



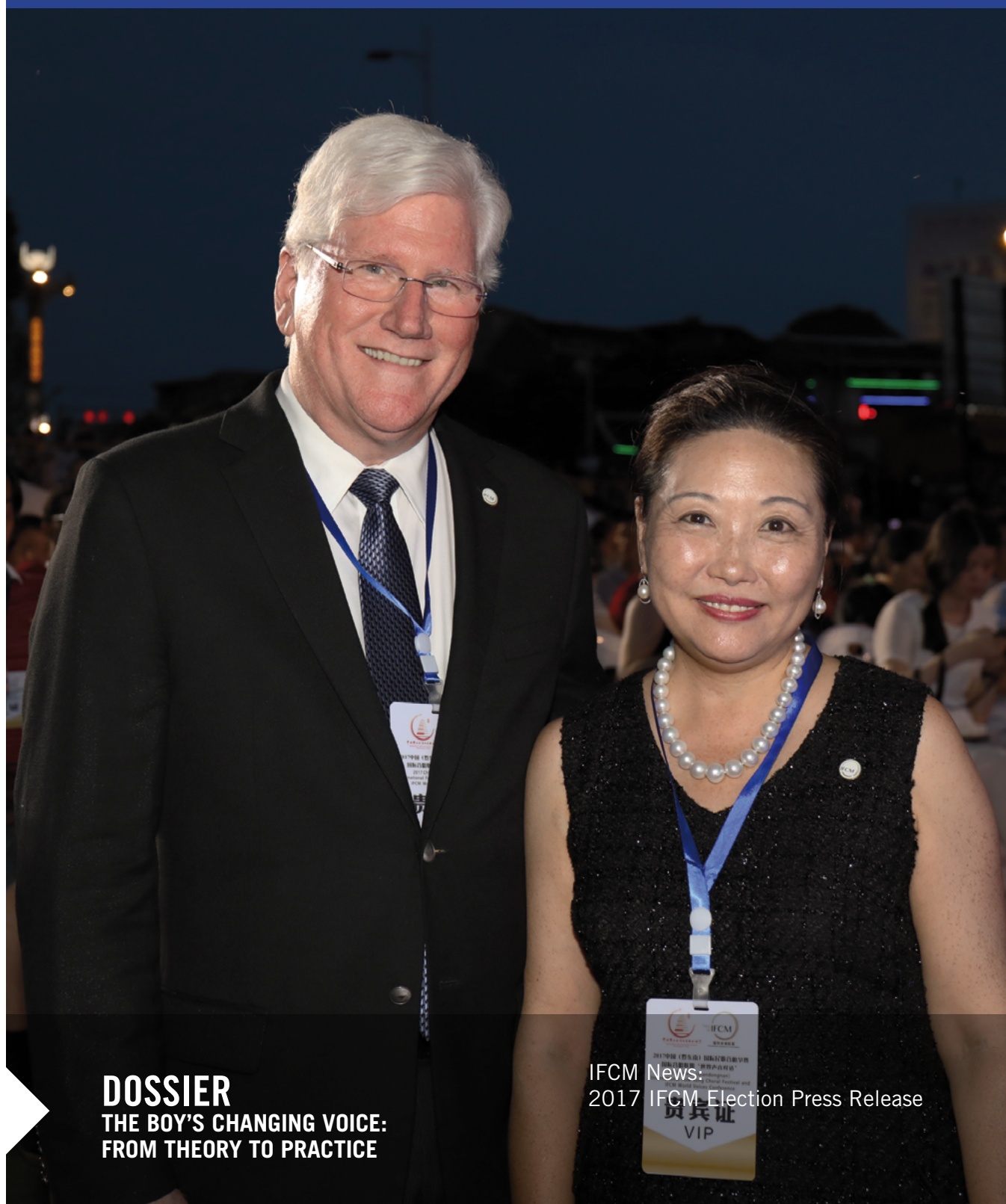
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4th Quarter, 2017



DOSSIER
THE BOY'S CHANGING VOICE:
FROM THEORY TO PRACTICE

IFCM News:
2017 IFCM Election Press Release



INTERNATIONAL CHORAL BULLETIN

COVER

New IFCM President,
Ms. Emily Kuo Vong with former
IFCM President,
Dr Michael J. Anderson
Photo by Alex Kuo Vong

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PRESIDENT'S COLUMN



EMILY KUO VONG

President

I would first like to extend my sincerest thanks to all of you for your confidence in me as the new President of the International Federation for Choral Music. I would like to thank former President Michael J. Anderson for his past seven years of outstanding leadership and service. I am very excited to work with our new ExCom, board members, and staff to create a fresh new start for IFCM. My vision for IFCM for the coming years is to continue its success, making sure IFCM remains the global leader in choral music education while ensuring its financial sustainability and transparency. To do this, we must establish an organizational structure that aptly delegates clear roles and positions of responsibility for each member of our working team. We will preserve IFCM as the global umbrella for all choral organizations and recognize all contributions to IFCM from our worldwide choral family. IFCM must build win-win

relationships with our founding members and other regional and national choral organizations to work together for the future of choral music.

Over the next few years, we will focus on securing and creating new activities, programmes, and projects in both developed and developing regions for all choral music lovers to enjoy. Our purpose in supporting these projects is to spread and encourage interest in the choral arts, nurture and expand musical knowledge and cultural exchange, and help young singers, conductors, and composers find their footing in our choral world.

In developed regions, we will continue to partner with established choral associations to emphasize and strengthen the importance of choral music to contemporary societies. Another important priority for us in these regions is to identify, reach out, and find a best-fit solution for those whose choral music needs are still being unmet.

In developing regions, we will maintain and build on our charitable projects, expanding Conductors Without Borders not only in Africa, but also to Latin America and the Asia-Pacific region. It is these regions that IFCM has identified as having the greatest need for choral music education, and so we will extend our efforts to bring them into the fold of our worldwide choral family.

Globally, we will build on IFCM's profile in all areas and serve as a bridge to establish connections and links between choral associations throughout the world. Our mission as *volunteers connecting our choral world* remains at the forefront of our minds for everything we do.

I believe this is the best way for IFCM to go forward into the future.

Emily Kuo Vong
International Federation for Choral Music, President

INTERNATIONAL CHORAL BULLETIN EXECUTIVE EDITORS

Emily Kuo Vong, Cristian Grases,
Gábor Móczár, Tim Sharp, Thierry Thiébaud,

MANAGING EDITOR

Andrea Angelini - aangelini@ifcm.net

EDITOR EMERITA Jutta Tagger

REGULAR COLLABORATORS

T. J. Harper, Nadine Robin,
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International Federation for Choral Music

MEMBERSHIP AND SPONSORING

IFCM ICB, PO Box 42318, Austin TX
78704, USA

Fax: +1-512-551 0105

Email: nrobin@ifcm.net

Website: www.ifcm.net

THE BOY'S CHANGING VOICE: FROM THEORY TO PRACTICE



The Boy's Changing Voice: From Theory to Practice
A Successful Approach for Mixed Adolescent Choirs
Alfonso Elorriaga

THE BOY'S CHANGING VOICE: FROM THEORY TO PRACTICE

A Successful Approach for Mixed Adolescent Choirs

ALFONSO ELORRIAGA

choral educator, researcher and composer

COOKSEY'S RESEARCH ON BOYS' VOICE CHANGES HAS BEEN INCREASINGLY INCLUDED IN THE BROAD AIMS OF VOCAL MUSIC EDUCATION. APPLIED TO PRACTICE, HIS APPROACH SHOULD HELP BOYS KEEP ON SINGING DURING PUBERTY IN A SUCCESSFUL AND HEALTHY WAY ALONGSIDE GIRLS.

In recent decades, considerable additional research studies have contributed to new findings of significant importance to the aim of keeping boys singing during adolescence as a healthy and advisable musical activity. This research has helped to increase considerably the number of mixed choirs in public schools open equally to boys and girls. We could mention the example of the Madrid Education Department, which recently included choral singing as an elective subject in all public secondary schools; as a consequence, more mixed adolescent choirs are coming up in the education field and on the musical stage. This has also been made possible by individual choral teachers and conductors who, applying knowledge to practice, confidently guide boys through many different ranges during puberty, with no risk at all for their voices. In this article I will describe several techniques related to warm-ups, rehearsals, voicings, arrangements and repertoire selection suitable for many kinds of boys' changing voices.

THEORY & RESEARCH

During adolescence there are changes in the voices of both sexes, which lead to considerable qualitative changes. The principal laryngologist who documented this subject was Sir M. McKenzie, who already demonstrated in his day (the 19th century) that the classical theory of "voice breakdown" during adolescence promulgated by the Spaniard M. V. García (son) was incomplete and lacking in scientific rigor. This approach to the changing adolescent male voice was continued in the second half of the 20th century by D. McKenzie and later by I. Cooper, D. Collins and F. Swanson (among others), culminating with the work of J. M. Cooksey. Cooksey points out that the change of the voice is a sequential and predictable process that usually occurs over a period of one to two years, usually between twelve and fourteen".²

To classify voices accurately, it is possible to differentiate six stages of change in the male voice during puberty. Figure 1 shows each of these, the half notes indicating the vocal range and the quarter notes the *tessitura*.



Stages of male laryngeal development in adolescence¹

¹ COOKSEY, J. M. (1992). *Working with the Adolescent Voice*. St. Louis, Missouri: Concordia, p. 8.

² COOKSEY, J. M. (2000). "Voice transformation in male adolescents." En: L. Thurman y G. F. Welch (Eds.) *Bodymind & Voice: Foundations of Voice Education, Book Four: Lifespan Voice Development* (pp. 718-744). Collegeville, MN: Voice care Network.

The pace and speed of change in the male voice vary between individuals, but all go through these stages, with a gradual (and asymmetrical) descending of the voice. The first signs denote an increase of the ventilation of the voice and the appearance of certain traits of vocal tension. The loss of high notes usually appears before the low register begins to descend, but once the change process has begun, it becomes noticeable because the low range begins to decrease gradually. The lowest note in the vocal range shows a continuous progression of descendant thirds, usually descending one or two semitones every three or four weeks. The adolescent's voice tends to remain stable around the lower limit of each of the phases, while the higher limit of each stage is more fluctuating and unstable.

Physiologically speaking, nothing "breaks" in the larynx during puberty. We can only talk about a male laryngeal development and a female laryngeal development. The famous "cracks" are due to a momentary muscular misadjustment of the laryngeal coordination; they are absolutely normal at this stage of development and do not mean that anything is "broken" inside the vocal folds. So there is no reason to stop singing during puberty when using the appropriate vocal technique. The most recent studies on this subject show that adolescents who continue to sing as their voice changes experience much richer and deeper vocal development than those who stop singing.³ Therefore, continuing to sing is as healthy as continuing to do sports while growing up.

3 FREER, P. K. y ELORRIAGA, A. (2017): El desarrollo de la voz masculina durante la adolescencia: una pedagogía basada en la investigación. *Revista Española de Pedagogía*, 75(268), pp. 403-419.

Psychological and social issues are present in addition to the physiological issues described here. We now know that vocal identity influences gender identity during puberty in such a decisive way that it is impossible to approach the teaching of choral singing in adolescence without paying attention to psychological and social factors, especially in relation to the role that gender identity plays in the construction of the personality of adolescents. The main disadvantage of neglecting vocal training at puberty is that boys mostly withdraw from vocal practice (the so-called "missing boys" theory)⁴. This withdrawal is often related to the failure to create a strong and emotional link between their vocal identity and their gender identity, which is absolutely necessary. It has been shown that most men who dissociate themselves from choral singing during adolescence will hardly ever sing again in chorus.

UNISON SINGING WITH ADOLESCENTS

Singing in unison is possible with young adolescents (as it is with children), but only with a careful examination of the ranges⁵. The only matching record for all the different adolescent vocal ranges would be the one - approximately - between the notes sol2-mi3 (for all boys) and sol3-mi4 (for all girls). Within this framework it is possible to sing songs in unison, quodlibets, canons, as well as vocal games, each genre in its corresponding octave. To do this, one possibility would be to adapt the repertoire to this 6th zone, either modifying some notes, transposing the key, alternating sections, etc. Many materials available in educational songs of different styles are easily adaptable, following some of the simple techniques described here. Another possibility would be to use an existing repertoire especially designed for adolescents, which does not exceed one sixth. To that end, I recommend taking a look at the "flexible" vocal pieces (that is to say, those admitting several vocal dispositions). These pieces usually have ample fragments in unison within this coincidence zone, suitable for teenagers. Finally, it would also be possible to create your own repertoire for your students (including vocal games, body percussion, gestures, choreographies, etc.). Here are some simple examples of preliminary and preparatory pieces that can be used with a group of teenagers who sing in this common area:

The sharing sound

Andante 3 part round Alfonso Elorriaga
Middle School Chorus

Voz

As we're sing - ing this niceround we can hear the sha - ring sound

"The sharing sound." Alfonso Elorriaga, unpublished

4 FREER, P. K. (2007). "Between research and practice: How choral music loses boys in the 'Middle.'" *Music Educators Journal* 94(November): 28-34.

5 FREER, P. K. (2009) *Getting started with middle school chorus*. Rowman and Littlefield Ed.- MENC

We sing together

Three part Round.
Middle School Chorus

Alfonso Elorriaga

Allegro

Voz

Palmas

Rodillas (*) der. / izq.

(*) Notas con plicas hacia arriba: mano derecha / Notas con plica hacia abajo: mano izquierda
Línea superior: rodilla derecha / Línea inferior: rodilla izquierda.

"We sing together": Alfonso Elorriaga, unpublished

HOW TO CLASSIFY ADOLESCENT CHANGING VOICES: A SUMMARY

Many choral educators, including I. Cooper, J. M. Cooksey and P. K. Freer, among others, have proposed several techniques for classifying adolescents' changing voices. Here I present my own adaptation of these techniques as I use them with my singers, in a summarized way.

These authors all shared the idea that we will need new tools and criteria to work with singers of between 10-14 years of age, more or less. In this way, we can address both the changing physiological aspects of the voice as well as the psychological ones.

First it is necessary to perform a qualifying vocal test. If you opt for an individual test, it is possible to create several exercises for each student to find out the average pitch of the spoken voice, and later, the *tessitura*. But it is also possible to perform a collective voice test by having the whole group sing a well-known song in different keys in order to discriminate successively the different groups of voices. It is recommended that the song chosen for this test be known *a priori* by all students, that its range not exceed a sixth, and, if possible, that it starts with a low note and then goes up little by little. For a song whose range is between B and G, for instance, it would be as follows:

- All the boys and girls of the class sing this song in the key of C major. Those who sing it spontaneously in the treble clef (starting at do3) are children with unchanged voices, e.g. all the girls, plus boys in the stages of "midvoice 1" and "midvoice 2". Those who choose to sing it in the bass clef (starting at do2) are boys in the "new baritone" stage, and those who have difficulty tuning and are singing with tightness are probably boys in the stage of "midvoice 2a".
- Sing the song again with the unchanged voice boys and the ones classified as "midvoice 1" and "midvoice 2" but in the key of F major. Those who choose to sing in the treble clef (beginning in fa3) are "midvoice 1" and / or "unchanged"; those who choose to sing it in bass clef (starting with fa2) are "midvoice 2". Then sing again the song in the key of G with the first group. Those who choose to sing beginning with sol3 and can do so easily are unchanged; those who have difficulty in tuning or are singing

strenuously are "midvoice 1".

- Sing the song again with the group of "new baritones" and / or "midvoice 2a" in the key of C. Those who have difficulty keeping the last note clear (Do2) are "midvoice 2a".
- Finally, sing the song again with the girls in G. Put in one group those who sing easily beginning in sol3 (head voice); put in another those who chose to sing with the chest voice starting with sol2. Then, mix both groups equally in two heterogeneous vocal parts (A and B) with the aim of having all girls learn to sing in their head voice range. Never join together all the adolescent girls who chose to sing lower in one big group as "altos". They are still very young to be labeled like that. Their voices need to be developed much further. Most adolescent girls should be considered to be "sopranos II" temporarily, while their young voices are developing and growing. Warm-ups should include their full range.

SINGING IN TWO OR THREE VOCAL PARTS WITH MIXED ADOLESCENT CHOIRS

It is also very important to sing with two or three vocal parts as soon as we can. But as it is not possible yet to join all boys in the same vocal part, we will have to consider several possibilities of voicings. They all go through vocal heterogeneity, that is, by singing in octaves, both genders can sing the same vocal part, if necessary. Luckily, the heterogeneity of the different phases of the changing male voice makes it easier to combine with the girls' voices (sharing the same melody by octaves with them or not, according to each case). This enriches and enhances the musical possibilities of the repertoire that we can use.

Here is one example, from among many possibilities, of two vocal parts:

Part I	Part II
• A Girls (higher part) • Unchanged boys (unison) • Midvoice 2 (octave lower)	• B Girls (lower part) • Midvoice 1 (unison) • Midvoice 2a (octave lower) • New baritones (octave lower)

Chart 1. Two part singing chart.⁶

In the layout of Chart 1 above, the A Girls and B Girls should alternate the higher and lower vocal parts in each piece, to avoid getting used to singing always in the same range. However, in the following chart, girls should be divided into three groups. In this case, if possible, leave in A Girls those who are more likely to sing with a light voice and share the rest equally between the B Girls and C Girls. Again, these two groups (B and C) should exchange their vocal parts in each new piece of repertoire.

Part I	Part II	Part III
• A Girls (higher part) • Unchanged boys (unison) • Midvoice2 (octave lower)	• B Girls (middle part) • Midvoice 2a (octave lower) • New baritones (octave lower)	• C Girls (lower part) • Midvoice 1 (unison)

Chart 1. Two part singing chart.⁶

To find a suitable repertoire for two and three parts, I recommend visiting the website of The Cambiata Institute of America for Early Adolescent Vocal Music (<https://cambiata.music.unt.edu>), among others, where it is possible to find numerous vocal pieces for adolescents.

Nevertheless, it is also possible to adapt the repertoire to two and/or three vocal parts in accordance with one of the two previous charts. And, as before, it is also possible to create your own arrangement. Here is an example of a three-part school choral piece specially arranged for all kinds of adolescent voices (male and female). Girls might split into three vocal parts (singing the lowest part one octave higher than written), while boys can easily find one of these parts as the option best suited to their voice stage, sharing the melody with the matching girl group in octaves or unison, depending of each case.

6 ELORRIAGA, A. y ARÓSTEGUI, J. L. (2013). *Diseño Curricular de la Expresión Vocal y el Canto Colectivo en la Educación Secundaria: La muda de la voz en el aula de música*. Madrid, Anexo.



"Voces para la convivencia" adolescent choral group (during puberty, the boys sing alongside the girls using the voicing techniques described here)

Jo-shua fought the ba-ttle of Je - ri - cho Je - ri-cho Je - ri-cho

je - ri - cho Je - ri-cho Je - ri-cho

Jo - shua fought the ba-ttle of Je - ri-cho Je - ri-cho

Jo-shua fought the ba-ttle of Je - ri cho and the walls came tum-bling down

Je - ri - cho and the walls came tum-bling down up

Je - ri - cho Jo - shua fought the ba-ttle and the walls came tum-bling down

Hm

to the valls in je - ri - cho He marched with sword in hand go

je - ri - cho je - ri - cho

An excerpt of one flexible arrangement of "Joshua fit the battle":
Elorriaga arrangement, unpublished

WARM-UPS AND REHEARSALS

Choral activities designed for adolescent group instruction should have objectives specifically designed for the development of the adolescent male voice⁷. Warm-ups must be connected to the repertoire and to the adolescents' needs. Both are important. Let the singers find where they have difficulties in the repertoire and work with them on the vocal techniques they need to achieve those aims. In this way we may easily design the warm-ups needed for each occasion. What is more, the students will know why they are practicing the warm-ups and how they are developing their vocal skills. Boys must be instructed about the different aspects of vocal technique and their sequence: breathing and posture, phonation, resonance, diction and expressiveness⁸. This is also true for the repertoire, which should progress from simple to more complex.

Boys must be able to count on adequate vocal modeling, provided by the

choral educator. Boys are more attracted to singing when they can hear a quality vocal model, which does not have to be contributed by someone of the same sex or gender, but can be anyone who takes into account the way they sing and understand the song, based more on the sonorous presence than on acoustic beauty⁹. Choral teachers should be able to instruct and evaluate their choir through interactive techniques that encourage a sense of community within the ensemble. This is fundamental for developing metacognitive skills in young adolescents. It is not enough for the choral educator to know what needs to be improved: Students should be aware of it as well. For this purpose, it is important to work with recordings and mental maps for each piece (delimiting the objectives and their achievement in a timeline), to perform partial group castings (where some sing and others act as judges), etc.

Repertoire must be sufficiently varied, both in form (methodology) and content. In this sense, repertoire must meet the needs of the students, who must be able to participate in the selection of repertoire and other group singing activities. It is especially important to include choral improvisation and/or interpretation of open-ended vocal pieces where students can test and contribute their creative ideas, as well as make formal and interpretative decisions.

Boys should be able to learn and perform both in single-sex groupings and in groups that include girls. The repertoire must also be meaningful in the context

7 FREER, P. K. (2009). "Choral warm-ups for changing adolescent voices." *Music Educators Journal*, 95: 57-62.

8 FREER, P. K. y ELORRIAGA, A. (2013): "La muda de la voz en los varones adolescentes: Implicaciones para el canto y la música coral escolar". *Revista Internacional de Educación Musical* (1), 14-22. ISME.

9 ELORRIAGA, A. (2011). "The construction of male gender identity during adolescence through choir singing at a Spanish secondary school." *International Journal of Music Education*: 318-332.

of the students' social and personal lives. Thus, it should encompass both the music students know (choral arrangements on modern or popular themes) as well as repertoire they do not (choral pieces from the repertoire of common and traditional use). Doing so will establish bridges and connections between different styles, focusing on the content of music rather than on its origin. In this way students will learn to value the quality of music based on its choral complexity, regardless of the musical style to which each piece belongs.

Choral repertoire contains the elements of vocal curriculum, but it is the teacher's responsibility to present these elements in the right way and at the right time for their particular students¹⁰. Students should participate in singing activities that include a wide range of different groupings, whether in pairs or in small or large groups. In addition, it is important that not all students sing at the same time, but that they have different opportunities to listen and evaluate others. Most of the time pupils accurately assess specific achievements of their peers. This leads to a clearer awareness of the pursued goal.

INCLUDING CHORAL SINGING IN THE MUSIC CURRICULUM IN PUBLIC SECONDARY SCHOOLS

In conclusion, I would like to emphasize the importance of dedicating part of the public school curriculum to the subject of music. In the Madrid area, an important part of the general school music curriculum is devoted to the teaching of group singing, as a compulsory practice as well as an elective subject. For instance, in



The youth choir: all the boys of "Voces para la convivencia" choral project sing during puberty and continue to sing throughout their youth

the "Voces para la convivencia" choral project being implemented in a public secondary school in the south of Madrid, students have the possibility of joining one of several choral groups: some are performing choirs, others are not; some require higher standards than others; some are just open singing groups. Subsequently, students can join a choral group that utilizes those choral activities that meet their different needs, skills and ages. But in all of them, the boys are welcomed and taught to sing alongside the girls, although sometimes grouped into small boys' choirs, for brief periods only. Finally, the project also includes a high school choir, where the boys are normally integrated together, as a first step, into a group of "new baritones". As an example, here is a fragment of a piece specially designed to be performed by a group of "new baritones" (a kind of SABar set, written more accurately as GGB "girls1-girls2-boys"), the boys having a middle range,

10 FREER, P. (2016). "Reclaiming group vocal instruction." *Canadian Music Educator* 57(2): 42-47.

"Song of myself", an excerpt. Choral piece on a poem by W. Whitman. Music by A. Elorriaga: unpublished

neither too high nor too low:

Boys were definitively divided into tenors and basses later on, when their voices have grown up enough. This latest choral group continued to grow until it was eventually singing SATB arrangements, obtaining several prizes and awards in Spain and abroad. Teaching adolescent boys to sing is possible when we use suitable techniques and, knowing all the physical, social and psychological aspects, use a consistent approach to choral singing throughout puberty and youth. In this way, we may offer boys as well as girls the chance of being successful singers, as we build up a mixed and gender-balanced model of choral singing in our modern societies.

PhD. ALFONSO ELORRIAGA is a choral educator, researcher and composer of choral music for adolescent choirs. He is a Lecturer at Autónoma University and the leader of “Voces para la Convivencia” Youth Choral Project (Madrid, Spain) where he has been teaching young adolescent boys to sing for more than ten years in a local secondary school. He has won several educational and artistic awards in Spain, showing that boys can be included successfully alongside girls in mixed choirs during puberty, leading them to become skillful singers later in their youth. Alfonso has published many scholarly articles and books about this topic, many of them with his colleague and close friend, Patrick Freer, PhD. Email: alfonso.elorriaga@uam.es aelorriagallor@educa.madrid.org



Edited by Anita Shaperd, USA



“Voces para la convivencia” youth mixed choir, at the Iasi International Choral Festival (Romania), where the oldest boys are now mature and skillful singers, divided finally into tenors and basses.

INTERNATIONAL FEDERATION FOR CHORAL MUSIC



2017 IFCM Election
Press Release

The New IFCM
Our Board Members' Vision

Colours of Peace:
11th World Symposium of Choral Music,
Barcelona
Montserrat Cadevall

IFCM in Guizhou Province
and Inner Mongolia

2017 IFCM ELECTION PRESS RELEASE

BARCELONA, 26 JULY 2017

THE INTERNATIONAL FEDERATION FOR CHORAL MUSIC ELECTS A NEW PRESIDENT AND BOARD AND LOOKS AHEAD TO THE FUTURE DEVELOPMENT OF CHORAL ACTIVITY AROUND THE WORLD.

