white night, white night, white night, *cresc.*

S 2 *p* White night, white night, white night, white night, *cresc.*

A 1 *p* White night, white night, white night, white night, *cresc.*

A 2 *p* white night, white night, white night, white night, *cresc.*

121

S 1 *f* white night, white night, white night, white night, *f* white night, *mf* white night...

S 2 *f* white night, white night, white night, white night, *f* white night, *mf* white night...

A 1 *f* white night, white night, white night, white night, *f* white night, *mf* white night,

A 2 *f* white night, white night, white night, white night, *f* white night, *mf* white night,

127 *p*

S 1 Be la ja noch', be-la ja... Be-la ja noch'

S 2 Be la ja noch', be-la ja... Be-la ja noch',

A 1 Be la ja noch', be-la ja... Be-la ja noch',

A 2 white night, white night, Be la ja noch', be-la ja... Be-la ja noch',

127 *pp*

S A...

A A...

132

S 1 be-la-ja... be-la-ja... Noch'... Noch'(ch'...)

S 2 be-la-ja... be-la-ja... Noch'... Noch'(ch'...)

A 1 be-la-ja... be-la-ja... Noch'... Noch'(ch'...)

A 2 be-la-ja... be-la-ja... Noch'(ch'...)

132

S Noch'...

A

CHORAL CALENDAR



**Festivals, Competitions,
Conferences, Workshops &
Masterclasses, and more...**
Compiled by Nadine Robin

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. Contact: Fördereverein 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. 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. Contact: FENIARCO, Email: info@feniarco.it - Website: www.feniarco.it

10th International Festival of Choirs and Orchestras, Prague, Czech Republic, 28 Aug-1 Sep 2019.

For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

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

Liviu Borlan International Choral Festival, Baia Mare City, Romania, 6-8 Sep 2019.

For mixed choirs in the beautiful Maramures region. Artistic Director: Andrea Angelini. Money prizes and diplomas. Contact: Prietenii Armoniei, Email: mail@festivalborlan.ro - Website: <http://eng.festivalborlan.ro/>

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. 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. 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

Cracovia Music Festival 2019, Cracow, Poland, 2-6 Oct 2019.

For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

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. 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.

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

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

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/>

10th Choral Singing Contest of South American Folk and Popular Music, Buenos Aires, Argentina, 12-13 Oct 2019. Selected choirs will participate in the competitions, where an international Adjudicating Panel will judge their performances. Concerts and workshop including a workshop with Digna Guerra (Cuba) on October 14. Contact: Asociación Argentina para la Música Coral, Email: escalada@isis.unlp.edu.ar - Website: www.aamcant.org.ar

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. Contact: Institut Français d'Art Choral, Email: contact.ifac@artchoral.org - Website: www.artchoral.org

Sing Ireland Conductor Study Tour, 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. 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, 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. 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/en/fica/about/>

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

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/>

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. Contact: MELODY & Polonia Cantat, Email: info@varsoviacantat.pl - Website: www.varsoviacantat.pl

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, João Pessoa, Brazil, 25-30 Nov 2019. Festival 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 - Website: <http://www.festivalparaibanodecoros.com>

37th International Choral Festival of Karditsa, Greece, 26 Nov-1 Dec 2019. For mixed, male, female and children choirs as well as for groups of soloists and chamber choirs. Program including ancient Greek and Byzantine music as well as Gregorian and Renaissance music. Contact: International Choral Festival of Karditsa, Email: nke@otenet.gr - Website: <http://festivalofkarditsa.blogspot.gr/>

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. Choirs exchange with local musicians, sing to full houses, and experience the festive pre-holiday atmosphere. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Budapest International Choir Fest, Hungary, 28 Nov-1 Dec 2019. Non-competitive festival for mixed, female and male choirs, age 16+. Contact: MEGA ART - SM, Email: info@megaartsm.com - Website: <http://www.megaartsm.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@fiestalonia.net - Website: www.fiestalonia.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 Sängen and Anders Wall, project manager Simon Arlasjö, Email: award@allmannasangen.se - Website: <https://www.allmannasangen.se/asawca>

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

Corsham Winter School, United Kingdom, 28 Dec 2019-2 Jan 2020.

