



ICB

International Choral Bulletin

ICB

Dossier
Choral Music in Argentina,
Home of the 9th Symposium of Choral Music

Unaccompanied Choral Traditions of China's Dong People





International Federation for Choral Music

The International Choral Bulletin is the official journal of IFCM. It is issued to members four times a year.

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Choral Music in Argentina, Home of the 9th Symposium on Choral Music

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Latin American Music

Oscar Escalada

Composer, Arranger,
Choir Conductor and Musicologist



When you hear talk about Latin American music, immediately you think of lively, rhythmic, joyful and syncopated music. However, it was not always like that. The music of the Americas is the result of a blend of three great cultures: Native, European and African. A unique flavor is given to this music, and a wide range of diverse rhythms and styles are heard in jazz, tango, salsa or bossa nova, although they are all quite different from each other.

Researchers call this blend an “Indiana culture”, due to the incorrect idea that the first Spanish conquerors had found their way to the Indies through the West. After Amerigo Vespucci discovered that it was not the West Indies, as Christopher Columbus had originally thought, but instead a whole “new world”, in 1507 the German geographer Martin Waldseemüller published a map in *Cosmografia Introductio* with the scheme sketched out by Vespucci. He called this new land *the Land of Americo*. However, since all the other continents bore female names, the *Land of Americo* soon became “America”. Thus it is absolutely incorrect to call the United States of America, *America* and its citizens *Americans*. That idea completely ignores all the other American countries from Canada to South America and all the people in those countries. All the other American countries would be delighted if the United States citizens realized this error and gave their country any name of their choice, but not “America”. (See figure)



America in Martin Waldseemüller's map

However, this does not change the origin and development of the Indiana culture that has influenced the music of the Western Hemisphere in many ways.

Briefly, the musical elements that each culture brought to the new world and their strong influences may be described in this way: Europe brought modes and scales, Africa contributed syncopated rhythms and Natives added tritonic [scales of just three notes, spaced like a major chord in the European tradition, but probably based on the overtones of the native wind instruments, and without the harmonic function of a major chord – translator, after consulting the author] and pentatonic



Man playing a “quena”, an aerophone Charango made of armadillo made of cane

scales. Africa brought all kinds of drums, and Europe contributed strings and winds. Natives had just a few string instruments which were mainly monochords and not used for melodic purposes but rather as rhythmic ones, like the Brazilian *berimbau*, and many different kinds of aerophones (see figure) and percussion instruments, such as idiophones, were used. The cordophones gradually adapted to the various regions, and thus, on the basis of the *vihuela* (guitar), instruments developed like the *charango* (see figure), used in Peru, Ecuador, Bolivia, Chile and Argentina, or the *cuatro* in Venezuela.

Indiana culture recognizes two areas of influence: the area of tunes in triple time on the western part of the continent, and the area of music with two beats to the bar on the eastern side of the Americas, as far as they were conquered by the Spaniards. The Spaniards, residing in the two most important cultural centers of Mexico and High Peru, influenced



Area of music using triple time, influenced by Spaniards

Area of music using duple time, influenced by Africans

... Latin American Music

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the western area, and the eastern area received its influence directly from Africa.

The influence of music in triple time extended to the rural areas from Mexico to Argentina. The similarities in their rhythmic patterns such as superposition and/or juxtaposition of 3/4 and 6/8 are characteristic of much Latin American music.



The little chapel of San Pedro de Andahuailillas

The music in duple time, dominant in the east, was, however, more urban, and it is better known in the rest of the world. The influence of black music has been so strong throughout the continent that we can easily say that there is not a single note in the music of the Americas that has not been influenced by black origins.

Hanaq pachap

The first polyphonic composition in the New World that has come down to us is the *Hanaq pachap*. It was published in Cusco, High Peru, in 1631, and preserved by a priest in the town of San Pedro de Andahuailillas (see figure), Don Juan de Bocanegra.

Hanaq pachap is a good example of this cultural blend, as it is written in the Renaissance style but in the language of the Incas, Quechua. (See figure).

Though the composer is unknown, in my opinion it may have been written by a native student of music, as the piece contains some unorthodox parallels between the parts as well as unprepared dissonances, something which was unusual at the time. (1)

Music in Argentina

Folk music

Similar to music in many countries in Latin America, Argentinian music is also split into pieces using duple or triple time. According to

Tiple

Hanaq pachap cullicuinin, huaracacata muchalcaiqui

Yupai rurupu coc mallqui, runacuna puyacuinin,

Callpannacpaquemicuinin, huaciacaita

Tenor

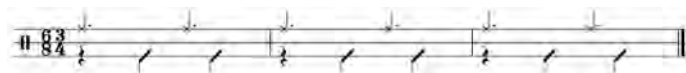
Alto

Baxo

Hanaq pachap
First composition in several parts written in the New World

the maps shown previously, the western part of the country received the Spanish influence from High Peru in the times of the Viceroyalty of the Rio de la Plata. The “Way of Silver” crossed the Viceroyalty from northwest to southeast, ending in the port of Buenos Aires, in order to cross the Atlantic Ocean on its way to Spain.

The basic rhythm in this area uses the juxtaposition and superposition of 3/4 and 6/8 as shown in the figure below.



Folk rhythms like *chacarera*, *gato*, *zamba*, *cueca*, etc. employ this pattern. They can be played faster or slower depending on each style. *Zamba* is slower than *chacarera*, *gato* or *cueca*. The difference between these songs is based on its form. This needs to be maintained in the case of dances for separate couples that each have specific choreography. One can say that *gato* and *chacarera* have the same rhythm. The difference lies in the form, because of the choreography.

Independent of this use of triple time, we also find duple time, like in the *carnavalito*.

Tango

A great and important immigration from particularly Spain and Italy, but also Poland, Germany, Hungary and other nations took place at the end of the 19th century and between WW1 and WW2 in Uruguay and Argentina which had a dramatic influence on *tango*, *candombe* and *milonga*, the three urban rhythms of the region with binary patterns. But the contribution of black music was also of great importance, particularly in the *candombe*. However, the basic pattern of these rhythms also occurs in other musical styles that we find throughout the Atlantic coast of America, from the Gulf of Mexico to the Rio de la Plata. This pattern has different names, depending on the country in which it was developed: *Habanera* in Cuba, *Maxixe* in Brazil, *Tango* in Argentina, *Candombe* in Uruguay, etc. We even encounter it in the USA in *early blues* and *ragtime* such as the *St. Louis Blues* by W. C. Handy or *Solace* by Scott Joplin.

In each of these regions, the pattern underwent its own special development. As an example, let's investigate the *tango*.

In my opinion the word *tango* has its origin in the Quechuan *tanpu* which means “a place where people meet”. The Spaniards changed this word to *tambo* due to the lack of the phonetical group ‘*np*’ in Spanish. Later on it became *tango*. (2)

Around 1870 the rhythm of *tango* hardly differed from *habanera*, *candombe* and *milonga*, really only in the one feature that the *Candombe* has an accent on the last eighth note of the bar, and the *milonga* one on each heavy beat.



The *candombe* consolidated itself in Montevideo (Uruguay) and had a

different development from the *milonga* which remained popular in the Province of Buenos Aires, even though it was still alive in the urban area of Buenos Aires, where, however, it more or less merged with the *tango*.

Around 1940, under the influence of war and military governments, the *tango* started to be played as a kind of march (*) and its rhythm was:



Then, around 1960, under the influence of Astor Piazzolla, the rhythm gradually became:



(*) The violinist and bandoneon (see figure) player Emilio Balcarce (1918-2011), founder of the Buenos Aires Tango School Orchestra, mentioned this in his classes. Maestro Balcarce died at the age of 92 and witnessed the history of this genre.



Bandoneon

The relationship between classical and popular music

Classical composers such as Alberto Ginastera, in his ballet *Estancia*, or Carlos Guastavino in his *Indianas* for SATB and piano (3), or Ariel Ramirez in his *Misa Criolla* (4), as well as many others used folk rhythms as a source of inspiration for their works. Some of these composers made subtle use of them, whilst others took them over unchanged.