The International Federation for Choral Music is happy to announce that Emily Kuo Vong (Macau/Portugal/USA) has been elected as President of the federation to succeed Michael J. Anderson (USA), whose mandate has come to an end after 21 years on the Board. The membership thanked Michael J. Anderson and the outgoing Board members for their productive work in consolidating the federation.

The General Assembly, which met at the 11th World Symposium on Choral Music in Barcelona, Spain, on July 26th 2017, elected a Board of 14 members from four continents and placed on record its particular gratitude to the Catalan Federation of Choral Entities (FCEC) for the successful organisation of the Symposium.

The President will be supported in her work by three Vice Presidents as Executive Committee members: Gábor Móczár (Hungary, also representing the European Choral Association – Europa Cantat (ECA-EC) as a founding member of IFCM), Tim Sharp (USA, also representing the American Choral Directors Association (ACDA) as a founding member of IFCM) and Thierry Thiébaud (France,

also representing the A Coeur Joie International as a founding member of IFCM)

The other members of the Board are:

- Ki Adams (Canada)
- Montserrat Cadevall (Catalonia, Spain)
- Yveline Damas (Gabon)
- Yoshihiro Egawa (Japan)
- Oscar Escalada (Argentina)
- Niels Græsholm (Denmark, also representing the Nordisk Korforum as a founding member of IFCM)
- Cristian Grases (Venezuela/USA)
- Saeko Hasegawa (Japan, also representing the Japan Choral Association (JCA) as a founding member of IFCM)
- Victoria Liedbergius (Norway/Sweden)
- T. J. Harper (USA)

For further information please contact office@ifcm.net or see www.ifcm.net

Edited by Christopher Lutton, UK



From left to right:
Oscar Escalada,
Thierry Thiébaud,
Montserrat Cadevall,
Victoria Liedbergius,
Emily Kuo Vong,
Cristian Grases,
Saeko Hasegawa,
Niels Græsholm,
Tim Sharp,
Gábor Móczár,
Yveline Damas,
Ki Adams

THE NEW IFCM

OUR BOARD MEMBERS' VISION

KI ADAMS (CANADA)

While the benefits of choral singing are well documented and obvious to choristers and conductors, it is critical that the international choral community persists in providing resources, programmes, and supports for growing choral communities around the world. This is precisely the work of IFCM ("volunteers connecting our choral world") and what excites me about being a part of the new IFCM Board of Directors. My vision for IFCM within the next three years centers around three questions: What is choral music? What are IFCM's organizational challenges? How can IFCM grow its partnerships around the world?

What is choral music? I am interested in broadening the image/understanding of choral music beyond an artistic expression or mode of entertainment (active or passive) to include elements such as:

- The healing power of choral singing
- The diverse expression of life and humanity through choral singing
- The wide continuum of what it means to sing together
- The power of choral singing to bring cultures together
- The recognition that choral singing is an integral part of the social fabric of our culture

Organizational challenges: How can IFCM develop stability and sustainability? What is the healthy mix of paid staff and unpaid volunteers? How can IFCM do things differently and/or do things it has never done before?

Partnerships: As more individuals around the world discover the benefits of singing together, IFCM has an extraordinary opportunity to encourage and develop choral singing through representation, promotion, and exchange. Building on the existing programs, IFCM can continue to create partnerships with choral organizations around the world to encourage dialogue, networking, and shared learning. IFCM can truly be the hub within national choral communities and beyond.



MONTERRAT CADEVALL (CATALONIA, SPAIN)

I think IFCM should be a platform to spread choral singing and its benefits to the whole society, but especially to children and young people, since they are the future. We have to think, prioritise and promote activities where they participate and integrate.

In addition, we must publicize and support all the choral activities that are carried out around the world and provide access to new forms of financing and the constant improvement of quality.

We also have the obligation to preserve and spread the important choral heritage that exists. And encourage new creations.

Finally, we have to encourage choral singing, both for this important heritage and for all the values it offers:

At the musical, artistic, aesthetic levels

- For the improvement of habits of health on both physical and psychic levels
- For the integration in a group, learning rules of behaviour, socialization and respect
- For to develop positive attitudes of solidarity, commitment, participation, group responsibility and promote self-knowledge and self-esteem and communicative ability
- For to provide information and disseminate languages, cultures and folklore and the music from different eras be recognized by national and international institutions as a good cultural practice around the world.



YVELINE DAMAS (GABON)



A few years ago, when I joined IFCM, I also embraced its mission, which consists of contributing to the development of choral music in the world. Today, as an African and member of the Board, I have the obligation to support IFCM in becoming more present in Africa, and aiding Africa to contribute to IFCM by having a more marked presence in the world. The training and development of conductors and choral singers, the expansion of youth and children's choirs, the exchange between African choirs and choirs from other parts of the world, the sharing of repertoires, studies and publications on subjects related to choral music, are all axes that should be taken into account. The celebration of the World Choir Day will also contribute to the appreciation of choral music throughout the world. IFCM is open to all continents. Therefore, the whole world has to connect. Thus, when we will talk about Choral Music, everybody will immediately think of IFCM. It is a real pleasure for me to serve this great organisation and join the dynamic and wilful members of the Board. I am confident that with our combined efforts we will be able to carry out our projects.

YOSHIHIRO EGAWA (JAPAN)



To increase the number of members of IFCM who share common goals. A choir itself cannot be created unless people gather. An organization is the same.

To make a region prosperous. If a region has an affluent choral society, the whole choral world will benefit.

To foster in young people a love of choral music. They are the ones who will take over our choral traditions and build the future of the choral world.

For that, we should make a place for people-to-people exchanges. We must promote projects for youth; organize festival-type projects where national youth choirs can gather together, in addition to a camp-type project, such as WYC or Asia Pacific Youth Choir or other national youth choir projects, so that young people can get to know the music cultures of other countries and learn to understand each other.

If they gather together, the public that has an interest in choral music will come out. A person from the public might then decide to support our projects.

To make a place where young people can sing close to each other. To make a place where this can be organized continuously. Little and often fills the purse.

OSCAR ESCALADA (ARGENTINA)



My aim is to consider youth as an important issue for IFCM. The benefits of choral singing for children are: emotional, social and brain development, memory, language, coordination, and self-confidence. Every day new research from all around the world demonstrates these benefits. IFCM can provide:

1. Institutional support to governments who may need to help their citizens to sing from an early age.
2. The expertise to start doing this by providing plans, monetary support and forming teachers who will reproduce the process and then continue by themselves.
3. In Latin America there are different situations in every country. Venezuela is ahead in these activities through *El Sistema*. Chile has a scholar organization for school choirs. Cuba has organized its primary educational system to include choral singing. Uruguay has been doing this in every school. They can provide experience, teachers, plans and expertise. IFCM as an International Organization can adapt those projects to each special situation in order to enrich the local capability.
4. Aid by working together with Conductors without Borders.
5. Support by contacting politicians that understand these benefits and working with them in their countries.
6. The results of other countries that have done this before.

CRISTIAN GRASES (USA/ VENEZUELA)



I am passionate about professional service in our field. I believe we were lucky to grow up as musicians in places where the choral structures (teachers, educational and artistic institutions, ensembles, composers, funding, etc.) were well developed. And so, I truly believe that we have a mandate to strengthen and develop these platforms in all areas around the world so that others can have access to similar or even better conditions. I would like to contribute to do this globally, and specially in Latin America. Knowing the language and the culture in this region, I believe I can help.

I also want to make sure we continue to strengthen IFCM as an organization. I think all the projects that are ready to happen in the near future increase IFCM's International visibility and prestige, and also contribute to IFCM's financial stability. As these efforts continue,

and perhaps increase and multiply, the presence of an Executive Director—the business leader of the organization—will benefit us greatly.

Finally, IFCM should continue to strive to present the highest artistic levels of the field, becoming the steward of the standards of choral excellence and presenting the cutting edge of its development. As the global choral organization, the music and artistry that is produced in connection with us should continue to be of the highest level, with the World Symposium and the World Youth Choir as our two main and most direct artistic outlets.

To summarize, IFCM has a clear mission to strengthen and develop the state of the field around the world. We can achieve this by strengthening the chorally underdeveloped regions of the world and continue to safeguard the highest possible artistic standards in the field.

NIELS GRÆSHOLM (DENMARK)

Democracy in IFCM!

I wish to make IFCM a strong and reliable organization in the sense that it has a clear and true democratic structure – for two reasons:

- To have a direct link to all members of the organization in order to be able to hear each and every voice.
- To be a true and reliable partner for sponsors that would wish to support our activities.

We need to discuss the relationship between IFCM and each and every member – both the individual members and the members of the organizations that are part of IFCM. How they are represented in IFCM and how they can make their voices heard – a vote at the General Assembly for instance. And I would like if only members that represent national or larger organizations that are members of IFCM can be nominated to and/or apply for office. With the experience from this years' GA I would suggest that a clear deadline for nominations to the presidency and the board is announced well in advance to all members and that there is a clear and communicated process for nominations and elections. It is only natural that the Founding Members of IFCM have a special say in the organization, but I would very much encourage IFCM to find a new structure that makes sure that all the relevant continents, larger nations or organizations are represented on the same level as the Founding Members – and maybe IFCM should help build organizations in countries or continents that might lack such organizations, Africa, Asia and South America for instance.



What is IFCM?

We are choristers, choirs, choir conductors, composers and arrangers and even politicians and organizational personnel – and we are also an organization of organizations that represent all these different types of members. I would like for IFCM to investigate the needs and interests of each of these different types of members and to discuss and address these needs in the best possible way. Since the needs are different we, of course, have to approach the groups and their needs and interests in different ways – for instance through types of meetings other than the WSCM or as separate workshops or discussions at each WSCM. And we need to talk about how choral life is today, how we can help develop the choral life within regions or nations and how we can share our experiences. Who is doing what around the globe and how we can use the common knowledge in a global perspective.

WSCM!

These discussions can have a substantial effect on how the symposia are organized – what workshops and presentations are actually needed can substitute the ones that are 'just' at hand or that someone would like to give or present.

I had some wonderful days in Barcelona as one of the Founding Members and as a new member of the board. Great people you/we have elected! And I very much look forward to working with each and every one...

T.J. HARPER (USA)

My vision as a member of the IFCM Board are:

1. To increase the profile of IFCM for all choral musicians throughout North, Central and South America and encourage vertical collaboration among all choral communities in the "Americas" in order to foster the development of choral excellence.
2. To establish an IFCM office for operations within North America as a hub for all current and future resources. This administrative center will allow choral leaders from the North and South American continents to engage with one another as participation in the global choral community continues to grow and evolve.
3. To increase the ability of IFCM to have substantive dialogue with choral institutions and associations through international exchange and leadership programs designed specifically for associations, ensembles and conductors.
4. To help IFCM support developing choral communities in regions of the world where access



to resources and training may be limited.

5. To strengthen existing international partnerships through increased communication, awareness and innovative initiatives for collaboration that will elevate artistic discourse among nations and choral communities around the world.

SAEKO HASEGAWA (JAPAN)

I would like to serve as board member to pursue the IFCM spirit and contribute to its progress in accordance with its 35 years' history. I have already served 5 terms (including 2 terms as member of ExCom) representing JCA, which is one of the founding members. Looking back over these 15 years, the choral world in the Asia-Pacific region has made remarkable developments and changes in the right direction. However, there are many countries still in the developing stage due to cultural, religious, or political differences. I would like to render my service in this area through the AP Youth Choir. Also, JCA is planning an enlarged JCA Youth Choir, which is scheduled to start a trial operation from March 2019. At the same time, I am also considering an important children's education programme for AP. Lastly my term as Director at JCA lasts until May 2018. Nothing has been decided as yet, but if and when I am to retire, I will make a recommendation for a competent replacement for the next generation.



VICTORIA LIEBERGIUS (NORWAY/SWEDEN)

I put forward my candidacy to be a board member, as the managing director of Ung i Kor: the Norwegian Association for Children and Youth Choirs; an organisation run by and for young singers in Norway. As a representative of Ung i Kor, I see the values of international cooperation, how it can bring knowledge and inspiration to our organisation, and also what young singers, conductors and organisers can bring to an organisation. In Ung i Kor we start training choral managers when they are 14 years old and half of our board members are under 26 years - something that goes well with our motto: "Young voices shall be heard." IFCM was the starting point for my own international choral experiences and my work thereafter, and I believe it can be for many other young people interested in choral music. My vision for IFCM is that it should be an organisation open for young choral singers, conductors, composers and managers; educating and connecting them to the global expertise



that exists within the organisation. IFCM should help create choral activity where it is wanted and needed, and be the international hub for the expertise already existing. It should be the bridge between amateurs and professionals, between young and old, and between the different rich choral traditions around the world. Ung i Kor is also a member of Norbusang, which gathers the Nordic children and youth choir organisations. I am happy to represent this field of choral music in IFCM, and to help spread the message of international choral life to the Nordic countries.

GÁBOR MÓCZÁR (HUNGARY)

As the President of one of IFCM's founding members, the European Choral Association - Europa Cantat I am delighted to continue representing the European choral umbrella organisation on the Board. I believe IFCM has a key role in creating a global platform for choral actors, including singers, conductors, composers, music managers and most of all organisations that are in charge of certain geographical regions of the globe or are active in a particular professional field of choral music. IFCM should focus on using the strong fundamentals of its global network by creating communication tools and facilities for resources and skills. Moreover the expertise and experience of the organisations could and should be connected, interchanged and united. We have a lot to offer with our growing community of collective singing actors in Europe, with large and small events, festivals, training and conferences that could offer participation opportunities through the IFCM network to other continents' choral actors, and could contribute to the establishment and organisation of similar events' in other areas of the world.

IFCM should become a strong and active network of resources, with an increasing intensity of exchanges and interaction.



TIM SHARP (USA)

Here is my statement of vision for IFCM

1. I want to create an understanding by choral musicians worldwide to see IFCM as a part of their global choral citizenship as a choral leader and a member of the world community. In other words, choral leaders everywhere will want to be a part of IFCM because that is what it means to be a part of the global choral community;
2. I want to create a mobile home for IFCM that will



offer all of the resources and opportunities to choral directors and choral singers that will allow them to benefit from the richness of our global choral community;

3. I want to create a sustainable administrative model for IFCM that will propel us forward into this century and secure our place as the choral umbrella for the world choral community.
4. I want to assist IFCM as we help resource the world to maintain a strong choral culture in every continent and country.

THIERRY THIEBAUT (FRANCE)

Á Coeur Joie International is one of the founding members of IFCM. This position gives us, I believe, an essential role in maintaining the values that were fundamental in creating this federation. Open to all, making our networks available, sharing experiences, taking responsibility for actions aimed at renewing and developing choral life in the world. These are, for me, the salient points that justify the existence of IFCM.

For several years I have coordinated the "Conductors Without Borders" programme in Africa. In addition to the 10 countries in which training activities have been launched in recent years, it seems to me that, today, we must put pressure on our federations to get involved with more trainers so as to amplify this development.

Above all, we are members of a Board to collaborate in the development of IFCM's strategy and to get involved individually in its implementation. Today's profile of our team members, their human, musical and organisational qualities, in my opinion, meet this collective will.

I am pleased to work with this team and I trust that the projects that are before us will be undertaken with this common will where the cohesion and sharing of the experiences of each one will contribute to the harmonious and renewed development of IFCM.



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COLOURS OF PEACE:

11th World Symposium of Choral Music, Barcelona (22-29 July 2017)

MONTSERRAT CADEVALL

President of the FCEC, IFCM Board Member

NINE YEARS AGO, FOLLOWING THE COPENHAGEN SYMPOSIUM, THE IDEA OF ORGANISING THE WORLD SYMPOSIUM OF CHORAL MUSIC IN BARCELONA CAME TO FRUITION. THE IDEA WAS PRESENTED BY THE CATALAN FEDERATION OF CHORAL GROUPS (FCEC) AND RECEIVED SUPPORT FROM THE CATALAN GOVERNMENT AND THE COUNCIL OF BARCELONA. IT WAS PROPOSED FOR 2014 AND THEN FOR 2017.

The International Federation for Choral Music (IFCM) accepted the proposal. We would like to thank them for having confidence in our organisation and for providing us with the opportunity to make Barcelona, and Catalonia, the centre of World choral music for a few days.

Six people from Catalonia were assigned to form part of the international Administrative and Artistic committees. Since then, teams have expanded and

more collaborators have joined, so that more than 100 dedicated people had been working by the time the Symposium took place.

The main focus was placed on the principal objectives that Symposiums have had since they began in Vienna 30 years ago: to promote excellence, cooperation and exchange, to increase knowledge about choral singing, and to share repertoire.

To achieve this, a call was sent out globally to select



Special concert at the Basílica La Sagrada Família on July 26, 2017: Catalan Sacred Music performed by Catalan choirs & conductors

choirs and guest speakers. Regarding the choirs, 147 put themselves forward to participate before the deadline, and 24 were selected:

- Aleron (Philippines)
Christopher Ong Arceo, Director
- Ansan City Choir (South Korea)
Dr. Shin-Shwa Park, Director
- Cor Infantil Amics De La Unió (Catalonia)
Josep Vila Jover, Director
- Cor Vivaldi Petits Cantors De Catalunya (Catalonia)
Òscar Boada, Director
- Dopplers (Denmark)
Astrid Vang-Pedersen, Artistic Director
- Elektra Women's Choir (Canada)
Morna Edmundson, Director
- Ensemble Vine (Japan)
Keishi Ito, Director
- Estudio Coral Meridies (Argentina)
Virginia Bono, Director
- Kammerchor Saarbrücken (Germany)
Georg Grün, Director
- Kup Taldea (Basque Country - Euskal Herria)
Gabriel Baltes, Director
- New Dublin Voices (Ireland)
Bernie Sherlock, Director
- Riga Cathedral Girls' Choir Tiara (Latvia)
Aira Birziņa, Director
- Salt Lake Vocal Artists (U.S.A.)
Brady Allred, Director
- Sonux Ensemble (Germany)
Hans Joachim Lustig, Director
- S T Stanislav Girls' Choir Ljubljana (Slovenia)
Helena Fojkar Zupančič, Director
- S:T Jacobs Vokalensemble (Sweden)
Mikael Wedar, Director
- Tajimi Choir (Japan)
Yoko Tsuge, Director
- The Rose Ensemble (U.S.A.)
Jordan Sramek, Artistic Director
- The University Of Pretoria Camerata (South Africa) Michael Joseph Barrett, Director
- Toronto Children's Chorus (Canada)
Elise Bradley, Director
- Vocal Art Ensemble Of Sweden (Sweden)
Jan Yngwe, Director
- Westminster Choir (U.S.A.)
Joe Miller, Director
- Wishful Singing (The Netherlands)
- Youth Choir Cantemus (Moldova)
Denis Ceausov, Director

Regarding the guest speakers, four topics were highlighted in the invitations:

- connecting past and present in choral creation



Closing concert on July 29, 2017: Dona nobis Pacem (Ralph Vaughan Williams) by Catalan choirs, conductor: Josep Vila Casañas



Cor Vivaldi, Barcelona (cond. Oscar Boada),
with composer Albert Guinovart



Choir Aleron, Philippines (cond. Christopher Ong Arceo)



New Dublin Voices, Ireland (cond. Bernie Sherlock)



Open singing with Prof. Yoko Tsuge (Tajimi Choir, Japan)

- continuous training for directors
- who builds a choir and how
- additional musical resources

170 proposals were received. Eventually, 34 were selected:

- Kari Ala-Pöllänen, Finland
- Brady Allred, U.S.A.
- Morag Atchison & Karen Grylls, New Zealand
- Michael Barret, South Africa
- Elise Bradley, Canada
- Maria Busqué, Germany-Catalonia
- Jim Daus Hjernøe, Denmark
- Dominick Di Orio & Kimberly Dunn Adams, U.S.A.
- Mariette Effing, Holland
- Ēriks Ešenvalds, Latvia
- Rita Ferrer, Ivett Farrés, Joan De La Creu Godoy, Anna Ribera & Miquel Alsina, Catalonia
- Allyson Ford & Kevin Ford, U.S.A.
- Patrick K. Freer, U.S.A.
- Sylvain Gameti Kwami, Togo
- Marita Goga, Germany & Simon Halsey, Great Britain
- Maud Hamon-Loisance, France
- Volker Hedtfeld & Andreas Klippert, Germany
- Kadri Hunt, Estonia
- Grant Hutchinson, New Zealand
- Valér Jobbágy, Hungary
- Eva Lautersztejn Pitlik, Israel
- Alan McClung, U.S.A.
- Adam O'dell, U.S.A.
- Sharon J. Paul, U.S.A..
- John Rosser, New Zealand
- Miguel Santaella, Venezuela
- Vahram Sargsyan, Armenia-Canada
- Elena Sharkova, U.S.A.
- Paul Smith, Great Britain
- Kari Turunen, Finland
- Jean Sébastien Vallée, Canada
- Marjolein Verburg & Anne-Christine Wemekamp, The Netherlands
- Lluís Vila Casañas, Catalonia
- Lyn Williams, Australia

A special presentation was given by Eric Whitacre. In parallel with the Symposium was also celebrated the 52nd International Choral Singing Festival, organised annually by the FCEC. This included concerts, instead of the usual workshops, in which choirs that had not been selected were invited to participate. The event was named "The Circle Concerts" and 17 choirs took part:

- Chamber Choir "Ozarenie" of the Moscow Musical Society (Russia) Olga Burova, Director
- Chromas (Turkey) Başak Doğan, Director
- Coro ADICORA (Argentina)
- Coro de Jóvenes de Madrid (Spain) Juan Pablo de Juan, Director

- Ellerhein Girls' Choir of the Tallinn (Estonia)
Ingrid Kõrvits, Director
- Grupo Vocal Aequalis (Argentina)
Mariana Gonzalez Lanuza, Director
- I Muvrini (Corsica, France)
- Jyväskylän Naislaajat (Finland)
Rita Varonen, Director
- Mixed Choir Kulkuset (Finland)
Heidi Gräsbeck, Director
- Ponomaryov Children's Choir Vesna (Russia)
Nadezhda Averina, Director
- Raffles Singers (Singapore)
Ban Sheng Toh, Director
- Shanghai Youth Choir (China)
Fang Lin & Lijia Yu, Directors
- Shenyang Daily Children's Choir (China)
Song Yang, Director
- The Eight Second Choir of Zhejiang Conservatory of Music (China) Yan Bao Lin, Director
- The North Coast Chorale (U.S.A.)
Dr. Denise Reed, Director
- University of Oregon Chamber Choir (U.S.A.)
Sharon J. Paul, Director
- VIVA! Youth Singers of Toronto (Canada)
Carol Woodward Ratzlaff, Director

Other new aspects to this Symposium included presentations, round-table discussions, open sessions and masterclasses. 4 masterclasses were held by:

- Elisenda Carrasco, Catalunya
- Rollo Dilworth, U.S.A.
- Simon Halsey, Great Britain
- Helmuth Rilling, Germany

The Symposium also included 15 new compositions, some of which were premiered by the selected choirs.

The chosen composers were:

- Javier Busto, Basque Country
- Hideki Chihara, Japan
- Bob Chilcott, Great Britain
- Josu Elberdin, Basque Country
- Eriks Esenvalds, Latvia
- Joselyn Hagen, U.S.A.
- Guido López-Gavilán, Cuba
- Jaakko Mäntyjärvi, Finland
- Josep Ollé, Catalonia
- György Orbán, Hungary
- Xavier Pagès-Corella, Catalonia
- John August Pamintuan, Philippines
- Peter Louis Van Dijk, South Africa
- Andrea Venturini, Italy
- Bernat Vivancos, Catalonia

Furthermore, a Choral Exhibition was organised which included 55 booths from 38 businesses and organisations.



Toronto Children's Choir, Canada (cond. Elise Bradley)
With WSCM11 Premiere composer, Josu Elberdin



Tajimi Choir, Japan (cond. Yoko Tsuge)



The Rose Ensemble (USA) at the Palau de la Musica Catalana
(cond. Jordan Sramek)



Cor Jove de l'Orfeó Català at the Palau de la Música Catalana
(cond. Esteve Nabona)



World Choral Expo at the Auditori



Masterclass with Prof. Simon Halsey



Masterclass with Prof. Helmuth Rilling

It is also worth mentioning that 63 Catalan and FCEC choirs participated in the Symposium, including a children's choir from the Organisation of Children's Choirs of Catalonia.

The main hub of the Symposium was Barcelona Auditorium which not only has concert halls but is also the headquarters of the Academy of Music of Catalonia (ESMUC) and the Museum of Music. Activities also took place in the Ciutadella Campus of Pompeu Fabra University (UPF).

The programme was centred in 3 main areas:

1. **Sharing choral singing: 94 concerts in 8 days!**

- 8 main Symposium concerts – 24 selected choirs participated. 20 did a concert in the Sala Pau Casals of Barcelona Auditorium and 4 in Palau de la Música Catalana where two choirs from Orfeó Català also took part.
- 12 lunchtime concerts – these took place in several of the concert halls in Barcelona Auditorium and the Ciutadella Campus of Pompeu Fabra University.
- 3 concerts in the Museum of Music.
- 37 night-time outdoors concerts around the city of Barcelona.
- 31 concerts in other Catalan towns.
- 3 special concerts: the opening and closing ceremonies at Sala Pau Casals, and a concert in the Sagrada Família.
- 7 festival presentations.
- presentations from 15 federations and activities

2. **Training activities**

- 4 masterclasses.
- 34 conferences, each held twice so that participants can easily attend given that they will also be busy celebrating, with 45 people presenting

and a collaborating choir.

- 1 special conference.
- 8 training activity presentations.
- 3 open essays.
- 2 round-table discussions.