An Iberian Nativity ~ Christmas music by Lobo, Guerrero and Victoria in a small Cotswolds town directed by Will Dawes. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

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/>

Singing in Castara, Trinidad and Tobago, 16-22 Feb 2020.

Palestrina, Byrd and Tallis, in a small fishing

village in Tobago directed by Justin Doyle with Sarah Latto. Contact: Lacock Courses, Andrew van der Beek, Email: lucy@lacock.org - Website: www.lacock.org

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. 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

Dublin International Choral Festival, Ireland, 19-23 Mar 2020.

Individual workshop with one of Ireland's highly acclaimed conductors. Friendship Concert with an Irish host choir. Closing Concert Rehearsals with all participating choirs. Closing Concert Performance and Massed Sing. Contact: Music Contact International, Email: ireland@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. 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/>

23rd Rainbow International Festival of Children's and Young Choirs, St. Petersburg, Russian Federation, 27-29 Mar 2020. Festival with a very long tradition focusing on competition in one of the 10 categories including small vocal groups. Apply before 15 Dec 2019. Contact: MELODY & Polonia Cantat, Email: info@petersburgfestival.com - Website: www.petersburgfestival.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. 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-](mailto:sg@schola-cantorum-weimar.de)

weimar.de - Website: www.schola-cantorum-weimar.de

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/>

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

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. Contact: Cork International Choral Festival, Email: info@corkchoral.ie - Website: www.corkchoral.ie

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

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

International Festival Verona Garda Estate, Verona, Brescia, Mantua, Vicenza, Italy, 30 Apr-4 May, 25-29 June, 2-6 July, 9-13 July 2020. For all choirs of all types. Contact: Prof. Giuliano Rinaldi, Email: info@festivalveronagardaestate.eu - Website: www.festivalveronagardaestate.eu

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/>

4th Belgrade International Choir Fest, Serbia, 7-10 May 2020. Non-competitive festival for mixed, female and male choirs, age 16+. Contact: MEGA ART - SM, Email: info@megaartsm.com - Website: <http://www.megaartsm.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

Vándor-Révész Festival and International Competition on Choral Music, Budapest, Hungary, 14-17 May 2020. Choirs may participate to the festival and the competition together or only one of these events. Contact: Budapesti Vándor-Révész Festival, Email: vandor.fesztival@gmail.com - Website: <http://fesztival.vandorkorus.hu/>

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

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. 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

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

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. 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

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/>

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

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/>

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/>

Cantate Barcelona, Spain, 12-15 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 Desert 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. Competition in two categories: universal choral repertoire, and popular, folk and/or traditional choral music. 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://tuscanymusic-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/>

Choral Mosaic 2020, Mississauga, Canada, 25-27 June 2020. Contact: Choral Mosaic 2020 - Website: <http://www.choralmosaic.com/>

CANTEMUS International Choir Festival, Novi Sad, Zrenjanin, Vojvodina, Serbia, 25-29 June 2020. Open to all genres of choral singing, a cappella or with instrumental accompaniment. Meetings of ensembles, conductors, music experts and managers. High level of competition and cooperation with concert organizers

and choirs from the Region of Western Balkan. Contact: International Music Center Balkan Bridges, Email: imcbalkanbridges@gmail.com - Website: <http://www.imcbalkanbridges.com>

Cracovia Sacra – Sacred Choral Music Festival, Krakow, Poland, 26-28 June 2020. Choir festival focusing on sacred music of all Christian churches. 6 categories including non-competitive category. Apply before Dec 31, 2019. Contact: MELODY & Polonia Cantat, Email: info@poloniacantat.pl - Website: www.cracoviasacra.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

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.performinternational.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.performinternational.com

Cantus Salisburgensis Choir Festival, Salzburg, Austria, 2-5 July 2020. Throughout the weekend, ensembles perform individual repertoire in glorious

settings like Mirabell Gardens and join voices on the "Song of Peace" at a memorable evening performance that adds to the heritage of this great city of music. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.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/>