On the other hand, tango composers also took over ideas from classical music. For example, Astor Piazzolla used compositional devices like fugues, whereas in “The four seasons of Buenos Aires” he fell back on Vivaldi’s “Four Seasons” (5). *Verano Porteño*, *Otoño Porteño*, *Invierno Porteño* and *Primavera Porteña* (6) comprise this suite. This suite consists of the movements *Summer*, *Autumn*, *Winter* and *Spring in Buenos Aires*. In *Invierno* [Winter], Piazzolla offers a kind of homage to Vivaldi by using a characteristic harmonic sequence at the end.

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Finally, it is worth mentioning that great poets such as Jorge Luis Borges cooperated in the production of lyrics for *tangos*, thus showing the great importance that Argentines accord to their national music.

Some publishers and links focused on Argentines and Latin American Music:

- Latin American Choral Music www.latinamericanchoralmusic.org
- Latin American Choral Music Series
www.kjos.com/sub_section.php?division=2&series=109
- Ediciones GCC - www.gcc.org.ar
- Porfiri & Horvath Publishers (Los cantares de América Latina)
www.ph-publishers.com
- Earthsongs www.earthsongchoralmusic.com

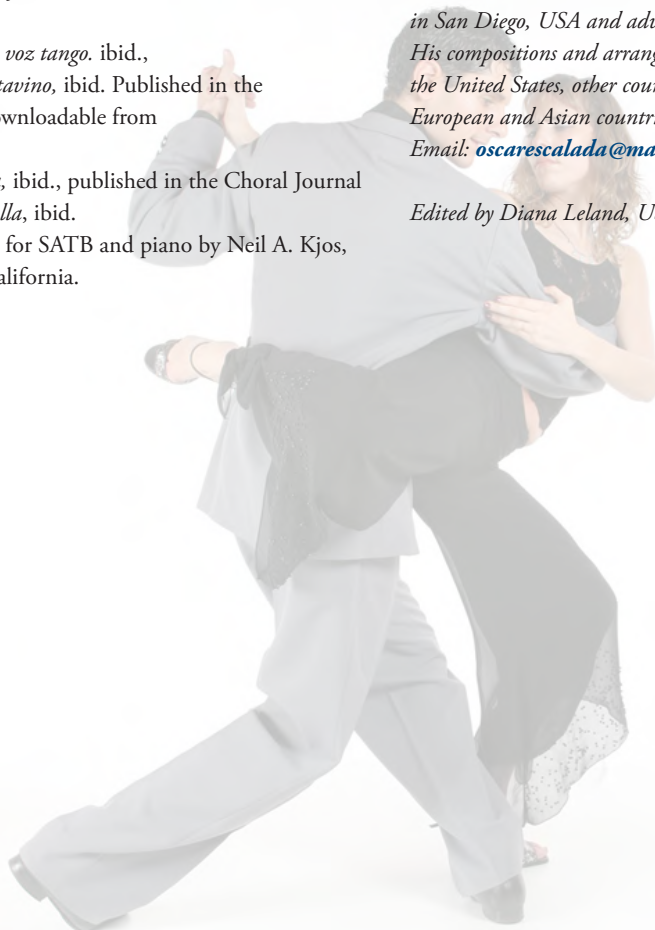
Notes

- 1) – Oscar Escalada. *Hanaqapachap, the first published work (and composed?) in the New World*, Research undertaken for the University of La Plata, published in the Choral Journal, downloadable from www.oescalada.com.ar
- 2) – Oscar Escalada. *Origen de la voz tango*. *ibid.*,
- 3) – Oscar Escalada. *Carlos Guastavino*, *ibid.* Published in the International Choral Bulletin, downloadable from www.oescalada.com.ar
- 4) – Oscar Escalada. *Misa Criolla*, *ibid.*, published in the Choral Journal
- 5) – Oscar Escalada. *Astor Piazzolla*, *ibid.*
- 6) – The whole suite is published for SATB and piano by Neil A. Kjos, music publisher in San Diego, California.

Oscar Escalada is a professor, composer, conductor, writer and editor of choral music. In addition, he is Vice-President of the Argentine Association for Choral Music “America Cantat” (AAMCANT). This association was the founder of the America Cantat Festivals in 1992 and is currently organizing its seventh festival, which will take place in Colombia in 2013. He is the founder of the children’s choirs of the “Teatro Argentino de la Plata”, the Opera House of the Province of Buenos Aires, of the chamber choral group “Coral del Nuevo Mundo”, of the Youth Choir of the Department of Music at the High School of Fine Arts at the University of La Plata and the Choral Seminar at the Conservatory of La Plata. A resident of Argentina, Escalada has been invited to present lectures, workshops, and seminars and to adjudicate in Argentina and throughout the USA, Venezuela, Cuba, Ecuador, Spain, England, France, Greece, Italy, Mexico, Germany and South Korea. He participated as lecturer at the IFCM’s 5th World Symposium on Choral Music in Rotterdam; at the ACDA National Convention in Chicago, and he will be the coordinator of the composers’ sessions at the IFCM’s 9th World Symposium on Choral Music in Puerto Madryn. He is the director of the Latin American Choral Music series published by Neil A. Kjos, Music Co. in San Diego, USA and advisor of Porfiri-Horvath Publishers in Germany. His compositions and arrangements are frequently performed throughout the United States, other countries on the American continent, and several European and Asian countries.

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Edited by Diana Leland, USA, and Irene Auerbach, England ●



AMERICA CANTAT-7

COLOMBIA 2013

“América Canta a la Vida”

22 al 30 de Marzo de 2013.

Bogotá, Colombia

Sede: Campus de la Universidad Nacional de Colombia

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Organización América Cantat

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A Look Back at our History

Ricardo Denegri

Industrial Designer, President of the Asociación Argentina para la Música Coral "America Cantat" (AAMCANT), President of the Organización Federada Argentina de Actividades Corales (OFADAC), Advisor for IFCM



10 I have spent most of my life – more than 45 years – in contact with amateur choral activity and taking part in certain events that, to my understanding, have been significant for the development of such activity both in Argentina and internationally.

Back in 1963, a group of senior High School students and I decided to found a choir. It was with that choir that in 1969 we started the "Encuentros Corales de Verano" (Summer Choral Meetings) in what we called the "Choral Camp" in the town of Villa Gesell, Province of Buenos Aires. In October 1974, we founded a not-for-profit organization called Sociedad de los Encuentros Corales, through which we continued to organize these summer choral meetings as well as other events. The summer choral meetings started 44 years ago, and they are still being held every year ...

The enthusiasm of the choirs and our own will encouraged us to organize a program called "Cantatas Bonaerenses" These were week-long workshops where members from different choirs got together to learn songs that would be performed at concerts specially organized for this purpose. In this way, temporary choirs were formed by people coming from different places. These "Cantats" were held in 1985, 1987 and 1989, and they paved the way for the Festival America Cantat I, which was held in the city of Mar del Plata in 1992. The Festival was honored with the presence of Eric Ericson and his Chamber Choir, as well as Alice Parker and other well-known conductors, under the auspices of the IFCM. This festival was the first one to promote exchange between choirs and choir conductors from Argentina and foreign choirs and conductors on a large scale and in a significant way, thus changing the relationship of Argentine amateur choral music with the world.

In 1996, we organized the Festival America Cantat II in cooperation with the IFCM, the participation of Erki Pohjola as well as the "Estudio Coral de Buenos Aires" and its conductor, Carlos López Puccio. This second time, it was organized by the *Asociación*

Argentina para la Música Coral "America Cantat" (AAMCANT), a not-for-profit organization founded in 1993 with the purpose of undertaking the organization of this festival and ensuring its continuity. Since then, the festival has been touring the American continent: in 2000 it was held in Venezuela, Mexico in 2004, Cuba in 2007, Brazil in 2010 and the next one will be in Colombia in 2013. After that, new host countries will be selected, because the festival is already a choral must for the continent and also because its goal is to promote knowledge, exchange, and, above all, development of bonds of friendship among people and fraternity among all.