3. Choral heritage

- A book called 'Canto Común' was published, containing work from 45 different countries, recommended by the directors of the selected choirs, the same directors who worked on it every morning.
- The FCEC published a book called 'Música Coral Catalana' to allow all participants to enjoy just a small part of the extensive and significant Catalonian choral Heritage. It contains 40 works from authors dating from the 14th Century up to recent compositions.
- 15 new compositions.
- 28 publishers represented in the exhibition.
- 13 choral heritage works presented.
- 7 contemporary compositions presented.
- 10 publishing presentations

1503 people participated in the Symposium, including the 100 representatives from the organisation, the IFCM, guest speakers and presenters. 54.49% participated in every aspect of the Symposium, 19.96% participated in just the first half and 25.55% in the second. 91.90% were participants and 8,10% were people who accompanied them. 52.83% were women and 47.17% were men.

To this you can add the 1008 people from the 24 selected choirs, the 671 from the Circle (52nd International Choral Singing Festival of Barcelona), and around 1800 others including singers, musicians and Catalonian participants,

taking the total number of people who participated in the Symposium up to nearly 5000.

The age of participants ranged from the youngest at 4 months, to participants of more than 90 years of age. However, it should be mentioned that only 3% of those who registered to come were under the age of 27.

Participants came from nearly different 70 countries and there were representatives from every continent. Catalonia was the most represented region with 403 participants, including volunteers and staff. Other countries with a high number of participants were the United States (158), Argentina (98), Japan (96), Germany (74) and Canada (51). Representation from African countries was quite low (3.33% - and if we didn't count South Africa it would be 1.13%), and with the exception of Argentina, there were also few representatives from Central and South American countries.

The Symposium was the fifth I had taken part in. It's really different experiencing it as an organiser, rather than a participant. In reality, as an organiser you cannot enjoy yourself fully, worrying that everything has to go perfectly, but all the preparatory was such an enriching experience and I am proud of what all our work and effort achieved. Obviously, the preparation was incredibly difficult, but the quality of the concerts (some of which lasted for a very long time!), the debates following the concerts, the conferences, meeting people, and the feedback we received made it all worth it. We hope that this Symposium signified an increase in participants and a strengthening of the choral singing network, a network which has no borders.

Translated by Emily Wood, UK



Tribute to the WSCM11 volunteers at the closing concert (the Auditori de Barcelona, 29 July 2017)

IFCM IN GUIZHOU PROVINCE AND INNER MONGOLIA:

Report on Two Wonderful International Choral Festivals

IFCM PRESS OFFICE

THE 2017 CHINA (QIANDONGNAN) INTERNATIONAL FOLK SONG CHORAL FESTIVAL AND THE IFCM VOICES CONFERENCE WERE HELD IN XIASI ANCIENT TOWN AND KAILI CITY, QIANDONGNAN STATE, GUIZHOU PROVINCE FROM AUGUST 8-12. THE FESTIVAL WAS CO-SPONSORED BY THE QIANDONGNAN GOVERNMENT AND IFCM.

Over the course of five days, 69 excellent choirs and ensembles from more than 20 different countries and regions showcased their cultures' traditional choral folk song music.

These included performances by The Chuck Nation Band and Kentucky Harmony (USA), Voz en Punto (Mexico),

Assalam (Morocco), The Barents Ensemble (Sweden), and Dalinda (Hungary). Other choirs included those from Portugal, Russia, Thailand, Mongolia Republic, Taiwan and Macau among others.

The festival's grand opening ceremony was held in Xiasi Ancient Town, with a beautiful natural backdrop of the



Opening Ceremony of the Kaili International Folk Song Choral Festival

glowing lights of Xiasi reflected on the clear river and set against the night sky. IFCM President Emily Kuo Vong, former IFCM President Michael J. Anderson, and Qiandongnan state government's secretary Huang Qiubing gave remarks, noting especially that this festival was the first time in IFCM's 35-year history that the **IFCM Voices Conference** was held in Asia and China. It was also the first time that IFCM held an international folk song festival in Asia, introducing the folk songs of China's Dong and Miao ethnic groups to the international stage.

IFCM Festival Artistic Director, Philip Brunelle, selected the international choirs and ensembles while the Chinese Festival Artistic Director, Gan Lin, selected the Chinese choirs. Together, they conducted the IFCM anthem, "The Song of Friendship and Peace," sung by all the choirs at the opening ceremony.

Masterclass lectures were given by Tim Sharp, Allen Henderson, Karen Brunssen, Sylvie le Bomin, Samir Bahajin, Marta Sebestyen, Gan Lin, and Mou Wen Hao. The choirs also received special professional coaching from Allen Henderson, Karen Brunssen, Jonathan Miller, and Beverly Shangkuan-Cheng.

During these five days, the participants shared their cultures, made friends and met colleagues, and spread the love of choral folk songs to people around the world. The China (Qiandongnan) International Folk Song Choral Festival will be held again in 2018 in Kaili City, Qiandongnan state.

Following the festival in Kaili, the **14th China Inner Mongolia Grassland Culture Festival and the International Federation for Choral Music "Sound From the Silk Road" Choral Festival** were held, co-hosted by the Inner Mongolia Bureau of National Art Troupes and IFCM, from August 17-19 in Hohhot, Inner Mongolia, China.



Bid4Band from Republic of Mongolia



Ensemble Dalinda (Hungary)



ECCE Ensemble (Portugal)



Festival's Guests

The festival included performances over three days with selected international choirs as well as Inner Mongolia's talented Mongolian Youth Choir. The opening and closing ceremonies were both held in the Inner Mongolia Bureau of National Art Troupes' Wulanqiate Theater.

After the festival ended, all the choirs were invited to experience the authentic culture of the region by visiting the nearby grasslands and watching a special historical horse show tied to the Inner Mongolian culture.

We would like to give a big thank you to the organizers and more than 150 volunteers who made these two festivals a success.



Tchaikovsky Art Academy Choir (Russia)



The Chuck National Band and Kentucky Harmony (USA)



Closing ceremony of the 14th China Inner Mongolia Grassland Culture Festival and the International Federation for Choral Music "Sound From the Silk Road" Choral Festival



IFCM President Emily Kuo Vong and former IFCM President Michael J. Anderson



Inner Mongolia Youth Choir



Former IFCM President Michael J Anderson (opening ceremony, Kaili)



Expecting some celebrities



Voz en Punto from Mexico



IFCM President Emily Kuo Vong and Chinese composer Gan Lin



Siang Thai Chorus and IFCM President Emily Kuo Vong



Philip Brunelle, Artistic Director of the Kaili Festival and Tim Sharp during the rehearsals of the opening ceremony



One lecture during the Kaili Festival

CHORAL WORLD NEWS



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LEONARDO DA VINCI

International Choral Festival, Florence, 2017

THEODORA PAVLOVITCH

choral conductor and teacher

FLORENCE, THE AMAZING RENAISSANCE CITY OF GIOTTO, DONATELLO, BOCCACCIO, DANTE ALIGHIERI, ANDREA DEL VERROCCHIO, LEONARDO DA VINCI... ESTABLISHED IN 59 BC, WHEN FORMER ROMAN SOLDIERS WERE ALLOTTED LAND BY JULIUS CAESAR IN THE RICH FARMING VALLEY OF THE ARNO, FLORENCE GREW IN THE MIDDLE AGES AND BECAME ONE OF THE MOST POWERFUL AND PROSPEROUS CITIES IN EUROPE. HOWEVER, FLORENCE REALLY BEGAN TO FLOURISH IN THE 14TH CENTURY. AMONG THE WELL-KNOWN MEMBERS OF THE MEDICI FAMILY, THE MOST SIGNIFICANT CONTRIBUTION TO THE CULTURAL HERITAGE OF FLORENCE WAS FROM LORENZO DE' MEDICI (1449 - 1492), A GREAT PATRON OF THE ARTS WHO COMMISSIONED WORKS BY MICHELANGELO, LEONARDO DA VINCI AND BOTTICELLI.

Leonardo da Vinci (1452 – 1519) was born (as his name shows – translated from Italian it means 'Leonardo from Vinci') in the small town of Vinci near Florence. He came to live in Florence in 1464 when he started studying in Andrea del Verrocchio's studio, later he joined the Neo-Platonic academy of artists, poets and philosophers established by Medici's family. According to the famous Italian painter, architect and historical-art writer Giorgio Vasari (1511-1574), Leonardo was also a talented musician. After some years in Milan, Leonardo lived in Florence again from 1500 until 1506, when he mainly worked on his research in the field of geometry, mathematics and engineering. In 1505 he was invited to paint for the Salone dei Cinquecento (Hall of the Five Hundred) in the Palazzo Vecchio.

THE ARTISTIC TEAM

The original idea and concept of *Leonardo da Vinci* International Choral Festival was set up by Leonardo Sagliocca, Chairman and Artistic Director of the Festival, a bass-baritone famous both in Italy and abroad. He has performed as a soloist at a number of symphonic, oratorical pieces and operas in some of the greatest concert halls of the world. Over the last few years, Leonardo Sagliocca has worked for many international choral events: as a lecturer at the 10th World Symposium on Choral Music in Seoul, South Korea, as a Jury member in Italy, Russia, Poland, Estonia, Latvia, The Netherlands, Czech Republic, and as a tutor of masterclasses in China for important institutions like Peking University (PKU), Central Conservatory of Music (CCOM) in Beijing, and many other universities and conservatories. Recently he performed concerts in the USA for international Festivals such as Castelton

Festival, founded by Lorin Maazel and Strathmore. Leonardo Sagliocca is also the creator of the season "A Night at the Opera in Florence", Italian Opera & Baroque acclaiming young talents and international singers from all over the world.

Principal Guest Conductor of *Leonardo da Vinci* International Choral Festival is Dr. Tim Sharp – Vice President of the International Federation of Choral Music and Executive Director of the American Choral Directors Association, acclaimed choral conductor, lecturer and writer of numerous books and articles on different matters of choral music.

THE GOALS

"The main aim of the *Leonardo Da Vinci* International Choral Festival is to create a great 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. This event represents not only an important moment of methodological challenge and interpretative discipline in choral music, but also an opportunity to share and exchange our human experience."

This description of the event's goals gives a clear view over the intentions of the Artistic team and the first edition proved the high artistic quality of the Festival.

THE PARTICIPANTS

The Artistic Committee selected 13 choirs, 2 vocal and instrumental ensembles from Europe, Asia and Australia to take part the first edition of *Leonardo da Vinci* International Choral Festival.: the children's choirs: Cantemus (Hungary), 'Puzangalan' (Taiwan),

'Bodra Pessen' (Bulgaria), 'Pearls of Odessa' (Ukraine) and Pymble Ladies' College Chorale (Australia); the youth choirs: Puellae Orantes and Cantores Minores (both from Poland), Methodist Ladies' College Chorale (Australia) and The Girl's Chamber Choir of Pedagogical Faculty Usti Nad Labem (Czech Republic); the mixed choirs: Kammerchor Manila (Philippines), Obala Koper (Slovenia) and Petit Choeur des Ondes (France). Most of them took part in several categories depending on their repertoire, style and qualities of the artistic work. In category for Vocal and Instrumental Ensembles, the choirs from Australia were accompanied by their Orchestras: Pymble Ladies' College String Orchestra and Methodist Ladies' College Jazz Orchestra and Symphony Orchestra.

THE VENUES

Auditorium di Sant'Apollonia: a former Benedictine convent, founded in 1339, with some of the remaining structures demarcated and the well-conserved fresco 'The Last Supper' by the Italian Renaissance artist Andrea del Castagno, was the venue for the Opening Ceremony of the Festival. All the choirs participants were able to feel the spirit of the great art of Florence in that hall; beautiful, with wonderful acoustics, giving a colourful start to the Festival.

Basilica di Santo Spirito: the venue of the concert section of the Festival, is one of the pre-eminent examples of Renaissance architecture. Filippo Brunelleschi began designs for the new building in 1428, the first pillars of the building were delivered in 1446, ten days before his death, and the work was then carried on by his followers. The amazing church, with its magical resonance, inspired the choirs and their conductors, and they were very pleased to be able to demonstrate their artistic achievements in such a great environment.

Part of the competitive program was held in **Chiesa di Ognissanti** (Church of All Saints), a church traditionally subsidized by the Vespucci family and eventually named after Amerigo Vespucci who passed away on All Saints day (November 1, 1502). It is another important place where masterpieces by Sandro Botticelli, Ghirlandaio, amongst many others are preserved. It was yet another unforgettable place for singing, with all participants from Sacred music, Chamber Choirs, Vocal and Instrumental Ensembles taking part.

All other competitive categories were performed at **Teatro La Compagnia**, a modern theatre with appropriate technical and logistical support for the choirs.



The Methodist Ladies' College Chorale (Australia), cond. Robert Faulkner



Tim Sharp, guest conductor at the Festival



Cantemus Children's Choir (Hungary), cond. Dénes Szabó

And last but not least: **Teatro Verdi**, one of the most significant opera theatres in Italy lent its stage for the final concert of *Leonardo da Vinci* International Choral Festival! All the choirs and orchestras participating in the Festival had an unique chance to perform excerpts of operas by Verdi, Rossini, Mascagni, Puccini, Bizet and Camille Saint-Saens, alongside the brilliant soloists Cristina Gallardo-Domas (also member of the International Jury), Silvana Froli, Laura Andreini, Mikheil Sheshaberidze, Pedro Carrillo under the baton of Dr. Tim Sharp.

THE RESULTS

The winners of the competitive part of *Leonardo da Vinci* ICF were Kammerchor Manila (cond. Anthony Villanueva) with 4 Gold medals from different categories, Cantemus Children's Choir (cond. Denes Szabo) with 3 Gold medals, Puzangalan Children's Choir (cond. Muni Takivaljit). Puellae Orantes (cond. Wladyslaw Pachota) and Pearls of Odessa (cond. Larissa Garbuz) with 1 Gold and 2 Silver medals, Obala Mixed Choir (cond. Sebastian Vrhovnik) with 1 Gold and 1 Silver medal. Three choirs were nominated for the final of the Grand Prix: Kammerchor Manila – winner of the Grand Prix, Cantemus Children's Choir (Hungary) with 0.13 points difference from the winner and 'Bodra Pessen Children-Youth Choir (cond. Denitsa Uzunova) from Bulgaria. (Detailed info about the results can be found on the Festival website: www.florencechoral.com)

The first *Leonardo da Vinci* International Choir Festival in Florence provided a fusion of different traditions and modern trends, magic moments, new discoveries, innovation and valuable knowledge about different choral cultures. Here's to looking forward to the next edition of the festival on 10-13 July, 2018!

Edited by Emily Wood, UK



Pymble Chorale (Australia)



Kammerchor Manila celebrates the victory

THEODORA PAVLOVITCH is Professor in choral conducting and Head of Conducting Department of the Bulgarian National Academy of Music. Conductor of Vassil Arnaudov Sofia Chamber Choir and the Classic FM Radio Choir (Bulgaria). In 2007/2008 she conducted the World Youth Choir, honoured by UNESCO with the title Artist for Peace, recognizing the WYC's success as a platform for intercultural dialogue through music. Prof. Theodora Pavlovitch is frequently invited as a member of Jury-panels at a number of international choral competitions, as conductor and lecturer at prestigious international events in 25 European countries, USA, Japan, Russia, China, Hong Kong, Taiwan, South Korea, Israel. Since 2012 T. Pavlovitch is representative of Bulgaria in the World Choral Council. Email: theodora@techno-link.com





Kammerchor Manila (Philippines), cond. Anthony G. Villanueva



Puzangalan Children's Choir (Taiwan), cond. Muni Takivalji

SUMMA CUM LAUDE

COMPETING AND CELEBRATING IN VIENNA

MICHAEL HEISLBETZ

freelance journalist

A FRIDAY AFTERNOON IN JULY, THE CITY ACCUMULATES THE SUMMER WARMTH, TOURISTS STROLL LEISURELY THROUGH THE CITY CENTRE OR RELAX COMFORTABLY IN ONE OF THE NUMEROUS CAFES AND RECOVER FROM A MUSEUM VISIT. IN FRONT OF ST. STEPHEN'S CATHEDRAL, THE VIENNESE LANDMARK, MORE AND MORE YOUNG PEOPLE ARE GATHERING, WEARING TEAM COLOURS, SCHOOL UNIFORMS, OR FESTIVE OUTFITS. THE VIBE IS CHEERFUL, RELAXED AND YET EXCITED.

The young people from Australia, the Philippines, Thailand, Israel, Denmark, Spain, the USA and Canada to name but a few of their countries. In total 14 countries are represented this year at the 11th annual Summa Cum Laude Youth Music Festival, which is about to be opened with a festive celebration in St. Stephen's Cathedral. Following a short official welcome and introduction the almost 2000 participants will enchant Vienna with their music. Over the next five days, the students will walk in the footsteps of famous composers and musicians, and experience Vienna's atmosphere. The music of the students will ring out over the city from the very places where music history was made.

Rachel, 16, is visiting Vienna for the first time. Her choir the "Johnston Heights Secondary School Choir" from Canada has participated in the festival in the past. The choir was founded in 2008 at her school, in which music plays a major role. Rachel is a bit nervous, she will introduce her choir at the opening celebration. She knows the next five days will be very busy but for now she is focusing on tomorrow's competition in the Musikverein,

where her choir will sing, and of course they want to win.

"From the start of the festival the idea of competing was a central part of the festival," explains Jürgen Partaj, "hence the name Summa Cum Laude - referring to an academic grade for the highest achievement." Partaj is the artistic director and one of the founding members of the festival, and together with artistic advisors such as Grammy award winner Erwin Ortner, Ronald Smart and Georg Mark, he has shaped the artistic design of the festival. Festival logistics, such as touring and accommodation, are handled by the director of Concerts-Austria, Christian Bender.

The event extends over five days. Some of the highlights include the competition in the world-famous Musikverein, the workshops at Vienna's University of Music and last but not least the Gala Winner's Concert in the Konzerthaus. The Summa Cum Laude International Youth Music Festival offers the rare opportunity to participate as a choir, an orchestra or a band. On the one hand, this is a musical enrichment for the festival, on the other, it allows schools and universities from far away to combine ensembles and give more students the opportunity to attend this unforgettable event.



The Gala Winner's Concert in the 'Wiener Konzerthaus' © H. Manzano



Participating choirs of the Wiener Konzerthaus
© G. Weinkirn

While Vienna still seems to be sleeping on Saturday morning, the Musikverein is bustling with life. Bus after bus arrives and young people flood into the halls of one of the world's most famous classical music stages. The Canadian choir has also arrived and is preparing for its decisive performance. The tension among the participants is clear. With focused attention, celli are unpacked, violins and harps tuned, the smooth running of the trombone slide checked, and, of course, vocal exercises undertaken. The conductors of the aspiring ensembles are pacing and reading music scores.

Rachel told her grandmother in Canada that she was going to sing at the Musikverein, and in preparation they had watched the famous New Year's concert of the Vienna Philharmonic Orchestra on video. Rachel is just stepping out of the Golden Hall where she had been listening to the Thai Youth Orchestra. The orchestra had received a special travel permit during the year of mourning for the deceased king of Thailand, in order to present a programme of music written by the king. This music had been played 50 years ago in the Musikverein by the Vienna Philharmonic for the Thai king.

For choirs and orchestras there

are of course different categories in the competition. In the case of the choirs, there is a differentiation by age and another by voice type, resulting in four categories: mixed choirs, treble choirs, male choirs and children's choirs. An international jury, which is carefully selected for the festival, watches over the competition.

"The compulsory pieces are often selected with a focus on the Viennese classics as well as contemporary Austrian music,"

illustrates Partaj. "The long and productive history of music production in Vienna is impressive and has of course an influence on the festival." Commissioned pieces are also frequently written for the festival both on behalf of the organizers as well as the ensembles.

Since contemporary Austrian music is regularly chosen for the compulsory pieces, the ensembles inevitably dive into the Austrian musical culture; conversely, the ensembles have to present a piece from their home country. Thus the festival contributes to musical diversity and offers the participants a delightful insight into the repertoire of the other ensembles. This desire for musical diversity and intercultural exchange also shapes the remaining elements of the festival. "From the start, we emphasized the possibility of intercultural exchanges within the workshop concept, so that the ensembles could learn together and from each other. Therefore each choir has two workshops, one together with another international choir and a second individual workshop with a thematic focus,"



Israeli Choir Efroni at the MuTh, the famous venue of the Vienna Boys Choir © G. Weinkirn

describes Partaj. "We are really keen on the educational part of the festival, the opportunity to learn from each other and not just get a certificate."

Over the years the festival has grown constantly and the workshop days of the festival bring Vienna's University of Music to life – and no one could tell it is semester break. Music can be heard from the halls; students play in the courtyard or eat lunch in a huge tent.

"We found the festival online and thought it would be fun. The fact that it is in Vienna, in the heart of Europe, got the students really excited. And the workshops with the adjudicators are incredible and a really emotional experience," reports Geoffrey Grogan, conductor of the New Jersey Youth Symphony, while he is having lunch with his orchestra. The sweat from the workshop is still visible on his face. The summer heat does not spare the University of Music.

"We are proud of the fact that the festival has created lasting friendships and cooperation between ensembles," says the artistic director. "Over the years, the festival has repeatedly managed to build musical bridges, which are difficult to build in everyday life. There has been the encounter between a North American and an Iraqi orchestra or the joint concert of an Israeli and a Palestinian ensemble. Over the course of 11 festivals, more than 13,000 participants from 43 countries have performed in Vienna."

With a happy smile on his face, Partaj also claims that the fact that the ensembles return is a compliment albeit unsaid. Only last year an Australian conductor participated with her ensemble after she had attended as a student several years earlier. Likewise Alan J. Holmes, conductor of the Johnston Heights Secondary School Choir, reports, "We had such a good time last time and our students really enjoyed it so much, we had to come back. You know it might be considered similar to North America but it is also different in so many ways. The differences in choirs, performers and countries is so nice to experience. And singing in the Golden Hall was really a highlight for us."

It is midday on Tuesday, the preparations for the Gala Winner's Concert in the Konzerthaus are in full swing. The winners of the competition, including the Johnston Heights Secondary School Choir, will perform in the sold out

venue - a logistical challenge that in the end will be rewarded with the radiant faces of the participants. A total of 14 ensembles will stage selected pieces from all over the world. After a successful evening, the participants of the Summa Cum Laude Youth Music Festival will be on their way to Vienna's city hall for the farewell party.

After the diplomas and certificates have been handed out, the DJ turns the music on and the last remnants of tension from the competition and performance are gone. In the midst of the neo-gothic architecture, between snacks and savouries, the participants celebrate their achievements, new friends, music and the memories they will take home.

Rachel dances with her friends from the Johnston Heights Secondary School Choir in the historic City Hall. Tomorrow they will travel to Prague for the official extension of the festival. Others take off to Budapest, Salzburg or Munich for their tour, but all take a little bit of Vienna's magic with them.

*Edited by Mirella Dina Biagi, UK/
Italy*



In the Vienna City Hall where the conductors received the diplomas and participants
© H. Manzano

MICHAEL HEISLBETZ is a freelance journalist living and working out of Vienna and Munich. He has accompanied the festival several times. Besides his journalistic work, he is also engaged in a variety of educational projects. Email: michael.heislbez@gmx.de



HOW TO TUG AT THE HEARTSTRINGS OF A CATALAN CONDUCTOR

Interview with Oscar Boada

CAROLA KASPARI-HUSAR

IN MARCH 2017, THE CATALAN PIANIST AND CONDUCTOR OSCAR BOADA WAS ANNOUNCED AS THE NEW ARTISTIC DIRECTOR OF THE CHORAL EVENT CANTA AL MAR IN CALLELA, SPAIN. DURING AN INTERVIEW, HE TALKED ABOUT THE KEY ASPECTS OF THIS FESTIVAL, THE ADVANTAGES OF CHOIR COMPETITIONS, AND VERY SPECIAL MOMENTS AT CHORAL EVENTS.

From your personal point of view, what will be your focus as Artistic Director?

As far as I am concerned, I think that the most important thing is to bring together many fine choirs from all over the world, to compete and share their music. Also, from a local point of view, attracting lots of choral tourists to a place like Calella because it allows this small Catalan village to become known by another kind of tourism. As an artistic director, my first endeavour will be not to make too many mistakes and to allow our choir visitors to enjoy their stay!

Why should choirs decide to compete in an international choir competition – what are the advantages for both singers and conductors?

As an experienced participant in international competitions, I am definitely in favour of them. Children, which is, obviously, a word that I know well, love to compete! Look at them! In fact, they are competing all day, every day so I do not see any reason why participating in choral competitions should not be encouraged! Of course, this also applies to adult choirs.



Oscar Boada, conductor of Cor Vivaldi - Petits Cantors de Catalunya

Preparing for the competition is, in itself, a way of improving the level of the choir, no matter the actual level of the ensemble. A competition will always lead the choir to higher development, as long as the choir prepares properly.

You've acted as an international adjudicator several times – do you remember one special moment or experience that you will never forget?

I will never forget a competition of female choirs in Canta al Mar 2014, with unforgettable performances from all of them (I remember I awarded gold diplomas to all!) and, in Sochi 2016, in the male choirs category, the performances by Romanian choirs were simply awesome!

As a choral expert from Catalonia, can you tell us a little about choir tradition in Catalonia?

Catalonia is a choral country. In fact, choral singing in Spain is mainly concentrated in two parts

of the country: the Basque country and Catalonia. Their traditions are, however, very different. While Basque choral singing has been nurtured by their love of singing after a good, and often indulgent, meal, choral singing in Catalonia was born as a way to bring great music to the workers, and keep them from singing distasteful songs, like the ones they used to sing in the taverns. This has, believe it or not, affected our way of Choral singing and, while Basque choirs tend to be more expansive in sound and expression, Catalan choirs have enjoyed a more "relaxed" or calm path to choral music. Curiously enough, our tradition is not based on church choirs, but more on secular choral societies.

You've witnessed and listened to many choirs from all corners of the world. Do you have a favorite choir group or choir literature from a special country or region?