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

55th International Choral Music Festival Barcelona, Spain, 6-12 July 2020. Singing week in the magnificent city of Barcelona, workshops, final concert at the Palau de la Musica, individual concerts for the participating choirs in Barcelona. Workshops with Conductors: Jordi Casals (Catalonia-Austria) - Beethoven 250th Anniversary Mass in C Major, Elisenda Carrasco (Catalonia) - The Colors of our Sound for Children's Choirs, Alfonso Casado (Spain) - Musical Theater: Text and Music. Contact: Federació Catalana d'Entitats Corales, Email: fcec@fcec.cat - Website: www.fcec.cat

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

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

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/>

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/festival/index.php>

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

13th International Youth Chamber Choir Meeting, Usedom Island (Baltic Sea), Germany, 10-19 July 2020. About 250 young people will study exciting new repertoire with renowned international choral conductors, explore the island and enjoy the sandy beaches. Choirs will perform together in concerts, with the final concert in the impressive St. Petri church in Wolgast as the highlight of the meeting. Guest conductors are Cécile Mathevet-Bouchet (France) for mixed youth choir, Christoffer Holgersson (Sweden) for mixed youth choir, Voicu Popescu (Romania) for girls choir. Apply before 15 December 2019. Contact: Arbeitskreis Musik in der Jugend AMJ, Email: info@amj-musik.de - Website: <https://www.usedom.amj-musik.de/en/>

12th World Symposium on Choral Music, Auckland, New Zealand, 11-18 July 2020. The World Symposium on Choral Music is the peak global event of the International Federation for Choral Music – its own "Olympics" and world congress rolled into one. Drawing together the leading choirs, conductors, composers and administrators from all over the planet for a superlative experience of concerts, seminars and workshops, the Symposium has also come to be a public showcase for the best the choral world has to offer. And for just the third time ever, the WSCM will be held in the Southern Hemisphere, in one of the most-loved tourism destinations in the world – New Zealand. 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/>

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

Singing in Edinburgh, United Kingdom, 12-17 July 2020. Directed by Rory McCleery. Contact: Lacock Courses, Andrew van der Beek, Email: lucy@lacock.org - Website: www.lacock.org

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

15th China International Chorus Festival and IFCM World Choral Education Conference, Beijing, China, 23-29 July 2020. Opening Ceremony and concert in the Great Hall of the People, IFCM Choral Education Conference, IFCM Executive Committee meeting, judge panel meeting, group competition, choral exchange program, high level choir concert, new choral work concert, master classes, workshops, training camp, choral club, choral public and charitable events, concert tours, sightseeing (Great Wall, Temple of Heaven, Palace Museum), Square performances, and much more. Contact: China International Chorus Festival, Email: cicfbj@163.com - Website: <http://en.cicfbj.cn>

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

Al Sole della Sardegna International Choral Festival, Sant'Antioco, Italy, 2 Sep-18 Oct 2020.

For all choirs of all types. Contact: Prof. Giuliano Rinaldi, Email: info@festivalalsoledellasardegna.eu - Website: www.festivalalsoledellasardegna.eu

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, 22-25 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

Choral Workshops for International Oratorio choirs, Lake Garda, Italy, 15-18 Oct 2020. International choir workshops with concerts. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

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, 23-26 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

London International choral Conducting Competition, London, United Kingdom, 23-25 Oct 2020. This ground-breaking initiative, the UK's first ever choral conducting competition, will lend a significant boost to a conductor in the early stages of their career, and is open to international entries. Contact: London International Choral Conducting Competition, Email: info@liccc.co.uk - Website: <http://www.liccc.co.uk/>

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 Martín 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

One Voice Choir Festival with Jonathan Palant, Hanoi & Saigon, Vietnam, 10-19 June 2021.

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

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@scf festival.org - Website: www.scf festival.org

2021 Choral Festival in Ireland with Craig Hella Johnson, Belfast and Dublin, Ireland, 2-8 July 2021.

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

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/festival/index.php>

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

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