AAMCANT also organized the Festival of the Americas 2000 for children choirs in Argentina, Chile and Uruguay together with the International Society for Children's Choral and Performing Arts, ISCCPA; the Choral Conducting Masterclasses of the Mercosur run by Florent Stroesser (France); the Festival LA PLATA CANTAT with the theme "Musical Diversity in a Globalized World" jointly organized with the Argentine Music Council and the sponsorship of the International Music Council of UNESCO.

Other events arranged by AAMCANT include the La Plata Choral Festival 2004 named "La Plata's Choral Memory" with the participation of the Yale Alumni Chorus from the USA and eight choirs from the city of La Plata; the course in interpretation of spirituals and gospels by Robert Harris (USA); the Grieg Festival (2007) in the Piazzolla Hall of the Teatro Argentino of La Plata, featuring choirs and ensembles; and masterclasses on the preparation of choral symphonic works by Michael Hartenberg (Hamburg), during which *The Creation* by Joseph Haydn was studied and performed in the Ginastera Hall of the Teatro Argentino, conducted by M Hartenberg and including well-known soloists, choirs and the Camerata Académica from the Teatro Argentino of La Plata. AAMCANT also undertook the organization of the performances of the Denver Artistic Youth Orchestra (2007),

conducted by Adam Flatt, and the Chicago Youth Symphony Orchestra (2009) conducted by Allen Tinkham in the cities of Rosario, La Plata and Buenos Aires, as well as of the performance of the San José Youth Symphony conducted by Yair Samet in Buenos Aires in 2009.

On an on-going basis, AAMCANT organizes the Choral Concerts Series in the cities of La Plata, Buenos Aires, Rosario and Tucumán; the Choral Singing Contest of South American Folk and Popular Music, which has taken place six times; the La Plata Sacred Music Festival; the annual celebration of the IFCM World Choral Day, as well as the national selection of nominees to the World Youth Choir. The AAMCANT branch in the City of San Miguel de Tucuman also organizes the festivals "Choral October" and "Tucumán Sings".

Thanks to the proposal made by AAMCANT to the OFADAC (Organización Federada Argentina de Actividades Corales), the Senate of Argentina has established a career award to conductors of amateur choirs who are 65 years old, and the National Career Award to Amateur Choirs with more than 50 years of uninterrupted activity. Both awards are given on a regular basis.

In 2009, AAMCANT invited amateur choirs from all over the country to join in the annual IFCM World Choral Day celebration, and organized events in the cities of La Plata and San Miguel de Tucuman, thus uniting 250 choirs countrywide. During the 2010 season AAMCANT presented the Kammerchor Stuttgart conducted by Frieder Bernius at the Sheraton Hotel in the city of Mar del Plata and also participated in several of the activities organized by the OFADAC to mark the bicentenary of Argentina's independence.

However, we have not been alone in this "crusade". Other associations and foundations have strengthened amateur choral activity in different parts of our country and projected it abroad. In 1995, representatives from these associations got together for the first time in

order to coordinate and support our projects. It was then that we founded the Organización Federada Argentina de Actividades Corales (OFADAC) currently made up of the following associations: Asociación Amigos del Coro Estable de Tandil, Asoc. Arg. para la Música Coral "America Cantat" (AAMCANT), Sociedad de los Encuentros Corales (Buenos Aires), Asoc. Coral Cunka Inti de Venado Tuerto (Santa Fe), Asoc. Coro Ayuntun de Santa Rosa (La Pampa), Fundación CIC (Certamen Internacional de Coros) de Trelew (Chubut) and Fundación Coppla

(Cantapueblo) de Mendoza (Mendoza).

These organizations have all contributed to the growth of choral singing in Argentina, combining their efforts, willingness, friendships, hopes and love, such as it is typical for this special and beautiful form of musical art. Today, this is reflected in the work of the Fundación CIC, under Alejandro Garavano's leadership, which has the honor of organizing the IFCM 9th World Symposium on Choral Music in the city of Puerto Madryn, Argentine Patagonia. This is the great and latest event that will bring us together yet again.

For the first time methods of teaching,

suggestions, exchanges and music from all over the world will find a new melting pot in our country. Due to its significance, this symposium will undoubtedly shape musical preferences in present and future amateur choral activity, as well as provide continuity to the choral history of our country, the continent and the world.

Amen to that.

English translation by Alfonsina Denegri, Argentina

Edited by Irene Auerbach, UK ●



La Plata's Choral Memory, an event by AAMCANT

Interview with Oscar Escalada

By Samuel Kerr

Choral Director, Arranger, Organist and Teacher



12 Samuel Kerr (KR): It is a pleasure to be able to interview you. I've never mentioned it, but we have much in common besides the love of choral singing. You studied medicine, and for ten years I conducted the student choir at the Santa Casa School of Medicine of São Paulo; you wrote an excellent book, "A choir in each classroom", and I had an article published in a didactic magazine in my university entitled "A choir in each school"; you were a singer before becoming a conductor, and I sang the Evangelist in pre-Bach passions and participated in quartets, one of them called "Mestres Cantores"; like you, I have been involved in musical education proclaiming "to the four winds" "never say to a child that he or she is singing out of tune". We are both arrangers. I cannot call myself a composer, though I had some approaches to what I like to call "choral invention".

All this produces in me an interest to ask you some questions, and I would like to start the interview by asking you, as a **composer**, a couple of questions about your work *Minimal Mass for a Time of Peace*:

The subtitle of the Mass alludes to a time of peace. Speak a bit, or a lot - about the importance of choral singing in this world confused as to our place in it; the need for peace among nations, the problem of sound pollution, the attention we need to give to matters of ecology; how the human voice can, while singing, make communities think about these issues.

In Brazil choirs do not sing in religious services any more. I do not know much about the state of sacred music in Argentina, but tell us about it and perhaps, give us a glance of what is going on in Latin America in general. You conducted *Misa Criolla* in its 40th anniversary, written at a time people of the churches were called to sing in their own languages, according to their traditions, but rejected choral liturgies. *Misa Criolla* still continues to thrill, but what other choral works have appeared since to meet the

recommendations of the Concilio Vaticano? It is great to know about your *Minimal Mass*!

Oscar Escalada (OE): Before I answer your questions, allow me to tell you that when I first met you in person, I had the feeling that I knew you from a long time ago. I remember the first email that you sent me asking me what might be a good program for the "community singing workshop" for America Cantat VI that we did in Brazil. I was touched with happiness by the way in which you accepted my answer though all I told you was that you should feel free to make attendees enjoy choral singing away from structures and let them "play with the music". Indeed, we enjoyed enormously the results of your work that was far beyond our expectations.

As for my concern about peace, there has always been a dilemma in me as to how choral music might help to achieve this goal. In my opinion, peace can be achieved when we learn to accept the differences that we share with others. This has been thought of and written about by great poets and writers throughout the centuries; therefore there is not much to add. The problem is how to express it through music. I tried to do it through *Canto Latino*, which is based on twenty of the most famous Latin American popular tunes in a form of a quodlibet, that served me as a symbol of peaceful coexistence. In it, melodies must adapt themselves to each other, but without losing their identity, flavor and beauty, to enable the construction of something bigger altogether.

Then, while I was reading *Canto General* by Pablo Neruda I found "Peace for the twilights that come" that seemed to me like a prayer in the way that Incas prayed to their God the Sun: in a direct way, like our children speak with us, almost on the same level, and that inspired me to write the *Minimal Mass* with his poem providing the words.

In Argentina the churches don't have choirs either but many of their priests offer the space to allow choirs to perform in them.

After Concilio Vatican II, some other masses

were written in Argentina besides *Misa Criolla*, like the *Mass of the Third World* with lyrics by Father Mujica and music by Roberto Lar. Like Monseñor Romero in San Salvador, Father Mujica dedicated his life to preserving human rights, particularly among the poor, and like Monseñor Romero, he was assassinated in his church.

Yes, I had the honour of conducting *Misa Criolla* on the occasion of its 40th anniversary with Ariel Ramirez himself at the piano, among other great artists. The municipality of Buenos Aires promoted the event, which was attended by more than eight thousand people sitting on the grass or on improvised chairs at the Park Thaïs in Buenos Aires. A standing ovation was the gift of these people to Ariel Ramirez, and to the most popular mass. It was very touching for this man, by now in his late eighties, to receive the love of such an audience.