It's amazing how things are developing and how fast this

happens. Countries like China, which had almost no tradition twenty years ago, have developed into choral countries during the last ten years and now they have very good choirs indeed, such as the Müller Chamber Choir from Chinese Taipei, who brought me tears when I listened to them last year at the Choral Games in Sochi. Other countries also enjoy beautiful choral tradition, like the Philippine Island choirs with their attractive programs and their warm choral sound. As for choir literature, I was an admirer of the Finnish school during my early days as a choral director. Nowadays, I admire the work of several composers such as Kirby Shaw, in choral jazz and pop, or the Catalan composer Albert Guinovart, who has been commissioned by us on several occasions, and many other composers with whom I've had the pleasure to work. Working with composers is amazing!

Edited by Lottie Valks, UK



THE SOUNDS OF CHORAL MUSIC FROM TORREVIEJA TO THE RHYTHM OF THE HABANERA

AURELIO MARTINEZ LÓPEZ

Musicologist, composer and choral director

CHOIRS THROUGHOUT THE WORLD UNITE THEIR VOICES IN THE HABANERA STYLE, IN THE 63RD INTERNATIONAL HABANERA AND POLYPHONY COMPETITION OF TORREVIEJA (SPAIN)

There is an old tale to be told about a young composer, self-taught from a very young age, who realised his aptitude and characteristics for music. It was 1930, when our protagonist came into the world - a child with a great curiosity for life – drew the keys of a piano into a wooden chest of drawers and, like a childhood toy, he played it in his imagination. In this way, he started to hear melodies in his head, he started to play music. Yes,

we do say “to play music” because a few years later, through music, through his compositions, he would learn almost without knowing it. He would take us on an imaginary trip from the mouth of the Mediterranean Sea, where the smell of tar and salt mixed, to the Island of the Islands, to the Pearl of Pearls of the Caribbean, to the island of tobacco, of rum, of coffee, of noble wood, to the island of sugar, to the ever mysterious Cuba. In



Kammerchor Manila (Philippines), cond. Anthony G. Villanueva

this way, almost without knowing it, his music started to intoxicate the sea water and also the sugar cane. More and more compositions were released by his creativity, especially in the Habanera style. The compass of 2/4 was the natural rhythm of his works. Works that oozed, through his lyrics and melodies, poems about love and the sea. In this way he started to develop the enchantment, nostalgia, cadence and sensuality of this Habanera and how it would manifest in one of his later compositions, "born sweetly there in the palm, but upon arriving at this beach, know the salt, of this salty Habanera, like sea water"¹.

Ricardo Lafuente Aguado, the most important Habanera composer in Torre Vieja (Spain) and the protagonist of this story, is the honoured composer in this July's celebration of the 63rd International Habanera and Polyphony Competition of Torre Vieja. His composition, "Son tus ojos", has been of obligatory interpretation and reference for choirs throughout the world who have met in Torre Vieja to make the magic of the Habanera a reality once again. They have united voices of all different abilities to this single genre of music that evokes travesties at sea that will always unite the Mediterranean and Atlantic coasts, in what have been called "returning songs"². This music, in which such brilliant songs have been written by composers like Eduardo Sánchez de Fuentes and Sebastián Iradier,

provides an authentic example of the crystallisation of the centuries-long relationship that brings together Spain and Cuba and that have been united by historic bonds that have given – without room for doubt – one of the biggest examples of interesting cultural dialogue brought forward to today. The Habanera, a genre of music which buries its roots in the 19th century and whose origin is, still today, a source of controversy among musicologists, will be above all, the result of the processes of musical sedimentation, through the transculturation³ or creolisation⁴ in this case, of European rhythms like the counter-dance or Cadiz or Spanish⁵ tango which are the base of this genre, and that give origin to the genuine rhythmic pattern of the Habanera. The aforementioned rhythmic outline, as the musicologist Faustino Núñez⁶ indicates, is omnipresent in Spanish and Latin American music from between the 19th and 20th centuries, using different methods of transmission.

Firstly, oral transmission⁷ was fundamental in the voices of sailors, emigrants and soldiers, but more importantly written transmission was essential for the history of music.

The operetta and opera genres embraced the Habanera in their cores. The Habanera had a great influence on these two genres from between the 19th century and the middle of the 20th century. To reaffirm the words of Víctor

3 ORTIZ, Fernando. *La africanía de la música folklórica de Cuba*. Madrid: Ed. Música Mundana, 1998.

4 FEBRÉS, Xavier. "Primera aproximación a la habanera en Cataluña". In the American Bulletin, n°42. Barcelona: University of Barcelona, 1992. pp. 349-365.

5 idem 1. p. 14

6 LINARES, M^a Teresa & NÚÑEZ, Faustino, *La música entre Cuba y España*, Madrid: Founding author, 1998. p. 187

7 PÉREZ DIZ, Càstor, et al. *L'Havanera: Un cant popular. Tarragona: El Mèdol*, 1995. pp. 35-40

1 LAFUENTE AGUADO, Ricardo. *La habanera en Torre Vieja*. Alicante: Instituto de Estudios Alicantinos, 1984. pp. 366-368.

2 LARREA PALACÍN, Arcadio. "Sobre el posible origen americano de algunos cantes y bailes flamencos". In *Actas de la Reunión Internacional de Estudios sobre las Relaciones entre la Música Andaluza, la Hispanoamericana y el Flamenco*. Madrid, 1972. p. 96.



Youth Choir Kamer of Riga (Latvia), cond. Janis Liepins

Sánchez⁸, in the search to give identifying colours to specific countries or regions, composers found their ideal music in the Habanera. For the memories of the sailors, of the Atlantic crossings, for tropical expression, as an indicator of 'Cubanismo'⁹, or simply for the rhythmic fluency that was possible; composers of operetta and opera were not opposed to the recreation of this through the rhythmic compass of the Habanera. As Lapique¹⁰ indicates, the enormous acceptance for Spanish lyrical theatre in the middle of the 19th century, provided the occasion to introduce these sensitive tunes, that had an attractive rhythm and a clearly sensual melody. It is as if the Habanera found an ideal vehicle to allow it to be shared with the public and returned occupying a prominent place in the Spanish and Latin American music scene. In this way, composers from Francisco Asenjo Barbieri to Pablo Sorozábal, along with other important people like Fernández Caballero, Arrieta, Bretón, Rubio, Arche, Valverde, Chueca, Gerónimo Giménez, Manuel Nieto, Gaztambide, Soutullo, Cereceda, Guridi, Perillán, Moreno Torroba, and many more, composed Habaneras for their operettas. Ignacio Cervantes, Jorge Anckermann, Ernesto Lecuona, Rodrigo Prats, José Marín Varona and Gonzalo Roig, among others, composed eminently Cuban operettas under the influence of Spanish composers, where the Habanera also appeared.

Habanera also left a mark in the theatre, mainly in French opera with certain composers like Ravel, Debussy, Bizet, Chabrier, Laló, Débiles or Saint-Saëns who were the biggest exponents, expressing this exotic¹¹ nature through



This genre had an enormous lyrical development, but currently in Torrevieja, the genre has a different and novel dimension to it. The singularity of the Habanera in Torrevieja is becoming in itself a work of choral character.

8 SÁNCHEZ SÁNCHEZ, Víctor. "La habanera en la zarzuela española del siglo diecinueve: idealización marinera de un mundo tropical." In Cuadernos de música, artes visuales y artes escénicas. Vol 3, no 1. Colombia: Pontificate University Javeriana, 2007. pp. 4-26.

9 MARTÍN, Tamara. *Las habaneras son de La Habana*. Guatemala: Cultural Editorial, 1999. pp. 32-36.

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All choirs in common song

their music. We can see that the work of the most famous composers of the time was fundamental as it echoes this type of music, which achieved without doubt, the biggest effect.

This genre had an enormous lyrical development, but currently in Torrevieja, the genre has a different and novel dimension to it. The singularity of the Habanera in Torrevieja is becoming in itself a work of choral character. Recently, a choral texture has been given to this type of music which has lasted in the repertoire of many choirs. After 1955 with the institution of the International Habanera and Polyphony Competition of Torrevieja, composers of the time started to create harmonisations of popular Habaneras and create new ones, some of which continue to be acknowledged with compositional prizes. Very famous composers have written pieces in habanera time which are an authentic example and an extension of the genre. Among the precursors of this style of Habanera with a choral form, we find names like Ricardo Lafuente, Francisco Vallejos, César Cánovas, Ruiz Gasch, Jesús Romo, Tomás Garbizu, Tomás Aragüés, along with big current authors who are impregnating it with a new language, like in the case of Javier Busto, Albert Alcaraz, Josu Elberdin, Robert Sellés, among others.

With this knowledge and in this way, choirs throughout the whole world come together every year to compete in this important event which happens in Eras de la Sal, in the natural landscape next to the Mediterranean Sea, in which every night, the echoes of the melodies which remind us of the maritime past of the city are heard. In this 2017 current edition, one of the highest quality in history, choirs coming from different countries have competed for a week for the awards given in this competition, whose first prize is €12,000 and whose total prize amounts to €40,000. Through the scores

given by the prestigious and successful jury, this year formed by the maestros Juan Pablo de Juan, Antonio Abreu Lechado, Andrea Angelini, Cecilia Espinosa Arango and Julia Forunia, and the absolute winners who were Kammerchor of Manila (Philippines) in the form of habanera, and the Youth Choir Kamer of Riga (Letonia). Also nominated for a prize was Voca Erudita Student Choir of Sebelas Maret University (Indonesia). The public prize went to the GAOS Choir of A Coruña (Spain). It has been an edition of very high standards which has reunited choirs of immense quality. Choirs like Cantoría of the Merced of Córdoba (Argentina), The Novi Sad Choir (Serbia), Paduan Suara Mahasiswa Universitas Indonesia Paragita (Indonesia), Palawan State University Singers (Philippines), Chamber Choir "Ozarenie" of the Moscow (Russia), Kirovograd Municipal Chamber Choir (Ukraine), Gli Appassionati of Vigo (Spain) or the Chór Akademicki J. Szyrockiego Zachodniopomorskiego Uniwersytetu Technologicznego Szczecinie (Poland). They should all interpret the required piece "Son tus ojos", as a homage to the composer Richardo Lafuente and Andrés Moreno, lyricist, and two habaneras which they are free to select themselves. In the Polyphonic section, they should select two compositions, one being in a folk style from their country of origin. In this way, again, through 63 interrupted editions, the notes and sounds of the habanera genre are given a new life in Torrevieja. The 64th edition is already being prepared for July 2018. Choirs of the world, you are invited to have an unforgettable experience through these songs which speak of love and the sea in Torrevieja. More information, competitions and scores: www.habaneras.org.

Translated by Rebeka Angstmann, UK

Edited by Mirella Dina Biagi, UK/Italy

AURELIO MARTINEZ LÓPEZ, composer and conductor of choirs in Torrevieja (Spain). Qualified in Musicology from the University of La Rioja, Professor of Musical Education and Master in Musical Investigation in the International University of Valencia. He has performed concerts in Spain, Venezuela, Mexico, Bulgaria, Macedonia, Italy, Argentina, etc. His compositions have been interpreted and recorded by important choirs such as the Orfeón Donostiarra and choirs in Mexico, Venezuela, Ukraine, Portugal, Uruguay, Colombia, Spain, etc. and have been compulsory pieces in choral competitions. He has given conferences, educational seminars, and courses about the genre of habanera and choral music in different countries. He has judged in choral music competitions. He has done a music programme for various radio stations and he has written various articles about the field of music and musical interest for different business publications and the press. He is a member of the Artistic Committee of International Habaneras and Polyphony Competitions of Torrevieja.
Contact: aurelio@habaneras.org - contacto@aureliomartinez.eu



CHOIR MUSIC TRADITIONS IN SUN CITY

SILVIJA PROČKYTĖ

choral conductor and manager

ŠIAULIAI CANTAT IS ONE OF THE CHOIR FESTIVALS AND COMPETITIONS OF THE LITHUANIA CANTAT EVENTS. FOR MORE THAN 20 YEARS THE CHOIR MUSIC TRADITION HAS CONTINUED TO EXPAND NOT ONLY BECAUSE OF THE VARIETY OF PARTICIPANTS, BUT ALSO THANKS TO THE EVENTS IN LITHUANIA. THE ŠIAULIAI CANTAT, KAUNAS CANTAT, KAUNAS MUSICA RELIGIOSA, CANTATE DOMINO AND JUOZAS NAUJALIS CHOIR FESTIVALS AND COMPETITIONS HAVE BEEN JOINED BY ONE MORE INTERNATIONAL EVENT IN LITHUANIA, WHICH IS DEDICATED NOT ONLY TO CHOIR, BUT ALSO ORCHESTRAS – THE BIRŠTONAS CANTAT.

In a certain time and place people with the same thoughts and aims met - this was the main reason why this festival was organized in Sun city. The story tells us that back in the 16th century, Nicolaus Copernicus proved that the Earth rotated round the Sun. Nevertheless, only a small society of “anonymous” astronauts know that at the coordinates 55° N and 23° E the planet stops. At that moment residents of one city obtain the privilege of enjoying sunshine for a longer period than the others. The idea of organising the Siauliai Cantat festival and competition was born, in short, from the spontaneous discussion and dynamism of the city and has continued to bring joy to the city and its guest for seven years.

The Siauliai Cantat 7th international choral festival and competition was held from 25 to 28 May. Every year more and more high quality choirs from around the world participate in the festival which has become a beautiful tradition for the city. This year the city's habitants and guests had the opportunity to listen to Vocalino Wettingen conducted by David Rossel (Wettingen, Switzerland), Neuruppiner a-cappella-chor conducted by Prof. Peter Schurz (Neuruppin, Germany), the Guns women's vocal ensemble conducted by Guna Agruma (Jelgava, Latvia), the Emajõe Laulikud female choir conducted by Vilve Maide (Tartu, Estonia), the Iskra boys' choir conducted by Elena Vorobeva (Sankt - Petersburg, Russia) and the Sinkopės vocal ensemble conducted by Živilė Stanelienė (Šiauliai, Lithuania). In the opening concert at the St. Apostles Peter and Paul Cathedral all the participants of the festival were greeted by one of the partners and organisers, the Atžalynas mixed choir, conducted by Mindaugas Žalalis. Every year, partner of the festival, Dagilėlis Siauliai boys'

and youth school and director Remigijus Adomaitis, give us the possibility to organize the choir competition in the beautiful and renovated school concert hall, which is perfectly fitted for not only big choirs, but also for small ensembles, with good acoustics and atmosphere. This year the competition jury was composed of well-known conductors and festival friends Raul Talmar – president of the Estonian choral association, Remigijus Adomaitis – artistic director of the Dagilėlis and Rolandas Daugėla choir – artistic director of the Lithuania Cantat music festival. Professional work and a good atmosphere make evaluating the choirs' performances easy for the jury members. Participants were competing in nine categories: ensembles, equal voices, adult choirs, folk and contemporary music. The jury members



From left
Vilve Maide, Peter Schurz,
David Rossel, Elena Vorobeva,
Živilė Stanelienė, Guna Agruma



Girls' Vocal Ensemble Sinkopės (Lithuania)



Neuruppiner A-cappella-Chor (Germany)



Boys' Choir Iskra (Russia)

heard every note and this was seen in the evaluation sheets. The Vocalino Wettingen with conductor David Rossel (Wettingen, Switzerland), Neuruppiner a-cappella-chor with conductor Prof. Peter Schurz (Neuruppin, Germany), and the Guns women's vocal ensemble with conductor Guna Agruma (Jelgava, Latvia) were awarded bronze diplomas, in the equal voices category female choir Emajõe Laulikud with conductor Vilve Maide (Tartu, Estonia) and the Iskra boys' choir with conductor Elena Vorobeva (Saint Petersburg, Russia) were awarded by silver diplomas. The performances of the Emajõe Laulikud female choir in the folk category and the Sinkopės vocal ensemble with conductor Živilė Stanelienė in the ensemble category were awarded gold diplomas and nominated to compete for the Grand Prix. The rules of competition dictated that the jury members could choose other choirs to compete in Grand Prix, not only those with gold diplomas. This was the case of the Iskra boys' choir who entered the Grand Prix competition with a silver diploma. Choir conductors and choirmasters were faced with the difficult task of choosing which two pieces of the programme were their best and most effective and that would have a strong impression on the jury members. These two pieces were chosen freely, as were those for the first competition day. After the first competition, choir conductors had an opportunity to meet other choir leaders and jury members in an informal way, exchange their experience, get some advice and opinions about the competition performances. In the meantime, choristers had an unforgettable experience in Sun city, with its friendly atmosphere and beautiful pedestrian streets, with the possibility to try typical Lithuanian dishes and drinks.

The next day three competitors stepped onto the stage full of energy and prepared their voices for the Grand Prix. First on the stage was the Iskra

... choristers had an unforgettable experience in Sun city, with its friendly atmosphere and beautiful pedestrian streets, with the possibility to try typical Lithuanian dishes and drinks.



Female choir Emajõe Laulikud (Estonia)



Female choir Emajõe Laulikud (Estonia)



Women's Vocal Ensemble Guns (Latvia)

boys' choir that performed Sergey Rachmaninov - Op. 15, No. 1 - Glorify and S. Pleshak – Goat played on the button accordion. Vocal ensemble Sinkopės performed Mikalojus Novikas – Devynbalsė (Nine voices) and Lithuanian folk song – Šarkela varnela - harmonized by Jonas Tamulionis. For this composition the ensemble was awarded with the special prize for the outstanding performance of a Lithuanian contemporary composer's piece. The third choir on the stage was the Emajõe Laulikud female choir. Their programme consisted of two new pieces, which had not been performed on the first day competition: Mae-e (Forward) – Kentaro Sato (Japan) and Slava – Galina Grigorjeva (Ukraine). Perhaps it was the new programme, or just the unusual way of performing (not on the stage, but on the ground in front of the audience) that was the key to winning the competition. The choir of 48 women impressed jury members with their high quality vocal technique and culture, their costumes and sincerity. With 96 points, the female choir won the main competition prize. The Sinkopės vocal ensemble with 94 points won the gold medal, and the Iskra boys' choir won the silver medal. During the competition the audience had a possibility to vote for their favourite. The boys' choir were awarded the special audience prize. After the competition, all supporters of female choir and their husbands came to the stage to congratulate them and gave each of them

flowers and kisses. All the other participants started their friendship straight on the stage, exchanged their musical experience and sang songs for each other. The jury members and organizers went sightseeing before the evening concert in a tour of the Hill of Crosses to recharge their batteries and refresh their minds. The crosses on the hill were first mentioned in writing in 1850, but it is believed that the first crosses were put there by the relatives of the victims of the rebellion in 1831 as the tsarist government did not allow the families to honour their dead properly. Crosses of this kind became more numerous after the other rebellion in 1863. At the beginning of the 20th century the Hill of Crosses was already widely known as a sacred place. In addition to many pilgrims visiting, it was also a place for masses and devotions. The Hill of Crosses took on a special meaning during Soviet times – this was the place of the anonymous but surprising resistance to the regime. The Soviet government considered the crosses and the hill a hostile and harmful symbol. In 1961 the wooden crosses were broken and burnt, the metal ones used as scrap metal and the stone and concrete crosses broken and buried. After the political change in 1988 the status of the Hill of Crosses changed completely – it became both a Lithuanian and a world phenomenon. It gained worldwide fame after the visit of the Pope John Paul II on 7 September 1993.



Vocalino Wettingen (Switzerland)

During the evening concert choirs gave a very nice and warm concert in the beautiful church of the Virgin Mary of the Immaculate Conception in Šiauliai. Next year the Šiauliai Cantat festival and competition will change its dates from the end of May, to the beginning of October. Choirs are welcome to participate in the event on 4-7 October 2018. Organisers are expecting ever more high quality choirs from different countries to be interested in Šiauliai Cantat event. During the past year's festival and competition there were choirs from Latvia, Estonia, Poland, Russia, Belarus, the Czech Republic, Switzerland, Germany and the United States of America.

Edited by Mirella Dina Biagi, UK/Italy



SILVIJA PROČKYTĖ was born in 1992, Kaunas, Lithuania. She studied piano and musicology at the Juozas Naujalis music school. After she continued her studies in music pedagogy and conducting at the Vytautas Magnus University's Music Academy. She also sang in the students' choir of the Vytautas Magnus University. During her studies she worked as festival manager for the Lithuania Cantat choir festivals, and managed 5 choir festivals and competitions during the year in Lithuania. Silviya has worked in choir festivals for other associations, for example for Musica Ficta (Rimini, Italy) as an assistant at the Rimini International Choir Festival. She has participated in YEMP - Young Event Managers Programme – of the Europa Cantat festival in Pecs, Hungary (2015). She is a member of the Lithuanian Choral Union and a member of the Youth Committee of the European Choral Association – Europa Cantat. Email: info@lituaniacantat.lt

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LIVING THE VISION OF MAESTRA ANDREA VENERACION

ED MANGUIAT

choral conductor

THE NAME OF ANDREA VENERACION IS LOVINGLY ETCHED AND CHERISHED IN EVERY FILIPINO CHORISTER'S HEART. SHE UNITES ALL OF US IN LIVING HER DREAM – THE VISION OF A *SINGING PHILIPPINES!* HER VISION FOR THIS ARCHIPELAGO OF OVER 7,100 ISLANDS: A NATION UNITED, SINGING A MESSAGE OF PEACE, JOY AND GOODWILL. HER LEGACY: A VERY DYNAMIC CHORAL LIFE IN THE PHILIPPINES.

Prof. Veneracion, or *OA*, as she was fondly called, is acknowledged as an authority on choral music. Leading the Philippine Madrigal Singers (Madz), she won top awards in major international choral arenas. She also served as an adjudicator in international choral competitions.

Her name is synonymous with Philippine choral music. An esteemed choirmaster and choral clinician, she was always at the forefront in the development and propagation of Philippine choral music. Under the auspices of the Cultural Centre of the Philippines (CCP), and with the members and alumni of the Madz, she helped organize a cultural outreach programme to far-flung areas, providing music education and exposure in remote towns of several provinces. This paved the way for the active and exciting Philippine choral movement the music world knows today. Due to her very important contributions in culture and the arts including the founding of the Philippine Madrigal Singers and spearheading of the development of Philippine choral music, she was named National Artist for Music in 1999, the highest cultural award bestowed by the Philippine government.

THE PHILIPPINE MADRIGAL SINGERS (MADZ)

The winning streak of the internationally renowned Philippine Madrigal Singers (or Madz, as it is popularly known), put the Philippines on the music world map. Led by Ma'am Veneracion, and after by Prof. Mark Carpio, the Madz is the first choir in the world to win the European Grand Prix (*EGP*) twice (in 1997 and in 2007). For using its fame and influence to promote cultural diversity, intercultural dialogue and a culture of peace, the Madz was conferred the UNESCO Artists for Peace Award in 2009. Some of the Madz alumni established their own careers as vocal and choral pedagogues, educators,

conductors, music performers, choral composers and arrangers in the Philippines. Composers and arrangers from the Madz are encouraged to produce new compositions and choral settings of Philippine, Asian, and international songs, thus contributing to the growth of world choral literature.

THE NATIONAL MUSIC COMPETITIONS FOR YOUNG ARTISTS (NAMCYA)

In recognition of the Filipinos' innate love for music, NAMCYA was formally organized in 1973 under Presidential Proclamation 1173, to preserve, to develop and promote Philippine music as an art and as an arm of cultural development. Prof. Veneracion was a prime mover in discovering major music talents from all over the country. Musicians, trainers and administrators select the best artists from all 17 regions of the country through local and regional competitions capped by a final national round. Its three-fold programme includes: discovering outstanding young Filipino musicians; developing them through workshops and training programmes; and, enhancing and expanding the appreciation and performance of Filipino music by way of competition repertoires and the commissioning of new works.

MADZ ET AL

A brainchild of Prof. Veneracion, *Madz Et Al* is a network of choirs led and conducted by Madz members and alumni, which gather regularly for workshops and concert festivals. To date, it has a membership of more than 60 choirs from all over the country. For over 30 years now, the network has been holding annual choral festivals, wherein participating choirs come together in a week-long series of performances.

Its latest project was the "*Spirit of ASEAN, The Madz*



Prof. Andrea Veneracion (1928-2013)

Et Al Choral Festival 2017,” with choirs showcasing various choral works from ASEAN member countries. The six-day choral fest in May 2017 was held in connection with the Philippine hosting of the ASEAN 2017 which coincided with the ASEAN’s 50th anniversary.

SING PHILIPPINES

To spread her vision more quickly to eager-to-learn musicians throughout the country, Ma’am OA endorsed and supported this CCP-sponsored outreach programme. Launched in June 2014, and led by Madz singers and alumni, the project aims to develop and propagate choral music by training choirs and conductors in the countryside through choral workshops and “cliniquing” by choirmaster Mark Carpio, capped by a series of concerts and festivals. The *Sing Philippines Youth Choir (SPYC)* consists of choristers aged 18-35 years old, from 25 provinces, with sufficient musical capability, choral singing skills and experience in leading or conducting choirs or ensembles. The Sing Philippines movement brings to life Andrea Veneracion’s vision of a nation singing in harmony and united in songs.

THE ANDREA O. VENERACION (AOV) INTERNATIONAL CHORAL FESTIVAL

With Ma’am Veneracion as the inspiration, the AOV International Choral Festival was born, and its inauguration in August 2013 was the fruition of the 1st international choral competition in the history of the art of choral music in the country. In 2017, the 3rd Choral Festival featured, as the obligatory piece, Ily Matthew Maniano’s “Daluyong,” a tribute to the Typhoon *Haiyan (Yolanda)* victims and survivors. This year, five internationally renowned adjudicators – Dr. Kent Hatteberg (USA), Bengt Ollén (Sweden), Maria Guinand (Venezuela), Dr. Ronald Smart (Australia), and Mark

Anthony Carpio (Philippines) – participated as members of the jury. With the encouragement of the organizers, the participating choirs sang their hearts out and dedicated their music to promoting peace in war-torn Marawi City in Mindanao. Their message: *“Our response to violence is beautiful choral music.”*

PHILIPPINE CHORAL DIRECTORS ASSOCIATION (PCDA)

Initiated in 2008 by Jonathan Velasco and other leading Filipino choral artists, the *Philippine Choral Directors Association (PCDA)*, a non-profit organization of conductors, choristers and choral enthusiasts nationwide, is an offshoot of the *Philippine Federation of Choral Music (PFCM)* chaired by Prof. Veneracion.