Among other things, choral singing is a good tool in the fight against drug addiction. There are investigations showing that drug addiction is 70% less common in people who sing in choirs than in those who do not sing. There are also special programs to take away young people from drug and alcohol addiction that include daily choral practice to help them leave that situation.

SK: Now a question to the **cultural animator**, one of the leaders of America Cantat! Extending the choral issue beyond the churches, how would you describe, in words, the choral sound in Latin America? Is it possible to identify a distinct sound, different from European or United States' choirs? Is there any special characteristic? Are there diverse ways of training? Special ways of vocal production? What have you observed throughout the six editions of America Cantat?

OE: Once I asked a German director why he invited me so many times to give seminars in his school of music. He told me that he found Latin- American conductors always show a great freedom in the performance of music of any kind.

In almost every language “to play” is the meaning of making music: “spielen”, “jouer”, etc, and in Spanish and Italian that concept is included in the word “preludio” that comes from Latin “pre”- before- and “ludus”- to play. We can find an example of “just playing” when the style of the tango was changed during WW2: musicians enjoyed themselves playing tango as a military march! And that is how the “marcato” style appeared in the 40s. I think that this freedom is the characteristic of Latin-American musicians.

SK: Recalling America Cantat 6 – that’s where I heard your composition *Tanguendo*. I was very much interested in it and asked you for a copy of the score that I then included in a program I presented conducting the Youth Choir of the State of São Paulo last year. It was a success! Only then did I discover that this work had already been a success in 2001 and was already considered a “bestseller”! Tell us about that success in your career as a composer.

OE: *Tanguendo* is quite a unique work. I composed it around 1977, but in spite of introducing it to some friends, choral conductors, I never got them to include it in their repertoire. I guess it looked to them very strange, due to it being a minimalist work. Finally the University Choir of Mendoza premiered it in 1990. Then, in 1994, I went to the USA invited by ACDA to give a lecture about Latin-American music, and I brought it with me. When I returned to Argentina I found some letters inviting me to publish it. I asked some colleagues who recommended I accept Lawson-Gould’s invitation because they published the arrangements of Alice Parker and Robert Shaw. The first great surprise was that it was included in the songbook of the Vancouver World Symposium. Then the IFCM selected it to be one of sixteen pieces published and recorded in the series “Cantemus”, and the World Youth Choir recorded it. Some time later, the Philippine Madrigal Singers conducted by Andrea Veneracion included



Prof. Oscar Escalada

it in the repertoire with which they won the competition in Tolosa, Spain, and since then it has become more and more known up to the moment when it was a bestseller in the catalogues of Warner/Chappell of 2000 and 2001. Unbelievable! To think that it was in a box for more than ten years and nobody performed it, not even my friends!

Really, *Tanguendo* is part of the “Suite of Buenos Aires” (Suite porteña) together with Mudanzas, Candomblé and Milonguera. The *Gloria* of the *Minimal Mass* also employs minimalist technique, for double choir.

SK: And for the **arranger**: How does your activity as an arranger work? Do your choirs select the songs? Or is it the composer who drives the arranger (I consider arranging a way of composing). Tell us a bit, or a lot!!

OE: Like many arrangers, I have some composers that I particularly like to arrange. One of them is Astor Piazzolla. I think that such beautiful music must not be absent from the repertoire of choirs, and they also deserve the pleasure of performing it. Among others, I made the arrangements of his “Four Seasons of Buenos Aires”, Piazzolla’s offering to Buenos Aires as well as a homage to Vivaldi.

I think that the duty of an arranger is to offer an accurate version of the idea that originally inspired the composer. If he or she can improve that idea, s/he will be adding soul to it, and that will be a nice way of allowing more people to enjoy what originally was not there.

Sometimes the choir suggests to me some particular piece for arranging they would like to sing. Of course, I consider such ideas and if I can adapt the piece for the choir, I do.

SK: Now speaking to the **editor:** how much demand is there from choirs for published works? How are editions affected by the new media like the internet, the xerox machine ... Is it possible to have new composers, new arrangers?

OE: Unfortunately, I think publishers will gradually have to change their way of working because of photocopying and the possibility of downloading written music from the internet. If people photocopy the originals, is because of the low cost of photocopies. Therefore, publishers should find a way to reduce costs in order to reduce the interest in copies instead of people buying the originals. There are some publishers who have tried several ways of using the internet, but we have not yet found a way that can be successful for everybody.

However, this is perhaps the best time for composers and arrangers as business is increasing with new publishers. I'm sure that publishers will eventually manage to find a way of using the internet to combine profit with letting choirs buy the music at a very low cost. We shouldn't forget that the internet has turned out to be a great democratic tool, and it

is quite possible that each composer can be his or her own publisher. This tendency has already started. We shall see how it manages the next steps like distribution, advertising, etc.

SK: This is a question for the **educator:** your excellent book "A choir in each classroom" offers precious material to the teacher and reveals a knowledge of children's voices, but I would like to ask you also as the conductor, composer and leader of choral singing, how the influence of TV and the internet has affected the musical interests of children and how it has affected their voices and how it might be possible to link traditional repertory with the new sounds that are surrounding children's early years? Which works might result from this moment of significant transformations?

OE: I don't know much about how the internet or TV can influence children's musical lives. What I do know is what teachers can do to them. I tell in my book how once we were with my family on Christmas Eve and my nephew asked me to teach them to sing something. So I improvised a very simple quodlibet and had everybody sing it. At the end of this experience my mother came to me saying: "It is unbelievable how you managed to make me sing!" "Oh! Mother", I said, "it was a very easy song. Everybody can sing it". "Oh no!", she replied. "When I was at school, the teacher told me that I could not sing in the choir because I did not know how to sing, and I believed her". From that moment my mother had never sung again.

Unfortunately teachers like that give this answer more often than one can imagine, and I think that it is far worse than any damage the internet might do. From that moment, I promised myself that I was going to focus all my energy on eliminating that erroneous thought from the minds of music teachers.

When I was conducting the Children's

Choir of the Teatro Argentino, we developed a plan in order to arouse the children's interest in coming to the theatre through the possibility of having children on stage acting, singing and dancing. So we started with Lewis Carroll's *Alice in Wonderland*, and I wrote a musical called *Las desventuras de Alicia en el Pais de las Maravillas*, with the children's choir as the principal. We succeeded in our goal, as it was performed more than 36 times, and more than 40,000 children attended the theatre. Currently it is being produced in a number of schools in its version with piano. After this experience we wanted to upgrade our efforts one more step, so we thought of an opera for children. That is why I wrote *Sancho Panza's Great Box of Treasured Memories*, the story of Don Quixote told by old Sancho to a group of children of his town. I composed it for children's choir, soloists, puppets, children's ballet and orchestra. We did more than 20 presentations during the seasons of 1997 and 1998 with the hall sold out. Then it was performed several times in other theatres in Argentina and in France.

I am telling you this because in my experience I subscribe to what was said by Orff, Kodály and other great musical educators when they say that children come to music from what they understand, from their own musical tradition which is what surrounds them in their daily lives.

SK: A request to the **director:** Coral del Nuevo Mundo (New World's Chorale) has a name that reminds me of the Hesperides, imaginary islands in the Atlantic where ancient people said that there were trees with golden fruits, probably the actual Canary Islands. Hesperides Chorale, golden fruits cultivated by Latin-American voices! Tell us about your emotions conducting your singers of the New World. Tell us how you managed to make them sound like the music of the Americas of the 17th century, the golden fruits of Hesperides, the New World!



“Coro de Niños del Teatro Argentino”, Oscar Escalada, director

OE: What a lovely portrait you paint us of the Hesperides! I think that you are right, the New World still has a large number of golden fruits to offer to the Old World. That is why in 1996 we named this choir Coral del Nuevo Mundo. The Americas offer enough quantity and quality in order to enable any choir to specialize in its composers and arrangers. In 2000, during the Jubilee [a rare Roman Catholic feast during which the faithful receive the Pope’s blessing, and all their sins are forgiven – translator, after consultation with the author], we were invited to St. Peter’s in the Vatican to sing one of the masses scheduled in languages other than Latin, and *Misa Criolla* was one of them. But this is not the point. The interesting thing about that invitation was that somebody thought that the *Misa Criolla* was good enough to be included in such a high profile event in the Vatican. The three CDs that the choir recorded are all of

Latin-American Music and include the *Misa Criolla*. Incredibly, Asia is full of choirs and orchestras that love Latin-American music. I can say this because the sales of the Latin-American Music series published by Neil A. Kjos, Music Publishers, are very good in those countries.

SK: But we do not always remember the golden fruits of our trees. We are very much looking across the Atlantic, waiting for imported fruits. Through all those experiences as singer, conductor, arranger, composer, professor and leader of Latin-American choral music, what would you recommend to music students, and what is the “sound panorama” that future

conductors will find for them, from our tree of golden fruits, of which the ancient people of the European continent dreamed?

OE: Yes, you are right. There is very little respect for our golden fruits. Let me remind you that in 1983 Argentina left behind military rule and started to walk the path of democracy. Starting in 1987 I did some research under the title of “National Identity in Non-Systematic Musical Education” that was presented at the Argentinian Conference for Music with the support of UNESCO. Within those three years I analyzed the entire programs of the institutions dedicated to classical music: national and provincial orchestras and choirs, radio programs and school and university programs. The result was that only 7% of all the music they used was from Argentina and in that number was included the National Anthem. On the 40th anniversary of the Italian Republic a concert was performed in Argentina with Italian composers. Three weeks after, there was a concert offered to celebrate the Argentinian National Independence Day, and the concert included music by Italian and German composers and only the Argentine National Anthem. Fortunately, things are changing now and Argentinian music is, little by little, being performed more often. Many musicians are doing great arrangements of Argentinian music for choirs, and rock bands are including traditional instruments; there are radio stations specializing in tango, folk music and national rock. There are also publishers starting to publish all this material by national composers. I watch with joy and hope as new conductors energetically approach their own music. Now, it is normal in choral concerts to have more than half of the program with Argentinian composers. Democracy achieves miracles!

Edited by Gillian Forlivesi Heywood, Italy, and Irene Aurebach, UK ●

Proud of Being a "Zipollian"

16

While walking around Córdoba's streets in 1956, Maestro Herbert Diehl realized that there were no children carrying instruments in their hands. Didn't they play instruments? How would they become future, well-trained musicians? As a result, he encouraged every child to use his/her own voice and to sing.

Following the European tradition (Diehl was German), he organized a choir with only boys. Since some of the boys had little sisters who waited for them while they were at the choir practice, Diehl soon invited the young girls to join them as he had a very positive effect on children. From that time on and into the future, the choir included both boys and girls.

In 1961, together with Dorita Feith, Diehl created the "Escuela de Niños Cantores de Córdoba", so that all children in the choir could attend the same school and receive musical instruction.



Maestro Herbert Diehl

The school's main objective "was to develop the skills of talented children with natural abilities in music". The choir eventually included students from the school, which was completed in 1965. That year, Maestro Jorge Kohut was assigned to conduct the choir, which attained a very impressive record. The choir performed choral music repertoire from many musical periods at a very high level, showing exceptional quality.

After Maestro Kohut's death in 1973, Memi Sanchez assumed the role of conductor and increased the number of concerts and national and international tours for the choir.

In this manner, the "Coro de Niños Cantores de Córdoba" planted the seed for the formation of the "Escuela de Niños Cantores de

Córdoba". With its national and international reputation and success, it brought about the growth of the choral music program. The "Preparatory Choir (which included children from 4th and 5th grade, who are 9 and 10 years old) was created and introduced these singers to a choir with daily rehearsals.

The "Juvenile Choir" (which included students from 4th to 6th year in high school, who are between 15 and 17 years old) was formed as a choral ensemble to provide continuity and improvement for the youngsters and their choral singing.

The "Flutes Juvenile Orchestra" continued this musical progression, especially for boys with changing voices.

Students from 6th grade to the 3rd level in high school (who are 11 to 14 years old) participate in the "Coro de Niños Cantores de Córdoba".

The "Escuela de Niños Cantores de Córdoba" was launched within the halls of the Teatro Rivera Indarte (which today is known as "Teatro del Libertador Gral San Martín"), at first with very limited resources, but certainly endowed with great spiritual strength.

In 1968 the program was expanded, and the high school level was created which is called the "Domingo Zipoli Institute". It was named after the prestigious Italian musician, composer and organist who was a Jesuit. He came to Córdoba with the missionaries and developed a great musical reputation.

Today "Zipolians" begin their course of music study as 4 and 5 year old kindergarteners, and then they attend the primary school, and eventually they finish secondary school when they are 17 years old. Their course of study (during the morning and afternoon) is compulsory for all students. It allows them to be taught the regular curriculum (from 07:00 in the morning through 17:00 in the afternoon) at every school, and also receive special teaching in music, including a daily half hour of choir practice.

They finalize their education by receiving the "Choir preparer bachelor's degree"



Milagro Brünner
Choral Conductor and Teacher

(Bachiller preparador de coros), which allows them to teach music at a primary school and to conduct choirs at every level.

Our school depends on funding from the "Province of Córdoba Education Ministry". It is public and not privately funded.

To enter kindergarten and 1st grade, testing of the voice, hearing and sense of rhythm is important.

For those intending to enroll in higher grades, a more complex evaluation is needed, musical talent being tested first, then other subjects, English language included.

Every year more than 90% of the graduates enter the university as students. They also serve as music teachers or as choral conductors while attending the university, or they take part in the official university or vocational choirs.

The daily choir practice includes much solfeggio, music theory, universal and Argentinian music history, opus analysis, harmony, music pedagogy, and 5 years of choral conducting practice (students learn conducting at 13 years old). This allows students at the end of their course of study to present a public graduation concert of choral works from the universal choral repertoire (which extends from the Renaissance to the 20th-century) while conducting a choir of their own classmates.

The Domingo Zipoli school has become famous and well-known for its choral singing and for training many choir conductors. It has changed Córdoba's music history as today choirs at every level have a Zipollian who is a member. The most important artistic ensembles in Córdoba have conductors and sub-conductors who graduated from Zipoli.

When the "Superior Level in Choir Conducting" was developed in 2007 and opened to all the community, our music education programs were now complete in requiring what was necessary to become what we have today:

"Instituto Superior de Educación Artístico Musical Domingo Zipoli – Escuela de Niños Cantores de Córdoba" (Superior Institute of Musical Artistic Education Domingo Zipoli –

Children Singer School of Córdoba).

Today we offer the following:

- 2 PREPARATORY CHOIRS
- 4 “COROS DE NIÑOS CANTORES DE CÓRDOBA
- 3 JUVENILE CHOIRS: TWO FEMALE AND ONE MIXED
- FLUTES JUVENILE ORCHESTRA

During its long history, the “Coro de niños cantores de Córdoba”, with its different conductors, has won many prizes at worldwide competitions:

- 1st prize in Arnhem (Holland)
- “Diapasón de Oro” prize (France) sold 40,000 CDs with “Los caminos del Barroco”
- 3rd prize in Tolosa (Spain)
- Gold Medal International Choir Competition in Athens (Greece)

- 3rd prize in Arezzo (Italy)
- Mention in the UN’s 50 years celebration (USA)

The choirs also participate in Symphonic Choral Concerts and in different Operas at the “Teatro del Libertador”.

But the biggest prize is that a lot of people have learned to love music by studying and singing with our teachers at Zípoli, and our children, and their children...

Córdoba is a city of voices.

Finally, we can see in the streets many children and young people with instruments on their shoulders, and hundreds of people arriving for their choir practices. This was exactly the scene that Maestro Herbert Diehl had imagined 50 years ago.

Dora Feit died on April 3rd, 1961: “The “Escuela de Niños Cantores de Córdoba” opened its doors to Córdoba, and they will

never close while there is at least one graduate living in Córdoba”.

I guarantee it.