Believing in the power of music to bring forth unity in choral musicians and audiences, the PCDA is a testament to OA’s energetic vision and legacy. The unprecedented growth of the Philippine choral movement today is remarkable, and enhanced by regular conventions and a programmed series of choral workshops and talks, national and regional, conducted and offered by PCDA to choral leaders and practitioners.

THE UP SINGING AMBASSADORS (UPSA) OUTREACH PROGRAM

As part of the celebrations for its 37th anniversary, and in line with Maestra Andrea O. Veneracion’s vision of a Singing Philippines, the UP Singing Ambassadors gave a series of outreach performances and choral workshops in 14 cities and towns in the Visayan regions, south of Manila. The free



Andrea Veneracion and Ed Manguiat at the First IFCM World Symposium in Wien, 1987

workshops, made possible with the corporate financial assistance of Cebuana Lhuillier, San Miguel Corporation, Magsaysay Lines, Jollibee Food Corporation, LandBank Philippines and SM Cebu, offered a different syllabus and approach in sharing choral expertise and experience to ordinary choral enthusiasts and to organized and semi-professional choirs in every area visited. Topics and exercises ranged from simple breathing, vocal exercises and techniques, rehearsal techniques and procedures, “cliniquing,” sampling and approaches to interpretations of Western Period music.

Free choral concerts featured the UPSA performing period and spiritual music, old English favourites and pop and Broadway, and Filipino ethnic, folk and pop. Some numbers were choreographed to enhance audience appreciation in the music and performance. All these were undertaken with the objective of inspiring, motivating, encouraging and supporting efforts to organize and sustain new local choirs, and to help improve the level of the performances of existing ones. In its own modest way, UPSA thus joyfully lives out Ma’am Veneracion’s vision of a Singing Philippines.

Edited by Mirella Dina Biagi, UK/Italy

ED MANGUIAT is the musical director and conductor of the University of the Philippines Singing Ambassadors (UPSA), a choral group of non-music students that he founded while still a student himself at the University of the Philippines College of Music and that he nurtured into a multi-award-winning choir with a distinctive quality. He is the first Asian conductor to win, with his choir, the Grand Prize in the Concorso Polifonico Guido d'Arezzo (Arezzo, Italy) in 2001. He was awarded the Dirigentenpreis (Conductor's Award) at the 2nd Johannes Brahms International Choir Competition (Germany) in 2001, and received a Special Prize for Excellent Conducting Performance at the 25th Bela Bartok International Choral Competition (Debrecen, Hungary) in 2012. His musical life as a choral clinician, conductor and composer has been significantly influenced by Andrea Veneracion and Eric Ericson. He is a member of Phi Kappa Phi, IFCM and PCDA. Email: upsa21@yahoo.com



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PART 3 OF 3

OSCAR ESCALADA

choral director, composer and professor

THE ROAD TO CHORAL SINGING

You learn to sing by singing, just as you learn to walk by walking. You could say that it does not matter what you sing so long as just you sing.

There are societies in which all its members possess the ability to sing. Examples include the Irish, Lithuanians or many African communities, among others. People who belong to these groups start singing when they are children. There are also choirs of all kinds in each of these countries or regions. In Africa, for instance, communities pass on their stories through *griots*, who are individuals that communicate messages by singing. Furthermore, many communities sing while doing housework. Particularly interesting are the groups of women who, while washing their clothes in rivers, use singing as a means of telling their partners what they have done that night or the day before and even that they have started their menstrual period.¹

There is no biological reason that makes these people sing historically. It just so happens that community singing is part of their culture.

I had the opportunity to meet and talk with an African music expert, Dr Boniface Mganga from Kenya, before he was sadly killed in a car crash. I asked him whether harmonic singing had been traditional in Africa since ancient times. His answer was very precise and clear:

“Historically speaking, singing in Africa was unisonous but European culture brought with it harmony. The ability to harmonise was learned very easily given that singing has indeed been practised since antiquity in this continent. Today it is common for any group to sing by improvising harmonically, but this ability was developed from the advent of European culture. However, African harmonisation is very unique and does not follow the same parameters or laws as European harmonisation either because of the unfamiliarity with music theory or because of

the simple pleasure of doing so. Often the voices between the high and low notes are doubled, pedal points are maintained or rhythmic ostinato is accompanied by a soloist. In short, African singing has peculiar characteristics that can be recognized immediately.”

Therefore, harmonic singing is of cultural origin: there are no natural reasons why an individual is born with this



¹ Matthew Clarke – *Músicas del Mundo - Africa*, Celeste Ediciones, Madrid 1995

African 'griot' singer



'Baguala' singing in Argentinean Andes

ability. Of course, each sound has its corresponding harmonies and we know that the first five form the sounds of the major chord, but this is not the reason for harmonious singing in Africa, and neither is tritonic singing, which is also based on the constituent notes of the chord. These are mostly used in *baguala*, a traditional type of music sung by the natives of the Andean community in South America. Of course, the existence of harmonic sounds has helped this type of singing to develop its ancient roots, but in this case, the ability to sing in this way is learned by doing so. In Africa's case, it took special characteristics to make this mode of singing folkloric and popular through harmonic or well-known melodic clichés or formulas. This is ultimately how community singing became common practice in Africa. In addition, the Constitution of the Swiss Confederation has included a new article, Art. 67a, by popular vote, which incorporates the study of music at all levels of education, with the exception of university

level where it is already considered a specialisation.

Art. 67a (new) states in Section 1: Musical education

1 The Confederation and Cantons shall encourage musical education, in particular that, of children and young people.

Its authors ask themselves:

Why is a constitutional article on musical education necessary?

To which the answer is:

It is scientifically proven that music stimulates the social skills and intelligence of young people. It is the practice of a musical activity that plays a key role in their development. Today, music education is not recognized for its fair value in the Swiss landscape of education (unlike sport, for example). That is why we need a constitutional initiative to implement this requirement.

It is worth mentioning that an article that guarantees music education for its citizens because "it stimulates the social skills and intelligence of young people" has been established for the first time in human history in the National Constitution of a country whose democracy dates back to 1200.

Switzerland continues to give examples to the world, which welcomes this exemplary behaviour with pleasure, although somewhat belatedly. We do not live cut off from the knowledge of this century and mass media allow all scientific discoveries to multiply instantly (or "to go viral" in cybernetic terms) so that there is less and less room to deny the obvious.

In Japan, music education begins at the age of 6 as a compulsory subject until the age of 15, i.e. during primary school education and the first part of secondary school education. At primary school, music is taught as an independent subject by both a regular and a specialized music teacher. Moreover, students learn to play the recorder and sing. On the contrary, at secondary school, music is taught as a special subject. From this age students also learn how to play traditional Japanese instruments. At this point of their education, 100% of the students at both public and private schools will have been exposed to classical Western music. In addition,

music classes become optional at the upper levels of secondary school and groups such as bands, choirs, and orchestras, etc. are formed as part of extra-curricular activities.

As we saw previously - and I shall not stop repeating this to death- there is an endless amount of scientific investigations on the influence of community singing in the development of social behaviours, which remove all doubt of its benefits and its effectiveness when evaluating it as an element of social inclusion, the development of mutual understanding, inter-subjectivity and the understanding of others. Choral singing is, therefore, a powerful weapon in the development of a better society, built on the respect and mutual concern for one another.

In 2016, *the Journal of the International Music Council* published an article in its 22nd issue written by the Belgian journalist Laurant Garitte,² which first appeared in the newspaper *La Libre Belgique*. I highlight the following paragraph which answers a usually controversial question: *When is it best to start exposing children to music? "It's never too early," says Sophie Mulkers.³ From the beginning of your pregnancy, sing, recite nursery rhymes, or mumble lullabies to your baby, dear future moms! You'll develop in them a sensitivity to music that will grow during their childhood and adolescence.*

Finally, Austrian politician Josef Pühringer commissioned renowned German researcher Manfred Spitzer to investigate the effects of music on 57,000 music students in his country. Spitzer shared his findings with the Austrian magazine *The Local* in an article published on December 7, 2016,⁴ which was conclusive:

"Listening to beautiful melodies is important for a child's emotional and mental development as it improves intelligence, self-discipline and self-control ..." "Children improve their intelligence in school when they learn to play an instrument or when they are singing. Music also accelerates the education process in other areas ..." "they [children] have a goal and learn how to reach it ..." "This research definitely demonstrates that music makes people more intelligent."

Translated by Shanae Ennis-Melhado, UK

2 Laurant Garitte - *Faut-il éveiller les enfants à la musique?* <http://www.lalibre.be/>, November 6, 2016.

3 Sophie Mulleres is the Director of Studies of the Youth Music Federation of The French Community.

4 Article reproduced by The International Music Council in its Music World News newsletter 04/2017, www.imc-cim.org

It is scientifically proven that music stimulates the social skills and intelligence of young people. It is the practice of a musical activity that plays a key role in their development.



OSCAR ESCALADA is professor, composer, conductor, writer and editor of choral music. He is Vice-President of the Argentine Association for Choral Music; President of the America Cantat Organization and member of the Board of Directors of IFCM. In Argentina he founded The Children's Choir of the Opera House of Buenos Aires; Coral del Nuevo Mundo; Seminar of the Conservatory of La Plata and Youth Choir of the Music School at the University. Escalada gave lectures, workshops, seminars and adjudicate throughout The Americas, Europe and Asia. He leads the Latin American Choral Music series at Neil A. Kjos, Music Publisher in USA and he is editor of Porfiri-Horvath Publishers in Germany.

Email: escalada@isis.unlp.edu.ar - www.oescalada.com

BILINGUAL CONDUCTING:

Connecting voices and instruments through culture-specific vocabulary

CHARLES HAUSMANN

choral conductor and teacher

CHORAL AND ORCHESTRAL CONDUCTING CAN BE CONSIDERED TWO DIFFERENT CULTURES WITHIN THE SAME PERFORMING ART. TO COMMUNICATE EFFECTIVELY IN EACH, IT IS HELPFUL, IF NOT ESSENTIAL, TO BECOME FLUENT OR AT LEAST CONVERSANT IN THE LANGUAGES OF BOTH CULTURES; CONNECTING WITH A VOCABULARY THAT IS FAMILIAR AND CONGRUENT IN BOTH WORD AND GESTURE. IT IS ALSO IMPORTANT THAT THE TWO CULTURES BECOME COLLABORATIVE AND ARTISTICALLY AWARE OF EACH OTHER'S FUNCTION.

Yet few sources address this issue, which will be referred to as “bilingual” conducting. Individuals who are bilingual move very naturally and quickly between languages. They are also familiar with the inflections, accentuation, conventions, and rhetoric of multiple cultures. Do conductors have this kind of natural

connection with both chorus and orchestra? One is usually a second language.

The literature on this subject debates whether there should actually be one or two separate fields of conducting. These authors can be viewed as “Unifiers” or “Separatists.” The unifiers believe that music is



music, whether choral or orchestral, and both use similar techniques, e.g. beat patterns, preparations, cues, and releases. And that gesture is used in both fields to expressively shape and move the music.

Yes, conducting patterns and gestures can have a similarity no matter who we are conducting, and musical notation is essentially the same. But are they the same? Is this a bit too simplistic or generic? Aren't there additional elements that make both fields unique?

The conducting "separatists," on the other hand, those who recognize two separate disciplines feel that the style of gesture is very different when conducting voices or instruments, since the manner of playing an instrument and singing are quite different.

Anthony Molina's research, which includes an extensive interview with Robert Shaw, confirms this when he says: "There are vital differences between choral and orchestral conducting, many of which are ignored or simplistically denied by some writers."¹ And a core thesis in *Choral Conducting and the Construction of Meaning* is that "gestural style is deeply imbedded within musical cultures."² In a practical sense, the orchestra and chorus often have very limited time together in preparation for a concert. Couldn't that preparation be more personal, concise, and convincing if we were more consistently "bilingual" in our rehearsals and performances?

I have found that singers and players respond more quickly and effectively when conductors communicate (verbally and non-verbally) in the language of the specific performers. I think this "cultural divide" should be explored more completely. How can our conducting be informed by a more culture-specific vocabulary, creating an empathic and willful connection between ensembles? We will explore five areas where the differences between the cultures can be seen more clearly and how this knowledge can contribute to a more bilingual approach.

1. THE MUSIC

The music of the orchestra and chorus are idiomatically quite different. In addition, instrumentalists and singers have their own separate parts. Only the conductor sees the full score and must unify the forces with a vision of the composer's intent. It is this integration that poses the first problem in combining cultures.

Score Mapping

The process of integrating the various instrumental and vocal parts requires a kind of "score mapping," comparable to the concept of "body mapping," one of the basic tenets of the Alexander Technique. This is an approach to understanding our anatomy and how our various body parts work together for the purpose of improving how we move, feel and communicate.

Stacy Gehman describes it more succinctly. "If you change what you think, you can change how you move. And if you change how you move, you will change what you feel."³ And social scientist, Amy Cuddy has said; "your

1 Anthony Molina, *Choral and Orchestral Conducting: Similarities, Differences, and Interactions Between Choral and Orchestral Conducting*, DMA dissertation, University of Kansas, 1978, 7.

2 Liz Garnett, *Choral Conducting and the Construction of Meaning*, (Farnham, England: Ashgate Publishing Limited, 2009), 105.

3 Stacy Gehman, *Body Mapping*,
<https://www.alexandertechnique.com/articles/bodymap>

"If we spoke a different language, we would perceive a somewhat different world."

Ludwig Wittgenstein





“Language is the road map of a culture. It tells you where its people come from and where they are going.”

Rita Mae Brown

mind can change your body but your body can also change your mind.”⁴ Applying this directly to the conductor’s art - if we analyze how the various parts of a score fit together, our mind and body will be more likely to respond expressively. And if our bodies express what we feel then we can better inform the orchestra and chorus. In other words, “if it is not in the mind it will not be in the gesture.” All maps and GPS devices highlight a chosen route. The same can be done with our scores either mentally or through a method of score marking.

Background, Middle-ground, Foreground, Equal-ground, and Underground

This mapping gives us, at a glance, what is of greater importance along the way. The decisions include what parts are prominent (foreground), supportive (middle-ground and background) or possibly of equal importance (equal-ground). In addition, there may be passages that provide a foundation (underground) requiring a distinctive color and articulation.

For example, in Mozart’s *Confutatis* the string parts provide this kind of emphatic, colorful foundation, while the vocal parts provide important rhetorical emphasis, the basset horns and bassoons a harmonic supportive role, the trumpets and timpani give rhythmic punctuation, and the trombones provide colla parte support to the voices. Each provides a distinct musical gesture that brings context-specific elements into focus. The relative importance we give to these elements defines our vision of the work. When this kind of mapping is used many of the problems of balance between chorus and orchestra can be lessened or eliminated completely. As

4 Amy Cuddy (2012, October), *Your Body Image May Change Who You Are*, TED, <https://www.youtube.com/watch?v=Ks-Mh1QhMc>

28 **Confutatis**

Andante

Corno di Bassetto I, II
in Re/P

[Fagotto I, II]

Clarinete I, II
in Re/D

Timpani
in Re-La/D-A

[Violino I]

[Violino II]

[Viola]

[Soprano]

[Alto]

[Tenore]

[Basso]

[Violoncello,
Basso ed Organo]

Tutti
Con - fu - ta - tis ma - le -

Tutti
Con - fu - ta - tis ma - le - di - ctus,

Tutti
di - ctus, flam - mis a - cribus ad - di - ctus, flam - mis a - cribus ad -

Tutti
flam - mis a - cribus ad - di - ctus, ma - le - di - ctus, flam - mis a - cribus ad -

conductors we can choose which part (language) is most important at any given time and move back and forth between parts as needed for greater clarity and emphasis.

2. THE TEXT

On its most basic level we can look at the difference between conducting voices and instruments as a choice between texted and untexted conducting. In other words, choosing to allow our gestures to be informed either by the text or the music, or both. It is important to ask the question, which are we doing at any given time?

When conducting music with instruments and voices it becomes essential that we understand the differences. Concentrating on the texted music, we want the words to be understood and to bring added meaning to the musical line - to be rhetorically context-specific. In addition, choruses often have to overcome the orchestral time and sound barriers to avoid being late and overpowered dynamically. This requires careful attention to the actual sounds of the words - the phonemes, syllables, and word accentuation. Phonemes (the smallest units of speech) create a kind of micro-rhythmic element where every sound is a rhythmic entity. Robert Shaw, a great exponent of this technique would say: "Don't sing words. Sing all the sounds of the words."⁵

If conductors are aware of the smallest units of sound in a language, and how to propel them rhythmically and project them dynamically our texted conducting can become more helpful and convincing. Conductor Simon Carrington has said that "choral singers and many solo singers do not use rhetoric enough of

the time."⁶ The same could be said of conductors. When we are concentrating on texted music, we want the words to be understood and to bring added meaning to the musical line. So we become involved in a more rhetorical conducting model - one that shapes the music according to the desired delivery of the text.

3. THE INSTRUMENT

The vocal instrument, and of course the various instruments of the orchestra, although having things in common, are quite different. The technique required to play an instrument - the way they attack and release notes, and the colors they create - are distinctive and unique. As conductors, visualization and audiation become important in empathizing and thereby "willing"

how a singer or clarinetist breathes, how a string player bows or how a percussionist strikes an instrument informs our gesture and helps the players feel that we know what we want from them. Do we want long bow strokes or tongued notation, or consonant emphasis?

The four areas of knowledge that can help us achieve this empathic understanding are: 1) knowing the mechanism and technique required to play the instrument or sing, 2) having an inner ear concept of the ideal sound we should expect to hear, 3) visualizing the choral/orchestral formation and actual placement on the stage (this also can help with dynamic control and projection of sound), and 4) understanding the vocabulary or jargon of the players - how they communicate with each other.



the singers and players. How does it feel to play a specific instrument? How will that instrument articulate a note? What sounds are you expecting to hear?

What we know about the instruments significantly informs our gesture. For example, knowing

4. THE REHEARSAL

Different rehearsal styles should be recognized between orchestras and choruses. It is important to know the traditional ways of working with each ensemble separately and the special dynamics of the joint choral/orchestral rehearsal. The challenges are to make the ensembles aware of the function of each in the texture and musical delivery, creating a unity of effort. We need to "enculturate" our performance. According to sociologists, Grusec

5 Robert Shaw, in a rehearsal with the Houston Symphony Chorus, Houston, TX, February 1988.

6 Simon Carrington (2012, March) *Choral Conducting Masterclass at the Three Choirs Festival*, <https://youtu.be/9sZo2m0Rcsl>.

“One language sets you in a corridor for life. Two languages open every door along the way.”

Frank Smith



“Some people need to be bilingual more than others; for me being bilingual is not an option, it is a necessity.”

Jeffrey Nelson

and Hastings: “Enculturation is the process by which people learn the requirements of their surrounding culture and acquire values and behaviors appropriate or necessary in that culture.”⁷

In the rehearsal process the orchestra and chorus will acknowledge the differences of each and will attempt to make two ensembles adapt and learn from each other for the purpose of unity. Robert Shaw always said that orchestras need to sing and choruses need to play – to learn each other’s language.

5. THE PERFORMANCE

Recognizing the cultural differences between the orchestra and chorus, our goal is to communicate more quickly and naturally between forces. The added element in the performance stage is the listener. How can our combined forces and cultures convey to an audience the text and musical line, and deliver them in proper context? Hearing the music only once, how can we bring the experience into clearer focus for them?

Like a power point slide presentation, we want to highlight the important events vividly through memorable pictures, stories, and events along the way. To do this our conducting should become a kind of rhetorical conversation from the conductor, to the performers, and to the audience.

In fact, the areas that we have discussed in the bilingual conducting process parallel Cicero’s five canons of rhetoric.

1. Inventio (invention) – the process of analyzing and mapping the score.
2. Elecutio (speak) – deciding on how to deliver the text.
3. Dispositio (organization) – the relative importance of instruments and voices.
4. Memoria (memory) – combining forces to learn and rehearse the work.
5. Actio (delivery) – conveying the music to the audience

Once the performance begins we no longer have speech in its normal sense. But this rhetorical process has given us the tools to communicate with a culturally specific vocabulary, creating a more empathic and willful connection between conductor, ensembles and finally the audience. We become, as conductor Ivan Fischer has said about the process, “guardians of unity.”⁸

7 J.E. Grusec and P.D. Hastings. *Handbook of Socialization: Theory and Research*. (Guilford Press, 2007), 547.

8 Ivan Fischer, in *Guardians of Unity: Conductors in Conversation*. Berlin Philharmonic Digital Concert Hall, 2016, <https://www.digitalconcerthall.com>.

Since 1985 Dr. CHARLES S. HAUSMANN has served as Professor of Choral Studies at the University of Houston’s Moores School of Music, where he has also served as Director of Choral Studies and head of the graduate choral conducting program. His special interests are in the areas of conducting pedagogy, and choral/orchestral performance. As former Director of the Houston Symphony Chorus, Dr. Hausmann prepared and conducted the Chorus for more than 800 concerts, collaborating with many of the world’s leading conductors in the United States, Mexico and Europe. In September 2014 he was named Conductor Emeritus. Also a career church musician, he is currently Director of Traditional Music at Memorial Drive Presbyterian Church, Houston. Email: chausmann@uh.edu





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To Bethany
Un Canadien Errant
for SATB choir and piano

arr. Mark G. Sirett

folk song

p

Un ca - na - dien er - rant ban - ni de ses fo - yers,

mp

Par - ou - rait en pleu -

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COMPOSER'S CORNER



A Voice of Her Own:
A Conversation with Innovative Choral
Composer Eva Ugalde
Kevin L. Coker

The Musical Colours of Indonesia
Interview with Ken Steven
Andrea Angelini

A VOICE OF HER OWN: A CONVERSATION WITH INNOVATIVE CHORAL COMPOSER EVA UGALDE

KEVIN L. COKER

choral conductor and teacher

What early musical experiences influenced you to pursue a career in choral music?

My grandfather Asterio played the piano. I never met him because he died before I was born, but I always felt connected to him since I started learning music with his old piano.

At 8, I began studying at the conservatory, and I loved to sing in my *solfège* classes. When I was a teenager, my theory teacher said it would be a good idea for me to join a choral ensemble to strengthen my vocal technique, so I spent about 4 or 5 years singing in a local mixed choir. In the Basque Country, traditionally, we have always sung a lot. After any meal (we celebrate everything with eating) families used to sing traditional songs for two or more voices. From that tradition, many choirs arose and possibly this is the region of Spain where there are the most choral formations.

When I was 20 I joined the new female choir of Javier Busto, Kanta Cantemus Koroa. One day, at the rehearsal break, I was trying an exercise at the piano, (I was studying composition at the conservatory at that time) and when Javi heard it and he proposed that I write something for the choir. From then on I have never stopped writing choral music.

How has your performance and compositional career been impacted by your relationship with Javier Busto?

He was the first person who thought that I had something to say musically speaking, so I will always be thankful to him. I have to say that I am not the only Basque composer that he has supported. Music by Josu Elberdin, David Azurza, Junkal Guerrero or Xabier Sarasola is travelling around the world in Javi's international presentations. Basque choral composers have a wonderful relationship with each other, and Javi had very much to do with it. I personally consider him a kind of mentor and a very good friend.

How has your background as a choral singer impacted your compositions?

It has been definitive. Singing is like any other instrument. When you know how it works (techniques, ranges, possibilities, limits, etc.) you can easily carry all that knowledge to a score. In addition, I have always sung as a contralto, so I know very well how boring it can be to sing a monotonous line; thus, I try to take care of the counterpoint and the interior lines in my works.

On the other hand, my first instrument at the conservatory was the piano, so I also use it in several works and I feel comfortable with it.

Your compositions reflect a wide variety of ability levels, voicings, and styles. Where do you draw your inspiration to create such eclectic works?

Almost all my works are commissions (yes, I am very lucky), so I like to talk with the people who will sing the piece and hear about their ideas, possibilities, and preferences.

On the other hand, the texts are fundamental for me. I am not good at writing texts, so I am always searching for them. You can find deep and beautiful words in all cultures, religions, and languages, but each text has its own personality, rhythm, and ambiance, and I try to respect it.

Many of your early works are for female or treble voices; however, you now compose for ensembles of all voicings. How has this development occurred throughout your career?

In fact, music itself drove me. I began writing for women, but immediately, as they could manage with the range, some children's choirs started singing the music. So I thought that it was better to compose for them, with concrete kinds of texts and musical styles. Soon, some mixed choirs wanted something for them too, so I entered into that texture also.

Luckily, I have been singer in female and mixed choirs, and I teach choral singing at the conservatory to children and teenagers, so I can "control" all of those voicings from the inside too, which helps enormously.

Is there an extra-musical thing that you return to for inspiration?

As I said, words are my most important source and I always try to do a kind of soundtrack for that story; however, I remember some shocking events, such as September 11th which pushed me to write a Miserere dedicated to all the victims of wars. I think we are all involved in the way the world goes, so it was my way of asking for sincere forgiveness to all that people who suffer and to say that I will try to do better (ecology, conscious consumption, education, etc.)

How does it feel hear your music performed for the first time?

It is a kind of nakedness! (LOL). For me the music is my strongest form of expression, so it is like striping my brain and soul and saying: ok, this is the way I feel and say, in one word, what I am. So, it is a very strong feeling for me.

But it happens to me every time I hear my music, even a recording!

Have you ever written a piece that you felt was unsuccessful? Would you be willing to tell us about this experience? What did you learn?

Of course. For example, I have an Ave Maria that I do not like very much. I felt that it was quite strange, with unexpected harmonies, some boring lines, too short... but over time some people around the world said to me that they sing it and love it, so I learned something: in music, as in the other arts, subjectivity rules. As we say in Spanish, "Hay gente para todo," similar to "there is something for everyone".

How do you view the relationship between composer and conductor?

I think that it is mutually enriching. Conductors bring us a lot of technical information about why things do or do not work. Composers can bring in extra information about inspiration and context.



I would extend this link to the singers and audience too, because to know what is behind the music makes you sing and hear in a very different way. In fact, with all the communication possibilities we have nowadays, I think the live concerts will develop in that way in the future. People who are not musicians but music lovers appreciate those kinds of insights.

What are your current compositional projects?

I just finished a children's choir *cantata* for the Catalonia Children's Choir Federation and I am working on an arrangement of a Renaissance Spanish carol for the Austrian publishers Helbling (I did a men's version and this one will be a mixed one). I also have a pair of works in the queue, one for children and another for women and some instruments.

In addition to your teaching responsibilities at San Sebastian Francisco Escudero Conservatory, you currently sing in KUP Taldea, which recently performed at the World Symposium on Choral Music in Barcelona, and you frequently serve as a guest clinician and adjudicator throughout Europe. While balancing these responsibilities, what motivates you to continue to return to composing?

As I said, I really need composition to express myself fully and deeply, so I will always keep on writing music but maybe not only choral music. But the other activities keep me strongly connected to the choral world. I learn things every day: how music creation advances, what kind of music they sing or like in other countries, how to explain my music better, etc.

There is another reason why I would like to go on composing: from ancient Greece to the 20th century, women composers have been vetoed and forgotten. I think we have a pending debt with them, and it would be my way of saying, "do not worry, your efforts were not in vain, we picked up the baton." 21st century musicians should rescue, analyse and value all of that hidden repertoire.

Edited by Mirella Dina Biagi, UK/Italy

ARRANE NY CLEAN

(Cradle song)

*Oh hush thee my dove, oh hush thee my rowan,
Oh hush thee my lapwing, my little brown bird.
Oh fold thy wings and seek thy nest now,
Oh shine the berry on the bright tree,
The bird is home from the mountain and valley.
Oh horo hi ri ri. Cadul gu lo.*

This cradle song is a beautiful lullaby from Manx Island. The music, as many other songs, was rescued in the late XIX century by the Gill brothers and their friend Dr. Clague.

This poetic language where *remorse* is said "a little bone in the breast" and *children* are "half saints" is offered in the last verse, "horo hi ri ri," words used to calm the child, and "cadul gu lo," that means *sleep on* (pronounced *cajool goo low*)

The English words and a piano arrangement were prepared by Mr. W. H. Gill for the volume "Manx National Songs," edited by Boosey&Co. in 1898.

The Ugalde's arrangement is closer to the last variations that the song *suffered* along the history. This version is dedicated to Adrian and Martina, arranger's son and daughter, and more or less says: "Hope that fairies and unicorns keep your dreams".



Born in San Sebastián (Basque Country, Spain) in 1973, EVA UGALDE studied piano, composition, choral conducting, and pedagogy. Encouraged by the director and composer Javier Busto, she started writing for treble voices. Her works are often compulsory pieces at the Tolosa International Choral Contest. Eva now writes for ensembles of all voicings and her music has been exported to different countries around the world including the United States of America, Canada, Japan, Sweden, and Italy. Eva is an active presenter at conferences, masterclasses and workshops. Her recent engagements include the following presentations: "Strategies for a Children's Choir" at the Conservatory of Pamplona, "Improvising, Who said Fear?" at the National Grand Prize of Choral Singing in Valladolid, and "Composition from a Feminine Optic" for the University of Valencia. In addition, Eva presented a masterclass in "Pyrenaeum Musica" (Jaca). Eva has also attended international events as a guest conductor. She recently served as guest clinician and conductor for the female choir Cantemus (directed by Dénes Szabó) of the Kodaly Institute in Nyíregyháza, Hungary. Eva frequently serves as an adjudicator at the European Award for Choral Composers, by Europa Cantat. In July 2016, she was lecturer at the Composition Seminar for Children's and Youth Choir in Aosta, Italy. She currently teaches at the Francisco Escudero Conservatory in San Sebastián and continues singing in KUP, conducted by Gabriel Baltés. KUP was featured as a Guest Choir at the World Symposium of Choral Music in Barcelona, in the summer of 2017. Email: evaugalde@hotmail.com



KEVIN L. COKER is the director of the University of Cincinnati Men's Chorus and is completing a DMA in Choral Conducting at UC's College-Conservatory of Music. Kevin has 10 years of public school teaching experience and has taught at the elementary, middle, and high school levels. Ensembles under his direction have received invitations to perform at state NAFME and regional ACDA conferences. Most recently, the UC Men's Chorus will perform at the Intercollegiate Men's Chorus National Seminar in Washington, D.C. He holds a Bachelor of Music Education from Belmont University and a Master of Music in Choral Conducting from Florida State University. Kevin lives in Cincinnati, OH with his beautiful wife, Becky and their two golden retrievers, Cody and Abby. Email: cokerkl@mail.uc.edu

Para Adrián y Martina.
Que hadas y unicornios guarden vuestros sueños...

Manx Lullaby

Manx folk song
arr. Eva Ugalde

Tender and fluent (♩ = 95)

Soprano *p* Oh, hush thee my dove, oh hush thee my ro-wan, oh hush thee my

Alto *pp* Hush thee my dove, _____ hush

S lap-wing my lit-tle brown bird. Hush thee my dove, oh, hush, _____

A lit-tle brown bird. Hush thee my dove, hush, _____

T Hush thee my dove, hush, _____

B *p* Oh, hush thee my dove, oh hush thee my

S _____ hush thee my lit-tle brown bird.

A _____ hush my lit-tle brown bird. *mf* Seek

T _____ my lit-tle brown Bird is bird. Oh fold thy

B *mp* ro-wan, oh hush thee my lap-wing my lit-tle brown bird. Fold

Manx Lullaby

2
18

T thy nest now, oh shine the ber - ry on the bright
wings and seek thy nest now, - oh shine on the bright

B thy wings, seek thy nest on the bright

24

S *mp* Moun - tain and val - ley. Oh ho - ro hi -

A *mf* The bird is home from the moun-tain and val - ley. Oh ho - ro hi -

T tree. *mp* tree. Bird is home. Ca - -

B *mp* tree. Bird's home from the moun - - - tain. Ca - -

30

S *pp* ri, Ca - - dal, Oh ho - ro hi - ri ri Ca - dul gu lo, Oh, *mf*

A *pp* ri ri Ca - dul gu lo, ca - - dul gu lo,

T *pp* dul gu lo, ca - - dul gu lo,

B *pp* dul gu - - - lo, ca - - dul gu lo.

37

S fold thy wings and seek thy nest now, Oh shine the -

A *mp* Fold thy wings and seek thy

T *mp* Fold lo. wings and seek oh thy

42 *f*

S ber - ry__ on the bright tree. The bird is__ home from the

A nest on the bright tree. *mf* Moun - - - tain and

T nest on the tree. *mf* The bird is home, the bird is home,

B *mf* Bird is

47

S moun - tain and__ val - ley. Oh ho - ro hi - ri__ ri Ca - dul gu

A val - - - - ley. Ho - ro__ hi - ri Ca - - -

T the bird is home. Ca - - - - dul gu

B home is home. home. Ca - - - - dul gu

52 *pp* *molto rit.*

S lo. Oh__ ho - ro hi - ri__ ri Ca - dul gu lo.

A *pp* *molto rit.* dal. Ca - - - - dul gu lo.

T lo.

B lo.

THE MUSICAL COLOURS OF INDONESIA

Interview with Ken Steven

ANDREA ANGELINI

choral conductor, composer, ICB Managing Editor

KEN STEVEN IS A YOUNG AND GIFTED INDONESIAN CHORAL COMPOSER AND CONDUCTOR. HE FUSES THE EXOTIC COLOURS AND ELEMENTS OF INDONESIAN TRADITIONAL MUSICAL INTO HIS WORKS WITH MODERN TECHNIQUES AND HARMONIES. THIS IS AN OPEN DISCUSSION WITH HIM TO UNDERSTAND HIS FEELING FOR CHORAL MUSIC.



Your roots are based on the traditional music of your country, of which you are an expert acquaintance, arranger, and interpreter. When did you begin to care for and what were the most significant stages of your journey with this kind of music?

It all started with a regular consultation with my composition teacher. To my surprise, he mentioned that my music was stiff and lacking in character, and

that it did not quite show who I was, nor did it embrace my cultural background at all. Listening to his opinion about my music made me ponder and try to understand what he meant. After quite a time thinking over it, I started to realise and do research about traditional music in my country. I picked this theme because I knew that my country, Indonesia, is a country full of numerous diverse cultures. The more I learned, the more I

fell in love with it. Henceforth, I started to weave loads of folk materials into my music, which somehow has changed my music to be wonderfully different from how it was previously! I got good feedback from my teacher and we continued doing many experiments to improve. Since then, the Indonesian spirit has never been far from my music.



During your studies, what meetings do you think were more significant, and what great masters have been a constant reference? Was it easy for you to follow this musical passion or did you have any difficulty? What was your biggest success? Finally, what made you more happy?

The consultation time with my mentor, Dr. Francisco Feliciano, was always mind-opening. Initially, it was never easy to understand his thoughts, but after listening to many of his stories and experiences, I could slowly follow his musical passion. I think my biggest success was having my music published and performed on international stages. It always makes me happier to listen to many different interpretations of my music and at the same time it

gives me even more inspiration for the future.

In what way did your musical research culturally enrich your study period in the Philippines? What were the most relevant aspects of this experience?

Having done many culturally influenced music work brought me to a further step during my learning time in the Philippines. It made me able to comprehend and adapt many musical ideas creatively. I had many interesting materials to work on and they really challenged not only my skills, but also my imagination.

Being a composer means being a music designer. Music is made of notes and sounds, but also noises. Music that is first thought and then elaborated. What is the most engaging passage, according to your point of view?

The most engaging passage for me is when the music comes to life. Before it is finally performed, the music is just ideas poured on paper. Just imagine the feeling of an engineer, excited for the robot they made starting to move and dance. That is exactly how I feel every time my music is played.

A composer can intervene creatively in every single stage of the musical process, from the initial idea to the final listening, by making his own personal and intellectual point of view. What are

the emotions you feel in attending your own work?

Of course, I feel excited and I expect to be amazed by it at the same time.

Music is not static, it has a way of evolving, a life of its own. What fascinates you most, what do you want in your musical future, and what projects do you want to realize?

I am immensely fascinated when I see the audience moved by a musical performance. I desire to share my musical passion in the days ahead; that is to promote the beauty of Indonesia to the world through my music. I wish to share the spirit of my country to other people worldwide. That is what I want most.

Every choir director plays the role of representing his artistic task: to make the choir a composite and balanced expression of the human soul. How much time do you devote to this activity, conciliating it with other musical commitments?

I usually spend more time with my choir discussing the topic of the composition so that they can understand what I feel and what I want while conducting them. By doing this, their musical sensitivity towards the song also builds, which will definitely give them a clearer idea to express in the music.

Edited by Ellen Murname, USA

KEN STEVEN (b. 1993) began his musical journey with Daud Kosasih (one of the Indonesian choral music figures) who inspired and nurtured him. Later, he graduated from The Asian Institute for Liturgy and Music with a Bachelor of Church Music in Choral Conducting and Composition under the tutelage of Francisco F. Feliciano, Ralph Hoffman, and Eudencie Palaruan. While studying in the Philippines, he also studied with many influential musicians such as Arwin Tan, Christopher Borela, and Joel Aquino to name a few. Since returning to Indonesia, his creative activity and work has made an important contribution to the development of choral music in Indonesia. His music is picking up and starting to make an impact on the international choral scene. Currently, he serves as the Director of Studies at Methodist Charles Wesley School in Medan, Indonesia. He is also the conductor of Medan Community Male Choir, which he founded in 2015, and has led the choir to win many international awards in choral festivals and competitions. Email: st.25_ken@hotmail.com



Puji Sembah Muliaikan

For SATB chorus a cappella

composed by:
Ken Steven

Allegro ♩ = 120

Soprano
ji sem - bah dan mu - lia - kan Na

Alto
pu sem - bah dan mu - lia - kan ma

Tenor
ri sem - bah dan mu - lia - kan Tu - han

Bass
Ma sem - bah dan mu - lia - kan

S
ki - ta a - gung - kan ji

A
ki - ta a - gung - kan pu

T
ki - ta a - gung - kan ri

B
Ye - sus ki - ta a - gung - kan Ma

7 *lively, dance-like*

S

A
pu - ji sem - bah dan mu - lia - kan - lah

T
dan mu - lia - kan - lah ma - ri dan mu - lia - kan - lah

B
ma - ri pu - ji sem - bah dan mu - lia - kan - lah ma - ri pu - ji sem - bah dan mu - lia - kan - lah ma - ri pu - ji sem - bah dan mu - lia - kan - lah

Puji Sembah Mulia-kan

2

10

ma-ri pu - ji mu-lia-kan-lah ma-ri pu - ji mu-lia kan-lah ma-ri pu - ji mu-lia-kan - lah
 pu - ji sem-bah dan mu-lia-kan-lah pu - ji sem-bah dan mu-lia-kan-lah pu - ji sem-bah dan mu-lia-kan - lah
 ma-ri dan mu-lia-kan-lah ma-ri dan mu-lia-kan-lah ma-ri dan mu-lia-kan - lah
 ma-ri pu - ji sem-bah dan mu-lia-kan-lah ma-ri pu - ji sem-bah dan mu-lia-kan-lah ma-ri pu - ji sem-bah dan mu-lia-kan - lah

13

$\text{♩} = 100$ **Allegro** $\text{♩} = 120$

Ha le - lu ya ya ha - le - lu ya
 O ma-ri pu - ji O ma-ri pu - ji O ma-ri pu - ji O ma-ri ma-ri pu - ji

17

Ma-ri pu - ji sem - bah dan-mu - lia - kan na-ma Tu - han Ye - sus
 Ma-ri pu - ji sem bah dan-mu - lia - kan na-ma Tu-han Ye - sus
 O ma-ri pu - ji-lah O ma-ri pu - ji-lah O ma-ri pu - ji-lah O ma-ri ma-ri pu - ji O ma-ri pu - ji-lah O ma-ri pu - ji-lah
 O ma-ri pu - ji O ma-ri pu - ji O ma-ri pu - ji O ma-ri ma-ri pu - ji O ma-ri pu - ji O ma-ri pu - ji

Puji Sembah Muliakan

3

20

S ki - ta a - gung - kan de-ngan gen-dangam-bus dan ke-ca-pi dan ta-ri-ta-ri-an de-ngan ke-

A ki - ta a - gung - kan de-ngan gen-dangam-bus dan ke-ca-pi dan ta-ri-ta-ri-an de-ngan ke-

T O ma-ri pu-ji-lah O ma-ri ma-ri pu-ji gam-bus dan ke-ca-pi de-ngan re - ba-na de-ngan ke-

B O ma-ri pu - ji O ma-ri ma-ri pu-ji gam-bus dan ke-ca-pi de-ngan re - ba-na de-ngan ke-

23

S ca - pi de-ngan se - ru - ling ca - nang yang ber - den - tang lu (ya) —

A ca - pi de-ngan se - ru - ling ca - nang yang ber - den - tang Ha (le) —

T ca - pi de-ngan ce - ra - cap yang ber - den - ting ca - nang yang ber - den - tang

B ca - pi de-ngan ce - ra - cap yang ber - den - ting ca - nang yang ber - den - tang

26 **Moderato** *flowing, legato* **mp**

S a — Ma - ri pu - ji sem - bah dan mu - lia - kan ha - le -

A Ma - ri pu - ji sem - bah dan mu - lia - kan

T lu (ya) —

B Ha (le) — (lu) .(ya)

Puji Sembah Mulia-kan

4

32 **built up on second time*

lu - ya ha - le - lu - ya ha - le - lu - ya ha - le - lu - ya ha - le - lu - ya

ha - le - lu - ya ha - le - lu - ya ha - le - lu - ya ha - le - lu - ya ha - le - lu - ya

mf Ma - ri pu - ji sem - bah dan mu - lia - kan — na - ma Tu - han Ye - sus ki - ta a - gung - kan

mf Ma - ri pu - ji sem - bah dan mu - lia - kan na - ma Tu - han Ye - sus ki - ta a - gung - kan

Allegro ♩ = 120

37 *f*

Ma - ri pu - ji sem - bah dan - mu - lia - kan —

Ma - ri pu - ji sem bah dan - mu - lia - kan

mf O ma - ri pu - ji - lah O ma - ri pu - ji - lah O ma - ri pu - ji - lah O ma - ri ma - ri pu - ji

mf O ma - ri pu - ji O ma - ri pu - ji O ma - ri pu - ji O ma - ri ma - ri pu - ji

39

na - ma Tu - han Ye - sus ki - ta a - gung - kan

na - ma Tu - han Ye - sus ki - ta a - gung - kan

mf O ma - ri pu - ji - lah O ma - ri pu - ji - lah O ma - ri pu - ji - lah O ma - ri ma - ri pu - ji

mf O ma - ri pu - ji O ma - ri pu - ji O ma - ri pu - ji O ma - ri ma - ri pu - ji

Puji Sembah Muliaikan

5

41

S de - ngan gen - dang gam - bus dan ke - ca - pi dan ta - ri - ta - ri - an de - ngan ke -

A de ngan gen dang gam bus dan ke ca pi dan ta - ri - ta - ri - an de - ngan ke -

T de ngan gen dang gam bus dan ke ca pi de ngan re ba - na de - ngan ke -

B de ngan gen dang gam bus dan ke ca pi de ngan re ba - na de - ngan - ke -

43

S ca - pi de - ngan se - ru - ling ca - nang yang ber - den - tang sem - bah dan mu - lia - kan

A ca - pi de - ngan se - ru - ling ca - nang yang ber - den - tang sem - bah dan mu - lia - kan

T ca - pi de - ngan ce - ra - cap yang ber - den - ting ca - nang yang ber - den - tang sem - bah dan mu - lia - kan

B ca - pi de - ngan ce - ra - cap yang ber - den - ting ca - nang yang ber - den - tang sem - bah dan mu - lia - kan

46

S *f* na - ma Ye - sus ki - ta a - gung - kan lu (ya) — *f* Ha - le - lu - ya!

A *f* na - ma Ye - sus ki - ta a - gung - kan Ha (le) — *f* Ha - le - lu - ya!

T *f* na - ma Ye - sus ki - ta a - gung - kan lu (ya) — *f* Ha - le - lu - ya!

B *f* na - ma Ye - sus ki - ta a - gung - kan Ha (le) — *f* Ha - le - lu - ya!

CHORAL REVIEW



CD Review: Estudio Coral Meridies
Cond. Virginia Bono
T. J. Harper

Book Review:
Daniele Venturi: New Practical Method of
Functional Exercises for Choir
Tobin Sparfeld

CD REVIEW

DR. T. J. HARPER

choral conductor and teacher

ESTUDIO CORAL MERIDIES

CONDUCTOR – VIRGINIA BONO

LAS ROSAS Y LOS DÍAS: MUSICA CORAL ARGENTINA DE LOS SIGLOS XX Y XXI (2017; 39'20")

[HTTPS://WWW.YOUTUBE.COM/WATCH?V=OJOMHMMTIA0](https://www.youtube.com/watch?v=OJOMHMMTIA0) (TITLE TRACK)

According to artistic director and conductor, Virginia Bono:

“the selection of the works for this album has a diverse origin and does not intend to be a compilation of all Argentine choral music from the past but rather a representative portion of the enormous compositional wealth that exists in our country”

Las Rosas y Los Días is informally split into two separate but equal parts, with the first half of the recording represented by six secular pieces written by composers Dante Andreo, Ricardo Uru Fischer, Carlos Guastavino, Jorge Fandermole and Marcelo Valva. The second half of this recording is represented by six sacred works with compositions by Marcelo Valva, Oscar Escalada, Alberto Balzanelli and Dante Andreo. In these final six selections, the texts represent Roman Catholic thoughts and tenets of similar hopeful inspiration.

A unique aspect of this collection of songs is the personal connection many of the composers have with the conductor, Virginia Bono, and the members of the ensemble. *Nauxo* by Ricardo Uru Fischer and *Hispano* by Jorge Fandermole are recent works commissioned by Estudio Coral Meridies. *La Changada* written by Marcelo Valva was awarded the grand prize in the premiere composition contest celebrating the 10th anniversary of Estudio Coral Meridies. *Pueri Hebraeorum* by Marcelo Valva is dedicated to the ensemble and their director, Virginia Bono. The musical bookends to this recording, *Dulcissima Maria* and *Las Rosas y Los Días* composed by Dante Andreo, hold the distinction of being world premiere recordings. Finally, *Anhelo* by Carlos Guastavino represents a significant marker both musically and culturally, that all Argentines and especially ‘santafesinos’ take special pride in; according to the conductor, this song most aptly summarises the artistic mission of every member of this ensemble.

The strength of this recording is centred around the conductor’s interpretation and the commitment of each singer to bring renewed energy and vitality to the marriage of text and music in each selection. They seem to find their greatest success when exploring the structural density of ambiguous harmonies in homophony. There is a great sensitivity that runs through each selection, and the ensemble is quite adept at creating definitive contour in each phrase. This is especially impressive in the rather disjointed and highly affective *La Changada* by Marcelo Valva. At times, the individual vocalists create colour variations within the ensemble that act to enhance the individualistic aesthetic the conductor seems to value. In this same

vein, there is a sincere poignancy in the opening and closing works by Dante Andreo. Similarly, the interpretation of *Kyrie* by Oscar Escalada captures both a hope for salvation, as well as a vocalism which feels raw, beautifully strained, and almost desperate at times, in contrast with the matter-of-fact, deliberate quality of the narration. The first six songs are a sincere effort to connect directly to a Latin American, Argentinian and ‘santafesino’ aesthetic, which is derived from folk traditions to the same extent that it draws on classical performance practice. *Las Rosas y Los Días* is significant as a celebration of choral music directly related to the ethos of Argentina. The beauty of this recording by Estudio Coral Meridies is equal in measure to the need for a greater understanding and appreciation for the compositional contributions of this collection of composers from Latin America.

Conductor Virginia Bono graduated from the Superior Institute of Music of the National University of the Coast, Santa Fe, Argentina, and the School of Music and Scenic Art of Frankfurt, Germany. Choirs under her direction have participated in numerous national and international competitions, winning top prizes and honours. As a conductor, she was awarded the



The strength of this recording is centred around the conductor's interpretation and the commitment of each singer to bring renewed energy and vitality to the marriage of text and music in each selection.

International Chorus Conductors Competition Prize in Bologna, Italy, in 2003 and she received the award for the most commendable Director of the Popular Music Competition of Mercosur, held in La Plata in 2000. Maestra Bono has been invited to conduct, teach and present master classes throughout Latin America and Europe.

Estudio Coral Meridies began in the city of Santa Fe in 2004 as an independent artistic and vocational collection of singers. Devoted to choral repertoire from all eras and regions of the world, Estudio Coral Meridies also specialises in choral compositions by contemporary Latin American composers. They have received countless honours and awards at international choral festivals and competitions, including Choir of the World at the Eisteddfod International Choral Festival in Llangollen, Wales; the XI International Chamber Choir Competition in Marktoberdorf, Germany; and, most recently, representing Latin America at the XI IFCM World Symposium of Choral Music in Barcelona, Spain.

Las Rosas y Los Días was recorded on 1-2 April 2017 in the Provincial Museum of Fine Arts "Rosa Galisteo de Rodríguez" in Santa Fe, Argentina, in cooperation with the Ministry of Innovation and Culture of the Province of Santa Fe.

Edited by Hayley Smith, UK

Dr. T. J. HARPER is Chair, Department of Music, Associate Professor of Music, and Director of Choral Activities at Providence College in Providence, Rhode Island, USA. He is also the Director of the ACDA International Conductors Exchange Program.
Email: harper.tj@gmail.com



BOOK REVIEW:

Daniele Venturi: New Practical Method of Functional Exercises for Choir

TOBIN SPARFELD

choral conductor and teacher

A typical musician uses three elements in rehearsal: warm-up exercises, performance literature, and technical studies (études). While most choir rehearsals feature warm-ups and performance literature, far fewer use technical studies function, a crucial middle ground where specific skills can be rehearsed in a musically functional setting. Certainly many choral warm-ups and vocalizes are designed to prepare singers for the material that is going to be rehearsed or performed. Many conductors also use them as pedagogical lessons for their signers to build vocal technique, teach sight-reading, and develop ensemble skills. Others do not, proceeding abruptly from scales into songs.

Daniele Venturi has published an extensive set of exercises intended to help singers develop their skills in a number of areas, including intonation, rhythm, vocal technique, agility, music reading, and inner hearing. Entitled *Neue Praktische Methode Funktionale Übungen für Chor*, this three-volume set includes 208 exercises intended for a mixed choral ensemble.

A composer and choir director from Bologna, Italy, Venturi has won several international prizes for composition including the ISCM competition in Belgium in 2012. The book represents almost thirty years of work with choral ensembles. He began compiling exercises for this method in 1987 as he was working

with several vocal ensembles at the time. He found his singers were often lacking a sense of rhythm and did not possess the sufficient musical ear to recognize or improve their intonation problems.