Milagro Brüner De Flores graduated from “Domingo Zípoli Institute” as “Choir Preparer Bachelor” and from the School of Arts at the National University of Córdoba with the degree of “Graduate in Music Composition”. She has been sub-director of the “Philosophy and Humanity School Choir” of the National University of Córdoba. She is the conductor of the “Coro de Niños Cantores de Córdoba”. At Domingo Zípoli Institute she teaches solfeggio and its practice and choral conducting. She also teaches Choir III and Choral Conducting Technique III and holds a Superior Level in Choir Conducting degree from the Domingo Zípoli Institute. In addition, she is the deputy conductor of the Córdoba Municipality Choir. ●



Choral rehearsal at school....

Argentinean Choral Music Today

An Overview of the Springs of Innovation and Tradition in the Creation of Repertoire

Laura Dubinsky

Director of Editions GCC,
Argentine Choral Music Publishing House



18 Three quotations

1. Year: 1934, New York City in an apartment on 48th street. A 13-year-old Astor Piazzolla plays a tango for Carlos Gardel, whom he just met.

“Hey buddy, you play the bandoneon wonderfully, but you do it like a Galician.”

2. *“You have to leave tango like it is. It is something that is ours; it is like an untamed wilderness. It is set in stone. It is impossible to talk about a new tango. We have to explain to young people that tango does not need new clothing. Tango is the simplest thing, a mere pulsation, it is strength, it is an internal emotion that you bring to the keyboard in order to inspire a response. It is the opposite of pretentiousness.”*

(Enrique Cadícamo,
one of the great poets of tango)

3. Year: 1946, Astor Piazzolla, when serving as director of Francisco Fiorentino's tango orchestra:

“I wrote a beautiful arrangement of a Mariano Mores' tango. I gave the introduction to a solo cello. It was astonishing. When the ladies who were working there listened to it they started to dance like ballerinas. They gave me a hard time about it, so I took it out. Fiore didn't like it anyway. I was just tired of it (...) and I left: I started my own orchestra.”

Clarifications:

The expression “Play the tango like a Galician” is intended to mean that the interpretation does not suit the style which is considered as genuine for the tango genre, but shows influences from foreign (musical) cultures.

Carlos Gardel, singer and composer. “The Creole Zorzal,” “The Singing Bird of Buenos Aires,” icon and legendary figure of tango in Argentina. He went on to become the greatest tango singer, an untouchable myth among Argentineans. “He sings better and better.”

Astor Piazzolla, bandoneonist, pianist, conductor, composer and arranger. He is not only the most celebrated tango musician in the world but also a composer of classical music. You could say that he pushed the limits of the aesthetics of tango so far that many tango lovers did not have the nerve to accompany him and understand him. His followers, then and now, had the difficult task of distancing themselves from his influences and finding a new way.

(Julio Nudler, www.todotango.com)

I did not include these quotations concerning the history of tango simply to talk about this genre so much at the heart of the culture of the Rio de la Plata (River Plate). Not just that; for the words (and the accomplishments) of these great tango icons allow us to explore concepts which help to describe choral music from Argentina: tradition, irreverence, mixture of cultures, innovation, resistance, landscape, belonging, remembrance, longing, searching for and arguing about identity ...

As a publisher and editor of choral music I have had the opportunity to appreciate a wide array of choral music written by Argentinean composers and arrangers of the last few decades. It is indeed an interesting time in which innovation is crystallized and a new paradigm is created, one where creations develop a new identity – even with profound individual differences and originality -- after long years of experimentation with traditional or avant-garde musical tendencies, with just a few exceptions.

The point is that choral music in this part of the world does not have as long a tradition as that of Europe. In addition, regional folk songs are not by nature polyphonic, be it the popular music of today or that of the indigenous peoples who were here before the Spanish conquest. The Vallisto or Mapuche song, just to give an example of people who lived in our territory and had a defined musical identity,

or even the ever popular songs in football stadiums, all of them are mainly monodies, or at best of an antiphonal nature. They all have a particular identity regarding rhythm, prosody, poetry etc., but they are not polyphonic as perhaps a spiritual could be.

Hence, we are referring to choral music which was brought to Argentina by Europeans, who also brought with them their languages and their traditions. This was the beginning of the reproduction, recreation, appropriation, fusion and new creation of music spanning several decades, influenced by both Jesuits and native peoples. This music incorporated words, rhythms and instruments of African slaves, mixed with the teachings of Europeans, liturgy, and customs of many different peoples: German, Basque, Jewish, Italian, Welsh ... who, guided by their own traditions, gathered to sing in choirs in libraries, civil institutions, places of worship, and other venues. Any understanding of the development of choral music in Argentina must include an examination of the explosion of choral activities in universities in the 1960s, an unquestionable landmark because of the impulse it gave to the genre from many different points of view: ranging from the sheer number of people involved, to the development of singers and conductors, the beginning of a tradition of concerts, and the emergence of a new repertoire. It is precisely this new body of repertoire that engages our attention at this point.

Choral music slowly became a new, fresh tradition, a mix of complex local cultural experiences, giving rise to a new and special choral movement.

This is easy to understand if we focus on the repertoire based on folk and tango music (e.g.: chacarera, tango, huella, milonga, gato, cueca, triunfo, baguala, chamame, etc) or consider original compositions in which these genres can be traced. And I believe that the imaginary ground where this new music found its roots is well illustrated by the concepts which emerged from those tango citations: tradition,



Astor Piazzolla and Gerry Mulligan

irreverence, mixture of cultures, innovation, resistance, landscape, belonging, remembrance, longing, searching for and arguing about identity ...

It would be good to be able to give examples of specific arrangers and composers who clearly exemplify this trend. The scope of this short essay, however, does not allow for such detail. Careful examination of this repertoire will certainly lead the reader on a wonderful road of discovery.

The musical language of tango offers great challenges to choral arrangers. "Performing tangos with the choral instrument presents notable aesthetic and stylistic risks. Ever since choral art began to develop in Argentina (particularly since the middle of the 20th century), choral arrangers have tried to find the most effective forms of expression for the combination genre-tango/instrument-choir, forms that would be faithful to the style without attracting ridicule." (Javier Zentner)

How have prominent Argentinean choral arrangers solved the tango-choir dilemma (or any other folk genre for that matter)? Issues that concern rhythm and pulse, the poetry and the weight or lightness of the words, the original instrument's color or its sound, the necessary dance that was originally present in the genre, the absent percussion that still sounds even without drumheads or tapings: how have they succeeded in recreating the

lyricism and telling a story, and then putting these together in a musical score? I believe that the production of new choral works based on those styles is the natural response to this quest. It is possible to think that in this "re-creation" for choir, arrangers have taken these genres so far that the resultant work has become much more than a simple arrangement.

Finally, I wonder if all of this could have happened in a hypothetical country where nobody questioned origins, where everything was homogeneous, where only one of these options was possible: tradition or innovation, where nobody gave a cello solo to a section where the bandoneon "should" be, and where doubt had no chance to exist. Who knows ...

Laura D. Dubinsky is a music publisher. She graduated from Buenos Aires University and has also worked as journalist, singer, choral conductor and university teacher. She created Ediciones GCC, an Argentinean Publishing House specializing in choral music which was set up in 1985 within the GCC-Grupo de Canto Coral (directed by Néstor Andrenacci), currently belonging to Fundación Kultrum.

Edited by Gillian Forlivesi Heywood, Italy ●



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Jonathan Velasco and the Asian Pacific Youth Choir during a rehearsal

International Federation for Choral Music

Notification: IFCM General Assembly, Call for Board Candidates, Agenda

How Choral Organizations in Africa Have Met With Success and Dealt with Failure
Rudolf de Beer

Asia Pacific Youth Choir 2011
Cherie Chai, Choy Siew Woon, Jennifer Tham

International Music Council: Meetings in Hungary – 2011
Theodora Pavlovitch

Choirs Transforming Our World: a Symposium
Call for Application

Announcement for the 2011 IFCM General Assembly

Puerto Madryn, Argentina

August 6, 2011 (14:30 to 19:00)

Location to be announced

In accordance with the IFCM statutes and within the statutory period, I hereby officially invite all IFCM members in good standing to attend the 2011 session of the IFCM General Assembly which will take place during the 9th World Symposium on Choral Music on August 6, 2011 in Puerto Madryn, Argentina.

Please visit the IFCM exhibit booth n° 4 during the Symposium and meet IFCM Board and Executive Committee members and staff.

This is a unique opportunity to learn more about IFCM and how the General Assembly works and to find out why your presence is important in this process!

Agenda (subject to change)

1. Welcome and introduction by the Interim President
 2. General voting rights
 3. Reports
 - a. By the Interim President
 - b. Questions, discussions and approval of the reports
 4. Financial reports
 - a. Accounts 2009-2011
 - b. Budget 2011-2013
 - c. Questions, discussions and approval of the reports
 5. Reports on activities
 - a. Program report
 - b. Officers, commission and members reports
 - c. Questions about the reports
 6. Proposal of amendments of the statutes and bylaws (as circulated to membership)
 7. Presentation of the candidates for election
 8. Election to the Board (see below)
 9. Questions and discussion on the development of IFCM
- INTERMISSION (Election of the officers by the Board)
10. Announcement of the results
 11. Miscellaneous

IFCM members wishing to give reports, add items to the agenda, or propose resolutions and motions are requested to send them in writing not later than June 1st, 2011 to IFCM by email (office@ifcm.net).

The rights and functions of the General Assembly are laid down in the statutes of IFCM. The statutes also explain the voting rights: in short, all Board members have one vote and each country has one vote. Countries are represented by their national organization. If no organization exists in a country, choir delegates or individual members from those countries may represent that country. To attend the General Assembly and vote, members must be in good standing.

The Board is preparing revisions and changes to the statutes regarding the structure of IFCM as well as for the election procedure. The full text of those proposed amendments will be posted on the IFCM website and emailed to all members in advance of the 2011 General Assembly.

In accordance with Article VII of the Statutes, five (5) members of the Board of Directors are to be elected by the 2011 General Assembly. All proposals for Board candidature must be submitted in writing (email) to IFCM by July 1st, 2011. The submission must include a biography and statement of intent for their proposed service on the IFCM Board as well as a photograph of the candidate. Candidature proposals are to be directed to Susan Knight, Chair of the Legal Committee, c/o IFCM office (office@ifcm.net).

Chicago, June 21st, 2011
Duly signed,



Michael J. Anderson, Interim President

Rudolf de Beer

Choral Conductor and Teacher



22 Introduction

The western trend to arrange entities under umbrella organisations for managerial reasons has established itself in just about every society the world over. In the so-called choral world many local, regional, national and international organisations currently organise festivals, competitions, seminars, symposia as well as other related events. Calling themselves organisation, federation, or even society (a term originally used for larger amateur choral groups), these entities remain the driving force for larger choral events in the world and exhibit various degrees of success.

In keeping with this international drift, many recent efforts have been aimed at founding national choral organisations on the African continent. I had the fortunate opportunity to be part of two such projects in South Africa, initiated by Kåre Hanken from the Norwegian Choir Association, and the International Federation for Choral Music (IFCM). These attempts, like the newly formed Choral Institute of South Africa (Chorisa), naturally run into problems when politicians wish to control any national initiatives. This ideological misconception explains perhaps the many political difficulties this continent has – the direct result of groups or individuals being driven by either financial goals or the wish to gain control, as opposed to the goal of fulfilling the cause in question. Other drawbacks include lack of managerial capabilities, financial skills, and communication strategies, including lack of technical infrastructure.

Successful IFCM initiatives in Africa were, however, highlighted during the Barcelona meeting of the Board and Advisors in 2010, although it became clear that current undertakings then and future projects need driving forces, i.e. individuals or groups of people. African Children Sing is a spin-off project of the Winneba Children's Choir which, according to Edusei Derkyi, "formed the nucleus of the first ACS camp" while Conductors without Borders is successfully driven by Thierry Thiébaud in most of the



Representatives of the Norwegian Choir Association and the IFCM at a meeting in South Africa to lay the foundations for the forming of the national choir organisation, Chorisa.¹

French-speaking African countries. Amongst others, the Togolese and Congolese Federations for Choral Music were established with the assistance of this project and individuals from A Coeur Joie International² especially, who committed much of their time and energy to forming appropriate administrative structures.

Any organisation must learn not to re-invent the wheel time and again, and look at the work of other similar organisations. Here, IFCM, A Coeur Joie International, and other national choir organisations such as Fundación Schola Cantorum de Venezuela, can help.

The present article highlights factors that positively or negatively effect the founding of such organisations, and suggests how prospective choral organisations in Africa might overcome such problems. However, if these recommendations are based only on practical suggestions without reference to some ideological dangers, most of these efforts may one again fail.

Rationales for the existence of choral organisations

A golden thread that binds most choir organisations together is the promotion

of choral music and education that takes place within the field. These entities thus strive to improve choral performance in the world. The mission statements of some of the biggest choral organisations in the world are proof of this. The central purpose of the American Choral Directors Association is to "promote excellence in choral music through performance, composition, publication, research, and teaching whilst striving through arts advocacy to elevate choral music's position in American society".³ The Japan Choral Association "aims to popularize choral music and improve its level, the fostering and leading of choral groups, and the development of musical culture".⁴ Most organisations reach these goals through events such as symposia or seminars, festivals or competitions, or meetings that promote singing, education or discussion. An organisation that does not provide such activities for its members will, then, struggle to survive.

Numerous choirs are active in Africa, but choral music activities remain based on choir competitions or festivals where performances are rated through adjudication. Most choral organisations – such as the currently dormant

South African Choral Society – actually provide the organisational structure for some of these events, although this institution is busy dying a slow death because of political ideologies in a country where organisations from the pre-democratic era still suffer from victimisation or individual power struggles. There remain few choral organisations in Africa that succeed in providing activities other than competitions or festivals, although a religious organisation, the Association of Ghana Choral Musicians, was “formed to bring together all Ghana choral musicians so as to foster unity amongst them and promote choral music in Ghana”.⁵

The need for larger choral events prompted financial, governmental, religious and touristic institutions to organise one-off festivals, competitions and choral educational activities. The Manda Wilderness Choir Festival, based in Cobue, Mozambique, organises events to train choral musicians as part of an initiative by the Nkwichi Lodge in northern Mozambique, which itself aims at promoting tourism in this region.⁶ The South African Schools Choral Eisteddfod is one of the school enrichment programmes coordinated by the Department of Education⁷, and the Old Mutual National Choir Festival is “South Africa’s oldest and most prestigious choral music competition”.⁸ The Inter-Denominational Spiritual Choir Association⁹ in Malawi and the Apostolic Music Festival¹⁰ of 2010 in Zimbabwe are organised by church denominations.

Even individual choirs, universities, or larger general music festivals organise events to provide choral musicians with opportunities to learn and share. The Huruma Rainbow Singers organised “the 1st National Choral Festival in Tanzania”,¹² while the division for choral conducting at Stellenbosch University in South Africa held an international choral symposium in cooperation with the IFCM’s Voices of South Africa, followed by two annual seminars. The Kenya Music Festival is an annual event held between May and October¹³ and remains one of the biggest music festivals on the



A choir participating in the 2010 Old Mutual National Choir Festival, South Africa¹¹



The author presenting one of the workshops for conductors during the First Stellenbosch International Choral Conducting Symposium & Voices of South Africa in 2009¹⁴

continent to host large choral events.

Events and efforts discussed so far aim to promote choral music and education within this discipline. Where these noble guidelines are the regulatory factors, the organisation will usually remain sustainable, although on the African continent many other factors also influence the organisational and managerial structures.

The role of IFCM in removing obstacles

On a continent where the ideology of democracy is not yet engrained in the culture of most citizens, politicians often aim to control non-governmental enterprises and often block such initiatives. Furthermore, a lack of knowledge, availability of and or access to technology, as well as poor infrastructure, all serve to impede communication – a key

factor in running organisations. Economic constraints also hinder organisational structures. Many other obstacles in the choral world itself may be found along the road to the smooth running of many an organisation.

Where focus changes and individual ideologies, personal gain or political agendas are promoted, choral organisations either become defunct or non-functional. So much is fact. Large umbrella organisations also suffer because individuals are also key members of smaller organisations, leading to conflicts of interest. Bigger organisations might thus claim credit for successes of member organisations without having offered assistance in these ventures. Many choirs also do not want to be part of organisations where the main goal is education rather than competition.