Except for the title and introduction, which is in German, the book is completely written in Italian and English, with instructions for each exercise in both languages. The collection has three separate volumes which are divided into four sections. The first features 18 vocal and preparatory exercises. These are relatively basic vocalizes that nearly all ensembles can learn, even some without the need for sight-reading. While these first lessons happen to be simple, they are grouped by musical function, not by progressive difficulty.

The exercises begin with the first five notes of the diatonic scale, sung ascending and then descending. This pattern is first sung in unison. The following exercise has the four voice parts enter canonically, allowing for the choir to be aware of their rhythms with respect to other voice parts. Subsequent examples include scales in the minor mode and chromatic scales.

Another set of exercises develops simple chord progressions. Once learned for major and minor, the exercises feature slight changes that help the choir's intonation and sight-reading ability. Dotted notes are gradually introduced as well as half-step motion in the bass part.

The second large section (18-63) of exercises contains a harmonic progression sung in varying meters and at different tempos. This standard progression of (I-IV-I (6/4)-V-I) is first presented in whole notes. Then it is displaced on different beats (all parts move on beat 3, for example). Additional meters and more complicated displacements are used, moving to 3/4 time, 5/4 time, and later compound and irregular meters such as 6/8, 7/8, and 12/8. Singing these progressions develops intonation in addition to rhythmic precision and vowel purity. Venturi states that all exercises can be sung with many different vowel and consonant combinations.

The next brief section uses the same harmonic patterns, but adds text and slight polyphony between the sections, increasing rhythmic complexity.

The final section (77-208) is by far the longest and most significant, taking up the rest of Volume I and completely encompassing Volumes II and III. These lessons are longer in scope, ranging from 12 measures to several pages in length.

Some exercises are homophonic, focusing on diatonic and chromatic movements in parallel chords (either by arpeggios or stepwise motion). Another section addresses intonation of major/minor thirds (all voices ascend by a major third, return to the home note, then ascend by a minor third, all in parallel

chords). Some of the interval exercises can be quite challenging. For instance, exercise 110 features unison arpeggios in triplets that outline major chords, inversions, and then minor, diminished, and seventh chords. A small number of exercises also divide into eight parts, though the majority are for four parts.

Volume II ends with a set of variations on a simple Christmas melody "Piva piva." With its parallel thirds in the treble, drone in bass/tenor, it can function as a standalone concert piece. Volume III also contains longer exercises of varying difficulty, including more pieces which highlight specific intervals (augmented fourths, major seconds, etc.) and more melodic variations, including the "Habanera" from Carmen and "In notte placida" by François Couperin.

There is much to like about Venturi's book. The volumes help teach multiple skills, such as rhythm and intonation, at once. Choir members can develop their sight reading ability if the exercises are introduced with progressing difficulty. The number and variety of exercises are certainly enough to address nearly every problem found in choral literature. Some exercises are appropriate for choirs with basic music skills, while others can be challenging for exceptional choirs. This level of detail as well as pedagogic flexibility means that these volumes can be of benefit to choral directors in a number of situations.

Yet there are also a number of drawbacks to the series as well. A small issue is the dark cover which makes the black text difficult to read, and the English text and explanations are somewhat unclear. But perhaps the greatest flaw is a consequence of its magnitude. Because the exercises are numerous and most too complicated to learn, singers will each need their own copy. At €35.00 per set, this represents a

sizeable investment for any ensemble and an obstacle for conductors who want to experiment with Venturi's method.

Venturi's exercises are not ideal for every choir. They are certainly not for those seeking a collection of warmed-over vocalizes to break up the monotony of their current regimen. However, this is a versatile collection of choir-based exercises designed for conductors who need a resource for teaching sight-reading, rhythm, interval training, and improving choral intonation and vowel unification.

Edited by Grace Kim, USA



Daniele Venturi

As a former member of the St. Louis Children's Choirs, TOBIN SPARFELD has toured over the world, from as far west as Vancouver, British Columbia, to as far east as Moscow, Russia. Tobin 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 the Associate Director of the St. Louis Children's Choirs. He also taught at Principia College and was the Director of Choral Activities at Millersville University of Pennsylvania. Tobin received a 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 currently directs two choirs and the vocal program at Glendale Community College in Glendale, California. Email: tobin.sparfeld@gmail.com





DANIELE VENTURI



NEW PRACTICAL METHOD OF FUNCTIONAL EXERCISES FOR CHOIR

208 EXERCISES FOR MIXED CHOIR



VOL. 1



ISIRI VERLAG



CHORAL CALENDAR



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

Cantate Dresden, Germany, 2-5 Nov 2017. For all kind of choirs from all over the world. Contact: Music&Friends, Email: info@musicandfriends.org - Website: www.musicandfriends.com/html/cantate_dresden.html

International Budgetary Festival/Competition The Place of Holiday, Spain, 3-6 Nov 2017. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonias.net - Website: www.fiestalonias.net

16th International Festival Pro Musica e Arte Sacra, Rome and Vatican, Italy, 4-10 Nov 2017. Festival of sacred choral music featuring choirs from Austria, Germany, Italy, Japan and Russian Federation in different prestigious concert places in Rome and Vatican. Contact: Fondazione Pro Musica e Arte Sacra, Email: dir@promusicaeartesacra.it - Website: www.festivalmusicaeartesacra.net

Les Choeurs à l'Unisson International Choral Festival, Dakar, Senegal, 2-5 Nov 2017. Festival including workshops with Dr. Nehemiah Brown (Gospel), Yveline Damas (Songs from Gabon), JB Bakhoun (Songs from Senegal), Juan Pablo de Juan Martin (Songs from Spain), Myguel Santos e Castro (Songs from Portugal). Concerts, meetings, forum, African dance workshop, exhibition. Contact: Mouvement Afrikiyo pour le Chant Choral, Email: contact@afrikiyo.org - Website: <http://afrikiyo.org/index.php/festival-calu-dakar2017/>

ON STAGE with Interkultur in Prague, Czech Republic, 9-12 Nov 2017. No competitions but a buzz of choral activities: Make Prague your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

Ambassadors of Song, an International Male Chorus Symposium, Ann Arbor, Michigan, USA, 10-11 Nov 2017. Apply for choir performances. Submit session proposals. Learn more, apply and register. Featured artists: Joshua Habermann (Santa Fe Desert Chorale), Paulo Vassalo Lourenço (Portugal), Lhente Marie-Pitout (South Africa). Artistic Director: Eugene Rogers. Contact: University of Michigan Men's Glee Club, Email: ambassadors-of-song@umich.edu - Website: <http://bicentennial.ummgc.org/>

International Choir Festival Corearte Brazil 2017, Caxias do Sul, Brazil, 13-19 Nov 2017. Non-competitive event open to choirs of various backgrounds from all over the world. Workshops with Pablo Trindade (Brazil) and Fernanda Novoa (Uruguay). Apply before May 30, 2017. Contact: Festival Internacional de Coros Corearte Barcelona, Email: Info@corearte.es - Website: www.corearte.es

Sligo International Choral Festival, Ireland, 17-19 Nov 2017. Competitive and non-competitive events for mixed choirs, male voice, female voice, youth folksong, madrigals, sacred music, gospel choirs and barbershop. Contact: Sligo International Choral Festival, Email: info@sligochoralfest.com - Website: www.sligochoralfest.com/

Vienna Advent Sing, Austria, 23-27 Nov, 30 Nov-4 Dec, 7-11, 14-18 Dec 2017. Vienna welcomes choirs from around the world to share their voices in the music capital of Europe. By invitation of the Cultural Affairs Department, sing in the magnificent City Hall and breathtaking Melk Abbey. Exchange with local schools and senior centers and experience the festive pre-holiday atmosphere in this enchanting city with Christmas markets filling the city squares! Contact: Music Contact International, Email: vienna@music-contact.com - Website: www.music-contact.com

Advent in Weimar directed by Colin Durrant, Germany, 30 Nov-4 Dec 2017. For experienced choral singers of all ages. Participants should be prepared to study the music beforehand. Music includes Martin Responsary (Palestrina), Of the Father's heart begotten (arr. Willcocks), Teach me O Lord (Attwood), Of a Rose, a lovely Rose -from Magnificat (Rutter), Zion hört (J S Bach), The Linden tree carol (arr. Jacques), And the glory of the Lord - from Messiah (Handel), Angelus ad virginem (arr. Willcocks), O Thou the central orb (Wood), Lo! He comes with clouds descending (arr. Willcocks). Contact: RunBySingers, Email: info@runbysingers.org - Website: www.runbysingers.org

27th International Festival of Advent and Christmas Music with Petr Eben Prize, Prague, Czech Republic, 1-2 Dec 2017. Competition open to amateur female, male, youth, mixed and children's choirs. Contact: OR-FEA Festival and Organisational Agency, Email: incoming@orfea.cz - Website: www.orfea.cz

3rd Warsaw Advent and Christmas Choir Festival, Poland, 1-3 Dec 2017. Competitive and non-competitive event for all kind of choirs from around the world. Contact: Polonia Cantat & Melody, Email: warsaw@christmasfestival.pl - Website: <http://warsaw.christmasfestival.pl/>

International Festival Chorus Inside Advent, Rome, Italy, 2-6 Dec 2017. Experience the emotion of singing in one of the most beautiful and charming places in Rome. Contact: Chorus Inside International, Email: info@chorusinside.com - Website: www.chorusinside.com

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 3-6 Dec 2017. Competition, workshop, concerts in churches and on the Christmas markets stage. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

International Festival/Contest Gran Fiesta, Spain, 3-6 Dec 2017. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

Vocal Competition Voices of Costa Brava, Lloret de Mar, Spain, 3-6 Dec 2017. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

International Festival/Competition Talents de Paris, France, 5-8 Dec 2017. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

8th Krakow Advent and Christmas Choir Festival, Poland, 8-10 Dec 2017. Festival for all amateur choirs from around the world to present their repertoire of advent, christmas and sacred choir music in the most prestigious churches in Krakow – Peter and Paul Church and famous Mariacki Church. Contact: Polonia Cantat & Melody, Email: krakow@christmasfestival.pl - Website: <http://krakow.christmasfestival.pl/>

World Choral Day 2017, All around the World, 10 Dec 2017 or around. Choirs from all over the world joining in the celebration of World Choral Day on or around the 2nd Sunday in December. Thousands of singers across the globe involved in the World

Choral Day concerts, festivals, sing-alongs, choral seminars, Days of Friendship and other events. Theme 2017: Integration. Contact: International Federation for Choral Music, Francesco Leonardi, Email: project.manager@worldchoralday.org - Website: www.ifcm.net

25th International Sacred, Advent & Christmas Music Festival and Choir Competition Cantate Domino Kaunas, Kaunas, Lithuania, 14-17 Dec 2017. Concerts in city halls, churches, choir competition in many categories, workshops. Contact: Kaunas club «Cantate Domino», Email: info@kaunascantate.lt - Website: www.kaunascantate.lt

International Festival Chorus Inside Advent, Budapest, Hungary, 14-18 Dec 2017. Open to polyphonic choirs, ensembles, choirs and / or folk groups, singers, gospel choirs training, which will be evaluated by members of a jury selected from the most prestigious figures in the world of music. Contact: Chorus Inside International, Email: info@chorusinside.com - Website: www.chorusinside.com

Join Simon Carrington to sing in Barcelona in 2017/2018, Barcelona, Spain, 26 Dec 2017-2 Jan 2018. Combined rehearsals and gala concert featuring a musical program of 30-40 minutes duration which will be presented after participating choirs have the option to perform individually as well. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

Ambleside Winter School, United Kingdom, 28 Dec 2017-2 Jan 2018. A week of music-making for choral singers led by Will Carslake, in the Lake District town of Ambleside, surrounded by England's grandest scenery. We rehearse every day in the morning and late afternoon for a concert at the end of the course. The Winter School is a tradition dating back to 1990. Contact: Lacock Courses, Andrew van der Beek, Email: lucy@lacock.org - Website: www.lacock.org

International Festival/Contest Gran Fiesta, Spain, 7-10 Jan 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

Vocal Competition Voices of Costa Brava, Lloret de Mar, Spain, 7-10 Jan 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

The Complete Conductor, orchestral conducting for the choral director, New York, USA, 12-15 Jan 2018. Focal Repertoire for 2018 Workshop will be Lux Aeterna by Morten Lauridsen. Intensive workshop providing hands-on experience for established and emerging conductors: podium time, private lesson, orchestra language, observation and discussion, attending performances. Contact: Distinguished Concerts International, New York (DCINY), Email: Mentoring@DCINY.org - Website: www.DCINY.org

Sing'n'Pray Kobe, Japan, 25-29 Jan 2018. For choirs from all over the world to celebrate peace through singing in a brand new destination, Kobe, Japan. Considered one of Japan's most fascinating cities, Kobe is the sixth-largest city in Japan and is the capital city of the Hyogo Prefecture. More than 600 singers will be gathering in Kobe and international choirs are also invited to sing for peace in the world in the beautiful Kobe Bunka Hall. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

Singing in Castara, Trinidad and Tobago, 28 Jan-2 Feb 2018. A one week course for choral singers led by Justin Doyle. Rehearsing program in the morning and late afternoon for a concert at the end of the course. Repertoire: Thomas Tallis Loquebantur variis linguis, Audi vocem, Mihi autem nimis; Hans Leo Hassler madrigals and canzonets from Lustgarten Neuer Teutscher Gesang; Will Todd Christus est stella. Contact: Lacock Courses, Andrew van der Beek, Email: lucy@lacock.org - Website: www.lacock.org

3rd Misatango Choir Festival Vienna, Austria, 31 Jan-4 Feb 2018. Singers and musicians from all over the world come together in Vienna to bring an evening full of tango rhythms and melodies to the stage. Under the baton of Mtro 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 – a perfect symbiosis of music and spirituality. Contact: Pegasus Businesskey & Concerts-Austria, Email: c.bender@businesskey.at - Website: www.misatango.com/

Roma Music Festival 2018, Italy, 7-11 Mar 2018. International festival of choirs and orchestras. Apply before 15 Jan 2018. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

7th International Gdansk Choir Festival, Poland, 9-11 Mar 2018. Competitive and non-competitive festival for all kind of choirs from around the world. Jury members: Javier Busto (Spain), Ambroz Copi (Slovenia) Rihards Dubra (Latvia), Grzegorz Rubin (Poland), Jan Rybarski (Poland). Apply before Oct 15, 2017. Contact: MELODY & Polonia Cantat, Email: mail@gdanskfestival.pl - Website: www.gdanskfestival.pl

ON STAGE in Tel Aviv, Israel, 15-18 Mar 2018. No competitions but a buzz of choral activities for all kind of choirs from around the world. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

Discover Puerto Rico and its Choral Music, Ponce, Puerto Rico, 16-19 Mar 2018. 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

Choir Conducting Competition for Young conductors, Tampere, Finland, 17-18 Mar 2018. For conductors born in or after 1985. The prize in this competition is a concert with the professional choir Tampere Cappella at the Tampere Vocal Music Festival in 2019. Contact: Aino Holma, Press Officer, Email: aino.holma@tampere.fi - Website: www.tamperemusicfestivals.fi/vocal/

Workshop with Colin Touchin, Lloret de Mar, Spain, 18-22 Mar 2018. Rehearsal planning, concert schedules, maximising time; Rehearsal discipline and organisation; creating areas of responsibility within the choir; Programme planning for audiences; building the choral community; Mixing with other singers – blending choral tones and styles; Adjudication issues – what do adjudicators listen and look for? what gets higher or lower marks? Contact: Fiestalonia Milenio, SLU, Email: info@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

Golden Voices of Montserrat! International Contest, Montserrat Monastery, Catalonia, Spain, 18-22 Mar 2018. Taking place in Spain, this is one of the most biggest and incredible contest for choirs from all over the world. Contest day, master class, recording of the song in studio, flash mob and gala concert is waiting for you! Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

Young Prague Festival, Prague, Czech Republic, 21-25 Mar 2018. An international panel of directors adjudicate this festival for youth choirs, bands and orchestras. Now in its thirteenth year, the festival joins over one thousand musicians from around the world to perform in Prague's stunning venues such as St. Nicholas' Church and the National House. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Dublin International Choral Festival, Ireland, 22-26 Mar 2018. 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

ON STAGE with Interkultur in Mallorca, Spain, 22-25 Mar 2018. No competitions but a buzz of choral activities for all kind of choirs from around the world. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

Festival of Peace and Brotherhood, Castelli Romani, Italy, 22-26 Mar 2018. Sing together with local Italian choirs as well as choirs from around the world. The Festival of Peace and Brotherhood facilitates a deeper sense of respect and understanding between cultures through the common language of music. Contact: Music Celebrations International, LLC, Email: info@som50fest.org - Website: www.romechoralfestival.org

11th Fukushima Vocal Ensemble Competition, Fukushima, Japan, 22-26 Mar 2018. Biggest chorus competition for vocal ensembles (2-16 singers) in Japan. Category Competition, Grand Champion Competition, Friendship Concert, Welcome Party, Workshop. Contact: Fukushima Vocal Ensemble Competition, Email: bunka@pref.fukushima.lg.jp - Website: www.vocalensemble.jp/en/

Festival of Peace and Brotherhood, Rome, Italy, 22-26 Mar 2018. 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. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

21th International Festival of Children's and Young Choirs Rainbow, St. Petersburg, Russian Federation, 24-25 Mar 2018. Festival with many categories for choirs and vocal ensembles with singers below 35 years old. Apply before 15 Nov 2017. Contact: MELODY & Polonia Cantat, Email: info@petersburgfestival.com - Website: www.petersburgfestival.com

15th Concorso Corale Internazionale, Riva del Garda, Italy, 25-29 Mar 2018. For all kinds of choirs from all around the world. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Barcelona Workshop "Easter Week and Religious Choral Music", Spain, 26-29 Mar 2018. 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

Gotham SINGS!, New York City, USA, 1 Apr 2018. Featuring 3 to 4 ensembles in a 35-minute spotlight and featured performance (40 minutes of Stage time) on the Stern Auditorium Stage at legendary Carnegie Hall! Contact: Sechrist Travel, LLC, Email: info@sechristtravel.com - Website: www.sechristtravel.com

Istra Music Festival 2018, Poreč, Croatia, 4-8 Apr 2018. For choirs and orchestras from around the world. Apply before Feb 15, 2018. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: <https://www.mrf-musicfestivals.com/>

Voices for Peace, Assisi, Italy, 4-8 Apr 2018. To Compete or not to Compete. The Friendship Concerts will give choirs the chance to perform together with other international choirs. Whereas the competition includes six categories, among which sacred choral music and folklore. Contact: Fördereverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

Verona International Choral Competition, Verona, Italy, 4-8 Apr 2018. Performances before an international panel of esteemed judges at a friendly choral competition. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

ON STAGE with Interkultur in Verona, Italy, 5-8 Apr 2018. No competitions but a buzz of choral activities for all kind of choirs from around the world. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

4th International Children's & Youth Chorus Festival 'StimmenKlangRaum', Weimar, Germany, 5-8

Apr 2018. Four day festival full of music, recreation and social interaction in inspiring environment full of parks, historical buildings and modern architecture. All concerts are non-competitive and non-judged. Contact: Schola Cantorum Weimar, Email: sg@schola-cantorum-weimar.de - Website: www.schola-cantorum-weimar.de

Music at Gargonza, Tuscany, Italy, 15-21 Apr 2018. A course for experienced choral singers of all ages and nationalities in a fortified mediaeval Tuscan village and led by Patrick Craig. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

64th Cork International Choral Festival, Ireland, 18-22 Apr 2018. 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

Slovakia Cantat, Bratislava, Slovak Republic, 26-29 Apr 2018. 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, 2017. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

66th European Music Festival for Young People, Neerpelt, Belgium, 27 Apr-2 May 2018. 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 World Choir Festival on Musicals, Thessaloniki, Greece, 27-29 Apr 2018. Non competitive choral event for all types of choirs and vocal ensembles all over the world with audience prize awarded to the best choir at each concert. Contact: Choir Korais, Email: choirkorais94@gmail.com - Website: www.xorodiakorais.com

16th Venezia in Musica, International Choir Competition and Festival, Venice and Caorle, Italy, 28 Apr-2 May 2018. Choirs can register in categories such as Mixed, Male and Female Choirs, with or without requirements, Children and Youth Choirs, Musica Sacra and Folklore. Choirs that choose to participate to the event without competing may take part in other educational festival activities as well: Evaluation Performance, Individual Coaching and 'Meeting in Music' concerts. Apply before: January 30, 2018. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

World of Choirs, Montecatini Terme, Toscana, Italy, 29 Apr-2 May 2018. All the participants will demonstrate their skills on one of the best stages of the Adriatic coast. Invites all amateur choirs! Italy will not leave you indifferent. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

14th International Choir Competition & Festival Bad Ischl, Austria, 2-6 May 2018. The comprehensive and friendly support by members of the choirs of Bad Ischl creates a family and relaxed atmosphere for this festival which features competitions gala concerts, friendship concerts and participation in masses. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: www.interkultur.com

Sansev Istanbul International Choirs Festival, Istanbul, Turkey, 3-6 May 2018. Each year festival is dedicated to a composer. 2018 will feature honorary guest composer Ahmed Adnan Saygun, a Turkish composer, musicologist and writer. Apply before Feb 28, 2018. Contact: Sansev Artists Art Lovers Culture & Provident Association, Email: info@sansev.org - Website: www.sansevfest.com

6th Queen of the Adriatic Sea Choral Festival and Competition, Cattolica, Italy, 3-6 May 2018. 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 2018. Contact: Queen Choral Festival and Competition, Email: office@queenchoralfestival.org - Website: www.queenchoralfestival.org

Sea Sun Festival & Competition, Costa Brava, Spain, 6-11 May, 17-22 June, 8-13 July, 23-28 Sep 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonias.net - Website: www.fiestalonias.net

ON STAGE with Interkultur in Stockholm, Sweden, 6-9 May 2018. No competitions but a buzz of choral activities for all kind of choirs from around the world. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

International Choir Festival on the Sea of Galilee, Israel, 7-14 May 2018. For any kind of choirs to perform their own repertoire and join voices to perform Rutter's Gloria and Mendelssohn's Psalm 42 with orchestra. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

11th European Festival of Youth Choirs, Basel, Switzerland, 8-13 May 2018. Renowned platform for 18 highest qualified children and youth choirs (age limit 25) from Europe. During five days the participating choirs give over 40 concerts for an enthusiastic audience of around 25,000 spectators. All singers are accommodated in local host families. They meet other outstanding choirs in workshops, at parties and on a boat trip. Apply before 31 Jan 2017. Contact: Europäisches Jugendchor Festival Basel, Kathrin Renggli, Email: info@ejcf.ch - Website: www.ejcf.ch

19th International Festival of Choral Singing Nancy Voix du Monde, Nancy, France, 9-13 May 2018. Festival for all choir categories. 1600 singers from all over the world. Invited choirs' local costs covered by the festival. Apply before 1 Feb 2018. Contact: Festival International de Chant Choral de Nancy, Email: festival-choral@orange.fr - Website: www.chantchoral.org

Helsingborg International Choir Competition, Sweden, 9-13 May 2018. Sweden's choirs rank among the world's best ensembles and determine the level of international choir competitions in many years. A great music festival awaits you in Helsingborg. The city's cultural life is thriving in recent years: Fans of classic, Jazz and modern music regularly find what they're looking for. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: www.interkultur.com

CantaRode International Choral Festival & Competition, Kerkrade, The Netherlands, 10-14 May 2018. Open to mixed voices 16-40 singers and equal voices 12-40 singers. Apply before December 15, 2017. Contact: Stichting Kerkrade, Email: info@cantarode.nl - Website: www.cantarode.nl

Singing in Venice, Italy, 14-19 May 2018. A week of music for experienced choral singers in a church on the Grand Canal in Venice and led by Carlos Aransay. Repertoire: Officium Defunctorum (Tomás Luis de Victoria). Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

15th International Choral Festival London, United Kingdom, 17-21 May 2018. For any kind of choirs from around the world. Contact: Maldiviaggi Turismo & Tempo Libero, Email: info@maldiviaggi.com - Website: www.maldiviaggi.com

Musica Sacra International Festival, Marktoberdorf, Germany, 18-23 May 2018. Musica Sacra is a unique festival which brings music and dance from the five major world religions into Allgäu region, organising concerts in which Christians, Jews, Moslems, Buddhists and Hindus meet and perform together. Contact: Musica Sacra International, Email: office@modfestivals.org - Website: www.modfestivals.org

3rd International Choral Celebration and Laurea Mundi Budapest, Hungary, 18-22 May 2018. 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, 2018. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

International Choir Festival Corearte Senior 2018, Puerto de la Cruz, Tenerife, Spain, 22-27 May 2018. Non-competitive event for amateur choral groups of adults (50 years old and more). Participants will perform at iconic venues of the city and enjoy workshops with renowned teachers, including José Híjar Polo (Tenerife, Spain). Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

ON STAGE with Interkultur in Florence, Italy, 24-27 May 2018. No competitions but a buzz of choral activities for all kind of choirs from around the world. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

19th Fort Worden Children's Choir Festival, Port Townsend WA, USA, 25-26 May 2018. Open to all treble choirs. Guest Conductor: Dr. Rollo Dilworth. Contact: Stephanie Charbonneau, Email: fortwordenfestival@gmail.com - Website: www.fortwordenfestival.com

61th International Festival of Choral Art Jihlava 2018, Czech Republic, 25-27 May 2018. Competition of chamber choirs and big mix choirs, non-competitive concerts, workshop, meetings. Contact: NIPOS Artama, Email: dankova@nipos-mk.cz - Website: www.nipos-mk.cz

Gotham SINGS!, New York City, USA, 27 May 2018. Featuring 3 to 4 ensembles in a 35-minute spotlight and featured performance (40 minutes of Stage time) on the Stern Auditorium Stage at legendary Carnegie Hall! Contact: Sechrist Travel, LLC, Email: info@sechristtravel.com - Website: www.sechristtravel.com

Sing'n'Joy Vienna 2018 4th Choir Festival & 31th International Franz Schubert Choir Competition, Austria, 30 May-3 June 2018. For the 31st time, the Franz Schubert Choir Competition and Festival will take place in the European Capital of Music, Vienna. The Sing'n'Joy concept focuses on the traditional Schubert competition but also features intercultural meetings and performances in Friendship Concerts. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

Sing Along Concert in Paris - World Festival Singers, France, 1-3 June 2018. The last years have proved, that the Sing Along Concert by the Berlin Radio Choir was not only a good idea, but with constantly 1.300 singers from all over the world a manifested grand in Berlins' musical life. In year 2018 the Rundfunkchor Berlin, Simon Halsey and singers from all over the world are invited to perform Georg Friedrich Händel's "Messiah" in the new Philharmonic of Paris. Contact: Interkultur e.V., Email: mail@interkultur.com - Website: www.interkultur.com

47th International Competition Florilège Vocal de Tours, France, 1-3 June 2018. Two categories: choirs (mixed or equal voices) and vocal ensembles (mixed or equal voices). Open to all singers above the

age of 15 on May 31st 2018. Compulsory program, Renaissance competition, free program and Grand Prix. The winner of our Grand Prix will be selected for the next European Grand Prix for Choral Singing. Apply before November 15. Contact: Florilège Vocal de Tours, Email: contact@florilegevocal.com - Website: www.florilegevocal.com

Mostly Modern Festival, Saratoga Springs, NY, USA, 4-18 June 2018. The focus of the festival is "mostly modern": music by living composers from around the world, with occasional works from the standard repertoire. There will be four concerts a week, featuring world class ensembles, including the American Modern Orchestra, American Modern Choir, American Modern Ensemble, and Guest Artists. Contact: Mostly Modern Festival Institute - Website: <https://mostlymodernfestival.org/about-institute/>

8th International Robert Schumann Choir Competition, Zwickau, Germany, 6-10 June 2018. Competition and Festival, which in 2018 celebrates its 8th anniversary, revolving around Schumann's compositional works and his contemporaries while focusing not only on the cultivation, but also on a new interpretation of these great 19th century works. Very special event taking place at the same time as the celebration of Schumann's 206th birthday on June 8. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: www.interkultur.com

Czech Choir Festival Sborové slavnosti, Hradec Králové, Czech Republic, 7-10 June 2018. For any kind of choirs from all over the world. Contact: Czech Choir Festival Sborové slavnosti, Email: <https://www.facebook.com/CzechChoirFestival/> - Website: www.sboroveslavnosti.cz

Limerick Sings International Choral Festival, Limerick, Ireland, 7-10 June 2018. Non-competitive event for choirs of all traditions and nationalities. Choirs will meet each other through formal and informal concerts and other social events. Addition of a youth concert, a choral workshop and a "Big Sing" choral performance. Apply before December 1, 2017. Contact: Limerick Sings, Email: information@limericksings.com - Website: www.limericksings.com

Grieg International Choir Festival and NINA Solo Competition for Young Singers, Bergen, Norway, 7-10 June 2018. Open to amateur choirs in all choral categories and difficulties. Competition in 3 categories: sacred music, contemporary music and folk music. In parallel, vocal competition for singers between 15 and 24 years old. The contestants will sing pieces from the

classical tradition. Apply before Feb 1, 2018. Contact: Annlaug Hus, Email: post@griegfestival.no - Website: www.griegfestival.no

9th International Krakow Choir Festival Cracovia Cantans, Poland, 7-10 June 2018. For all kinds of choirs, 9 categories, many concert opportunities. Gala concert in Krakow Philharmonic. Apply before November 11, 2017. Contact: MELODY & Polonia Cantat, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

Music at Monteconero, Sirolo Ancône, Italy, 10-16 June 2018. A week of choral singing in a mountain-top former monastery on the Adriatic directed by JanJoost van Elburg. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

Bratislava Choir Festival, Slovak Republic, 14-17 June 2018. International choral music festival, competition, workshop, concerts in the best venues, sightseeing. Apply before March 1st 2018. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

International Choral Festival in Tuscany, Montecatini Terme, Italy, 14-18 June 2018. 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 theaters. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://tuscany.music-contact.com/>

ROMAinCANTO International Choir Festival, Rome, Italy, 15-22 June 2018. Individual concerts and combined festival concerts. Conductor: Fabio Avolio. Option to tour Florence and Venice. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

Sing Austria with Angela Broeker, Vienna & Salzburg, Austria, 16-23 June 2018. Individual and festival concerts under the direction of Angela Broeker. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

International Contest Sun of Italy, Montecatini Terme, Toscana, Italy, 17-20 June, 8-11 July 2018. 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

Roma In Canto International Festival of Sacred Music, Rome, Italy, 17-21 June 2018. Perform a stunning repertoire of music by Monteverdi and Palestrina during High Mass at St. Peter's Basilica alongside choirs from across the globe. Additionally, perform your own repertoire as part of the festival concert series at a local church in Rome. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://tuscany.music-contact.com/>

Belgian Summer Sing, Ghent, Belgium, 19-23 July 2018. Europe's largest open-air cultural festival, the Ghent Arts and Music Festival, includes choirs from Europe and North America performing in the stunning St. Michael's Cathedral. Hear music from around the world and join Belgium in celebrating the Arts while performing in Ghent, the capital city of Brussels, and the beautiful and historic city of Bruges. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com/index.php/belgian-summer-sing

9th Rome International Choral Festival, Italy, 21-25 June 2018. For all kind of choirs to rehearse and perform under the direction of Z. Randall Stroope. Will include a Mass participation at St. Peter's Basilica in the Vatican. Contact: Music Celebrations International, LLC, Email: info@romechoralfestival.org - Website: www.romechoralfestival.org

International Children's Choir Festival at Canterbury Cathedral & London, United Kingdom, 21-28 July 2018. Festival co-conducted by Henry Leck, Founder/Artistic Director of the Indianapolis Children's Choir, and Dr. David Flood, Master of the Choristers at Canterbury Cathedral. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

2nd International Choral Fest Costa Rica, San Jose, Costa Rica, 22-26 June 2018. Repertoire must be a cappella and of free choice giving preference to music of the choirs' own country or region. All accepted choirs will sing together a common piece, which will be rehearsed during the festival. Contact: Costa Rica International Choral Festival, Email: info@choralfestcostarica.org - Website: www.choralfestcostarica.org/

Salzburg Choral Festival Jubilate Mozart!, Austria, 27 June-8 July 2018. Three days of festival rehearsals, 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 classical works. János Czifra, Domkapellmeister of the Dom, will conduct Mozart's Mass in C Major, "Coronation," KV 317, accompanied by the Salzburger Domorchestra. Contact: Music Celebrations International, LLC, Email: info@mozartchoralfestival.org - Website: mozartchoralfestival.org

6th Per Musicam Ad Astra, International Copernicus Choir Festival and Competition, Toruń, Poland, 27 June-1 July 2018. For all kinds of choirs from all around the world. Apply before February 25, 2018. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Fundy Sound: a Choral Festival by the Sea, Saint John New Brunswick, Canada, 27 June-1 July 2018. Singers will enjoy enriching developmental and educational experiences with local and international musicians including the opportunity to work with one of the world's leading choral experts: Z. Randall Stroope. In addition to participating in workshops, choirs have the opportunity to showcase their own work through a number of concerts throughout the Festival. Contact: Fundy Sound, Email: info@fundysound.com - Website: <http://fundysound.com>

Serenade! Washington, DC Choral Festival, USA, 28 June-2 July 2018. For youth and adult choirs, concerts, workshops, musical exchanges, optional choral competition and sightseeing. Contact: Sara Casar, Classical Movements, Email: Sara@ClassicalMovements.com - Website: <http://classicalmovements.org/dc.htm>

2018 Podium on the Edge, Singing from Sea to Sea to Sea, St. John's Newfoundland & Labrador, Canada, 29 June-3 July 2018. Festival including 15 concerts that showcase the diversity of choral music in Canada and beyond, school concerts, pop-up performances and sharing concerts. Sessions exploring innovation and/or best practice are highly encouraged. Apply before: 30 June 2017. Contact: Choral Canada, Email: podium@choralcanada.org - Website: www.podiumconference.ca

FICA'18 international choral festival, Aveiro, Portugal, 29 June-3 July 2018. FICA aims to promote excellent choral music in addition to fostering relations between choirs. Open to all amateur choirs, FICA includes categories for mixed, female and male voice choirs. Optional masterclasses in choral conducting and pedagogy. Apply before January 31. Contact: Voz Nua Chamber Choir, Email: voznua@gmail.com - Website: <https://www.voznua.com/en/fica/about/>

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 30 June-9 July 2018. Travel to Cape Town, Pretoria, Johannesburg & a Game Park. Experience African rhythms, dancing and singing. Open to all choirs, each conducted by their own music director. Contact: Jayci Thomas, Classical Movements, Inc., Email: jayci@ClassicalMovements.com - Website: http://classicalmovements.org/s_af.htm

11th Orientale Concentus International Choral Festival 2018, Singapore, 1-4 July 2018. Competition for mixed, equal voices, children's, folklore and chamber choirs. Opportunity for all choirs to step into a holistic and memorable international choral learning journey, all in one place. Contact: ACE 99 Cultural Pte Ltd., Email: event@ace99.com.sg - Website: www.orientaleconcentus.com/

Join Henry Leck to sing in Reykjavik, Iceland, 1-8 July 2018. Combined rehearsals and gala concert featuring a musical program of 30-40 minutes duration which will be presented after participating choirs have the option to perform individually as well. Possible sightseeing tour extension option. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

International Choral Kathaumixw, Powell River, Canada, 3-7 July 2018. 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. Apply before November 1, 2017. Contact: Powell River Academy of Music, Email: info@kathaumixw.org - Website: www.kathaumixw.org

Llangollen International Musical Eisteddfod, United Kingdom, 3-8 July 2018. Choirs, musicians, folk singers and dancers from all corners of the world compete in the world's leading festival of music and dance. Contact: Llangollen International Musical Eisteddfod, Email: music@llangollen.net - Website: <http://eisteddfodcompetitions.co.uk/>

10th World Choir Games, Tshwane, South Africa, 4-14 July 2018. Large competition for choirs from all around the world. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: www.interkultur.com/

IFAS 2018 – 25th International Festival of Academic Choirs, Pardubice, Czech Republic, 4-9 July 2018. Competition with possible Grand Prix for university and college choirs or youth choirs (age 18-30). Free Bohuslav Martinu Award competition for all kind of choirs (except children's choirs) Contact: IFAS - Alena Mejstříková, Email: ifas.pardubice@seznam.cz - Website: www.ifas.cz

Sing Berlin!, Germany, 4-8 July 2018. 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

Rhapsody! International Music Festival, Prague, Czech Republic & Vienna, Salzburg, Austria, 5-15 July 2018. Performances in three of Europe's most musical and historical cities, workshop, musical exchanges, optional choral competition and sightseeing tours. Contact: Sara Casar, Classical Movements, Inc., Email: Sara@ClassicalMovements.com - Website: <http://classicalmovements.org/rhap.htm>

36th International Choir Festival of Preveza, 24th International Competition of Sacred Music, Preveza, Greece, 5-8 July 2018. For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Repertory must include a compulsory piece, a piece composed before 1800, a piece composed during 1800 - 1950, a piece composed after 1950 & a folk song from the choir's country of origin. Contact: Choral Society «Armonia» of Preveza, Email: armonia4@otenet.gr - Website: <http://prevezafest.blogspot.gr/>

International Youth Music Festival I & Slovakia Folk, Bratislava, Slovak Republic, 5-8 July 2018. 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 15/04/2018. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

12th Summa Cum Laude International Youth Music Festival, Vienna, Austria, 6-11 July 2018. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around

Vienna, competition with an international and highly renowned jury. Contact: Summa Cum Laude Youth Music Festival, Email: office@scfestival.org - Website: www.scfestival.org

5th International Choir Festival Coralua, Trondheim, Norway, 7-13 July 2018. For children, middle school and adult choirs. Choral workshops with excellent international conductors. Singing Tour in Norway, discover the beautiful village of Røros. Concerts in the best venues of Trondheim and Røros. Contact: Coralua, Email: trondheim@coralua.com - Website: www.coralua.com

Golden Voices of Barcelona, Spain, 8-12 July 2018. For both professional and amateur choirs from all around the world. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

9th Musica Eterna Roma International Choir Festival and Competition, Italy, 11-15 July 2018. For all kinds of choirs from all around the world. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

57th International Seghizzi Choral Competition and Festival, Gorizia, Italy, 15-23 July 2018. For choirs or musical groups. Categories: Renaissance, Baroque, 19th Century, 1900 to the present day, folk and traditional songs or spirituals and gospels, pop and jazz music, contemporary music. Apply before 1 Mar 2018. Contact: Associazione Seghizzi, Email: info@seghizzi.it - Website: www.seghizzi.it

Paris Rhythms, France, 19-22 July 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

International Youth Music Festival II and Bratislava Cantat I, Bratislava, Slovak Republic, 23-26 July 2018. 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, 2018. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

World Peace Choral Festival Vienna 2018, Austria, 26-29 July 2018. Together with the famous Vienna Boys choir, children's and youth choirs as well as adult choirs from around the world will do concerts, workshops, celebrations and competitions for the

world peace. Contact: Stefanie Rauscher, Email: info@wpcf.at - Website: www.wpcf.at

14th Annual Choral Festival of the Aegean's "Young Artist Opera and Oratorio Competition", Syros Island, Greece, 26-30 July 2018. Competition open to singers of all voice types between the ages of 22 and 32 years of age. Audition application and two-page resume must be submitted by email. Youtube or MP3 recordings must include one aria and one oratorio selection performed within the past 12 months. Apply before December 15, 2017. During the festival, contestants will perform two arias and one oratorio work of their choice on the final public concert. Contact: MidAmerica Productions, Zui Tao, Email: opera.competition@midamerica-music.com - Website: <http://www.festivaloftheaegean.com/>

Europa Cantat Festival 2018, Tallinn, Estonia, 27 July-5 Aug 2018. Spectacular vocal festival with participants from Europe and beyond. Workshops by international conductors in all vocal genres. Open singing, concerts: sing & listen, international contacts. Contact: European Choral Association – Europa Cantat, Email: info@ecpecs2015.hu - Website: www.ecpecs2015.hu

International Choral Festival The Singing World, St. Petersburg, Russia, 3-8 Aug 2018. For choirs and vocal ensembles of various styles, levels and origins from all over the world. Event promoting long-term contacts among choirs. Contact: International Choral Festival and Competition, Email: Singingworld@mail.ru - Website: <http://singingworld.spb.ru/en/>

San Juan Canta International Choir Competition and Festival, Argentina, 16-21 Aug 2018. Festival and Competition, available in three categories (mixed choirs and male and female ensembles). An international jury of great prestige, important monetary prizes, singing in the Auditorium Juan Victoria as main venue of the event, exchanges with foreign choirs, concerts and workshops. Apply before June 25, 2017. Contact: María Elina Mayorga, Email: sanjuancoral@gmail.com - Website: www.sanjuancoral.com.ar

International Festival of choirs and orchestras in Paris, France, 22-26 Aug 2018. For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: <https://www.mrf-musicfestivals.com>

International Choral Festival of Guimarães - FICCG 2018, Portugal, 2-8 Sep 2018. For all kind of choirs from around the world. Contact: Grupo Coral de Ponte, Email: geral@festivalcoros.guimaraes.pt - Website: <http://festivalcoros.guimaraes.pt/>

International Choir Festival Corearte Rio de la Plata 2018, Montevideo, Uruguay, 3-9 Sep 2018. Competition open to choirs of various backgrounds from all over the world. Jury members: Josep Prats (Spain), Nestor Andrenacci (Argentina), Cristina Garcia Banegas (Uruguay). Contact: Festival Internacional de Coros Corearte Barcelona, Email: Info@corearte.es - Website: www.corearte.es

2nd Corfu International Festival and Choir Competition, Greece, 12-16 Sep 2018. For all kind of choirs from around the world. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: www.interkultur.com

ON STAGE with Interkultur in Lisbon, Portugal, 13-16 Sep 2018. No competitions but a buzz of choral activities for all kind of choirs from around the world. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

IstraMusica, Poreč, Croatia, 20-24 Sep 2018. A competition in different categories of difficulty and genre as well as Friendship Concerts and singing opportunities in such beautiful venues like the Euphrasian Basilica. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://www.interkultur.com/events/2018/porec/>

9th International Choir Festival & Competition "Isola del Sole", Grado, Italy, 26-30 Sep 2018. Apart from participating in the competitions all choirs can dare to take part in the exciting experiment to swap conductors for a Friendship Concert and perform under the direction of another international conductor. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: www.interkultur.com

3rd Beira Interior International Choir Festival and Competition, Fundão, Portugal, 3-7 Oct 2018. Meet the choral scene in Portugal. Register in categories for Mixed, Male, Female and Chamber Choirs, Children & Youth Choirs, performing in Sacred Choral Music, Folklore, Gospel, Pop & Modern categories. The non-competitive participation is also open to choirs, who want to take part in the competition as well. Apply before: April 30, 2018. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Bratislava Cantat II, Slovak Republic, 4-7 Oct 2018. 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, 2018. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

International Choir Festival Corearte Barcelona 2018, Spain, 15-21 Oct 2018. 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

Claudio Monteverdi Choral Festival and Competition, Venice, Italy, 18-21 Oct 2018. 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

Cantate Barcelona, Spain, 19-23 Oct 2018. Share your music in towns throughout Spain's Costa Brava region. Make new friends during an evening of music with a local choir, and sing at the beautiful Auditori Palau de Congressos in Girona. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Canta al mar 2018 International Choral Festival, Calella, Barcelona, Spain, 25-29 Oct 2018. All concert and competition venues in Calella are within walking distance and can therefore be combined ideally with a pleasant stroll through the historic center - a great way for choirs to meet, sing together in Friendship Concerts and get to know other nations and their individual traditions. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

17th Venezia in Musica, International Choir Competition and Festival, Venice and Caorle, Italy, 25-28 Oct 2018. Choirs can register in categories such as Mixed, Male and Female Choirs, with or without requirements, Children and Youth Choirs, Musica Sacra and Folklore. Choirs can also take part in Friendship Concerts ONLY. Apply before: January 30, 2018. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

International Choir Competition of Tolosa, Spain, 31 Oct-4 Nov 2018. Its aim is to bring together the best choirs in the world: exchange of styles, interpretation, choral literature, vocal education and ways of each country and information about the musical and cultural traditions of the Basque Country. Contact: Centro de Iniciativas de Tolosa, Email: cit@cittolosa.com - Website: www.cittolosa.com

International Budgetary Festival/Competition The Place of Holiday, Spain, 2-5 Nov 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

ON STAGE with Interkultur in Prague, Czech Republic, 8-11 Nov 2018. No competitions but a buzz of choral activities for all kind of choirs from around the world. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

International Choir Festival Corearte Medellin 2018, Colombia, 27 Nov-2 Dec 2018. 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

Vienna Advent Sing, Austria, 29-30 Nov, 1-2 Dec, 6-10 Dec, 13-17 Dec 2018. Sing in the magnificent City Hall and breathtaking Melk Abbey. Exchange with local schools and senior centers and experience the festive pre-holiday atmosphere in this enchanting city with Christmas markets filling the city squares. Contact: Music Contact International, Email: vienna@music-contact.com - Website: www.music-contact.com

International Festival/Contest Gran Fiesta, Spain, 2-5 Dec 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

Vocal Competition Voices of Costa Brava, Lloret de Mar, Spain, 2-5 Dec 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

Misatango Festival La Habana, Cuba, 4-9 Dec 2018.

Singers and musicians from all over the world come together in La Habana to bring an evening full of tango rhythms and melodies to the stage. Under the baton of Mtro 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 – a perfect symbiosis of music and spirituality. Contact: Pegasus Businesskey & Concerts-Austria, Email: c.bender@businesskey.at - Website: www.misatango.com/

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 6-9 Dec 2018.

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, 2018. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

International Festival/Competition Talents de

Paris, France, 11-14 Dec 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

ON STAGE with Interkultur in Birmingham,

United Kingdom, 13-16 Dec 2018. No competitions but a buzz of choral activities for all kind of choirs from around the world. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

Vocal Competition Voices of Costa Brava, Lloret

de Mar, Spain, 6-9 Jan 2019. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

Young Prague Festival, Prague, Czech Republic,

21-25 Mar 2019. Join choirs, bands, and orchestras from around the world at Young Prague, one of the most culturally diverse and enjoyable European events for young musicians ages 8-26. Since 2002, this festival and competition has given youth choirs, bands, and orchestras the unique opportunity to showcase their talent and skill along with over 1,000 other musicians. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.youngprague.music-contact.com

Verona International Choral Competition, Verona, Italy, 27-30 Mar 2019.

For all choirs from around the world to sing with local Italian choirs during common concerts. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://www.music-contact.com/index.php/verona-international-choral-competition>

America Cantat 9, Panama, 12-21 Apr 2019.

America Cantat is the premier cultural music festival of the Americas, and is the only non-competitive choir festival to unite singers, clinicians, and festival choirs from North, Central, and South America in a ten-day cultural and musical immersion program. Over ten days, singers of all ages and abilities are invited to participate in overlapping five-day-long workshops. Contact: America Cantat, Email: info@america-cantat9.org

Barcelona Workshop "Easter Week and Religious Choral Music", Spain, 15-18 Apr 2019.

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

World of Choirs, Montecatini Terme, Toscana,

Italy, 28 Apr-1 May 2019. All the participants will demonstrate their skills on one of the best stages of the Adriatic coast. Invites all amateur choirs! Italy will not leave you indifferent. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

65th Cork International Choral Festival, Ireland, 1-5

May 2019. 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

7th Queen of the Adriatic Sea Choral Festival and Competition, Cattolica, Italy, 2-5 May

2019. 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 2019. Contact: Queen Choral Festival and Competition, Email: office@queenchoralfestival.org - Website: www.queenchoralfestival.org

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

International Choir Festival Corearte Senior 2019, Puerto de la Cruz, Tenerife, Spain, 21-26 May 2019. Non-competitive event for amateur choral groups of adults (50 years old and more). Participants will perform at iconic venues of the city and enjoy workshops with renowned teachers, including José Híjar Polo (Tenerife, Spain). Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

D-Day Memorial Concert Series, Paris and Normandy, France, 4-10 June 2019. Opportunity for overseas choirs to visit France, perform memorial concerts for its citizens, and commemorate those men and women who fought so valiantly there during the Allied Invasion in 1944. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <http://ddayconcerts.org/2019-paris-choral-festival/>

Tampere Vocal Music Festival, Tampere, Finland, 5-9 June 2019. This versatile international festival includes a chorus review, a contest for vocal ensembles, concerts and workshops among other things, and gathers approx. 2,000 singers to Tampere. Contact: Tampere Sävel, Tampere Vocal Music Festival, Email: music@tampere.fi - Website: www.tamperemusicfestivals.fi/vocal/en

16th International Chamber Choir Competition Marktoberdorf 2019, Germany, 7-12 June 2019. Two categories: Mixed choirs and Popular Choir Music. Compulsory work for each category. Apply before October 15, 2018. Contact: Modfestivals, International Chamber Choir Competition, Email: office@modfestivals.org - Website: www.modfestivals.org

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

Paris Choral Festival, Paris, France, 1-8 July 2019. In 2014, MCI organized the Paris Choral Festival to commemorate the 70th Anniversary of D-Day and Liberation of France with a mass choir performance in La Madeleine. To continue this celebration of the centuries-old Franco-American friendship, and to commemorate another milestone anniversary, MCI is pleased to announce the Paris Choral Festival taking place in July 2019 (75th Anniversary of D-Day and the Liberation of France). Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <http://ddayconcerts.org/2019-paris-choral-festival/>

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

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

4th European Choir Games and Grand Prix of Nations, Gothenburg, Sweden, 3-10 Aug 2019. Competition for all types of choirs in different categories and difficulties with a focus on chamber choirs. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.europeanchoirgames.com or www.grand-prix-of-nations.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

International Choir Festival Corearte Barcelona 2019, Spain, 14-20 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

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

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@fiestaloniamileno.net - Website: www.fiestaloniamileno.net

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

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

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 Choir Festival Corearte Senior 2020, Puerto de la Cruz, Tenerife, Spain, 19-24 May 2020. Non-competitive event for amateur choral groups of adults (50 years old and more). Participants will perform at iconic venues of the city and enjoy workshops with renowned teachers, including José Híjar Polo (Tenerife, Spain). Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

12th World Symposium on Choral Music, Auckland, New Zealand, 11-18 July 2020. Contact: International Federation for Choral Music, Email: office@ifcm.net - Website: <http://wscm2020.com/> or <http://www.nzcf.org.nz/>

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

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

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

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



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New Zealand Choral Federation - WSCM2020



WORLD CHORAL DAY

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The 11th Golden Gate International Children's and Youth Choral Festival

July 8-14, 2018

San Francisco Bay Area | California, USA



Join top American and international children's and youth choirs for an unforgettable week of joint rehearsals, public performances, friendly competition, social events and cultural exchange, all set against the magnificent backdrop of the San Francisco Bay.



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Home stays with local singers and families available for non-US children's choirs. Round out your California experience with an available extension tour or sightseeing package.

Applications accepted Jan 1 - Oct. 31 2017

Late applications may be accepted after the deadline, as space allows.

www.goldengatefestival.org



Robert Geary
Founder and
Director: The
Piedmont Choirs
and Festival
Artistic Director

Adjudicated competitions in:
Contemporary
Gospel/Spiritual
Historical/Folk
Vocal/Solo



Festival Presenter
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The 12th World Symposium on Choral Music is a project sponsored by the International Federation for Choral Music.