Included in the purposes of the IFCM are the aims to “strengthen cooperation between national and international organisations and individuals interested in all aspects of choral music”, and to “encourage the formation of choral organizations in countries and regions where none exist”.¹⁵ As an organisation, IFCM should in the first instance provide for its members; it is a not-for-profit entity and cannot assist financially in the establishment of these goals. The value of moral, managerial and educative support should not be underestimated however. This particular organisation’s successes relate directly to efforts by individual and institutional members. And these key factors must play a role in the establishment of new organisations or projects, especially on the African continent. Regular communication will enhance these efforts, although most singers in Africa earn their living from non-musical professions, which helps explain why organisations, choirs and institutions have found it difficult to gain ground at home.

On a continent where the struggle to survive overshadows any non-essential activity, success stories like IFCM founding

member A Coeur Joie International from France demonstrate how choral communities in Africa could strengthen their profiles with new organisational structures, ones which would promote choral music through better communication, education and, most importantly, choral singing itself.

Edited by Graham Lack, Germany

¹ Photo by Kåre Hanken

² www.acoeurjoie.com/contenu/coeur-joie-international

³ http://acda.org/about_us

⁴ www.jcanet.or.jp/inter/JCA_guide.html

⁵ <https://www.facebook.com/login.php?login>

⁶ www.justgiving.com/fionaellischoir & www.justgiving.com/mandawct

⁷ Department of Basic Education South Africa 2010 South African Schools Choral Eisteddfod Participation Rules.

⁸ www.oldmutual.co.za/about-us/sponsorship/arts-and-lifestyle/national-choir-festival.aspx

⁹ www.malawi-invest.net/cont_ngo_list.html

¹⁰ <http://allafrica.com/stories/201003090035.html>

¹¹ www.oldmutual.co.za/documents/NationalChoirFestival/Wallpapers/1280x1024/wallpaper_06.jpg

¹² <http://hrs.yolasite.com/projects.php>

¹³ Porter, J. 2011 The Sound of Music in Kenya. Yale-New Haven Teachers Institute: www.yale.edu/ynhti/curriculum/units/2000/5/00.05.07.x.html

¹⁴ Private collection of photos from the First Stellenbosch International Choral Conducting Symposium & Voices of South Africa 2009

¹⁵ <http://ifcm.net/index.php?m=7>

Rudolf de Beer joined the Stellenbosch University Music Department in 2006 and is currently Senior Lecturer in Choral Conducting, Convenor for Music Education, Artistic Director of Schola Cantorum Stellenbosch, and Conductor of the Mecer City of Tygerberg Choir. He previously conducted the Drakensberg Boys' Choir, the National Youth Choir of South Africa, and the Excelda National Chamber Choir (a project of Jeunesses Musicales South Africa). He studied first at Potchefstroom University, gaining a Master's Degree in Choir Conducting and Musicology from the University of Oslo. He completed his DMus in Choral Conducting as part of a joint venture with the Nelson Mandela Metropolitan University in Port Elizabeth and the Norwegian State Academy of Music in Oslo under his mentor, Kåre Hanken. As director of the 1st Stellenbosch University International Choral Conducting Symposium, he was local convenor of the IFCM's 4th Multi-Cultural Choral Conference, "Voices of South Africa", during April 2009. He regularly receives invitations as a clinician to present workshops, lectures and master classes on African and South African Choral Music – the focus of his research for his DMus. He was also co-author of the chapter on Africa in the Cambridge Companion to Choral Music (in preparation) and has elsewhere published articles on this subject. His research activities include lectures and publications for ISME, IFCM, SAME, Musicus, Cambridge Publishers.

Email: rudolf@sun.ac.za ●

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---Sun Jiazheng, Vice-chairman of the National Committee of the Chinese People's Political Consultative Conference, People's Republic of China

"The festival builds bridges of friendship through choral singing, and helps create a harmonious world with devoted friends"

--- Cai Wu, Minister of Culture, People's Republic of China

"I feel confident that the world will agree with me, that international choral leaders and choirs from all around the globe will look forward to the day in 2012 when we will meet together at the 11th China International Choral Festival and IFCM World Choral Summit and share our cultures and music."

--- Dr. Michael J. Anderson, Interim President of IFCM

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Asia Pacific Youth Choir 2011

20 – 27 February 2011, Macau, China

Cherie Chai, Choy Siew Woon

APYC members, Singapore,

Presented by Jennifer Tham

Asia Pacific Working Committee and IFCM Board Member



26 In February this year, the Asia Pacific Youth Choir – modeled on the World Youth Choir – made its debut in Macau. Thirty-one singers from nine nations met in an intensive 3-day rehearsal camp, musically molded by the wonderfully capable hands of Saeko Hasegawa (Japan) and Jonathan Velasco (Philippines), and filled the Macau Cathedral with sacred music of the Western tradition, music of Japan and of the Philippines. Through choral music, the APYC became an instrument of peace and international understanding, witnessed by all who came and heard, including the twenty-eight delegates at the concurrent Asia Pacific Choral Summit. This journey of hope is beautifully relayed in the words of two of the singers from Singapore, below.

The choir's first sound was an astonishing one, spilling over with an organic fervour that told of 31 very different stories and backgrounds. It was our first rehearsal at the Macau Choral Art Association (MCAA), and we were all raring to go with a raw desire to make music in the first-ever Asia Pacific Youth Choir (APYC). We were singers from nine different countries in the region, knowing very little about each other, yet all equally

eager to just *sing*. Not long after, we came to also *believe*. Over the days, our sound subtly evolved into one that told of the same youthful strength and enthusiasm, but this time, also of a single, shared story — one that told of our understanding in the sheer power of musical and human expression.

We never really felt like strangers. Perhaps it was the deep-seated passion in everyone that sped up the choir's bonding process. There was a common drive to explore music with the people around us; it seemed to be innate, we simply fed off each other's enthusiasm and energy. We represented our home countries with pride by earnestly giving what we each had as musicians, and we loved music enough to respect and listen to what each other had to give.

The choir had three days to brew the musical enchantments, and Jojo and Saeko-sensei, as we affectionately call them, were our Shamans. From their Magic Book of Scores, they whipped out eighteen songs of various vocal and choral approaches and traditions. From Palestrina to Pamintuan, we explored a rich tapestry of sacred music, and had the honor of premiering the beautiful *Libera Me*,

written by John August Pamintuan for the APYC. We also sang a range of Japanese and Filipino folklore and pop choral music. Each song came with a different set of challenges, testing us musically and technically. The breadth of repertoire demanded flexibility from the musicians, and it took us a while to develop a common sense of pulse for each song. In a choir full of capable and experienced young singers new to each other, we needed to be team players, to listen more than we sang. Jojo and Saeko-sensei were tremendously helpful and encouraging, willingly sharing their experiences as conductors and singers, inspiring us with their rehearsal technique and musical sensibilities, becoming one with us in artistic unity.

We were an amalgam of tone colours, schools of thought, and choral traditions, making it an incredible musical experience for everyone. Each member was willing to both share and receive in this unique form of intercultural exchange. During rehearsals, members would chip in with musical ideas and choral practices from their home countries, and help facilitate portions of the rehearsals (for example, warm-ups and small group singing). Throughout the course of APYC session, much intercultural dialogue came from sharing vocal and rehearsal and choral repertoire. There was a flowering of debates and discussions on choir cultures and choral scenes around the region. We shared, listened, questioned, praised, lamented and brainstormed for hours, for solutions to the challenges of maintaining a healthy choral life and practice. These little exchanges, each one so precious and rich, unveiled numerous possibilities and perspectives that would otherwise remain unknown to many of us.

Through musical and cultural conversation, personal relationships evolved naturally, in both "work" and play. Language was a barrier at first, but after a while, it seemed enough for all of us to be able to converse in the common language of music. In the end, we even picked up a little of each other's language. Outside of



Saeko Hasegawa and the Asia Pacific Youth Choir during a rehearsal

rehearsals, we would perform for each other, sometimes purely for the sake of cultural exchange, other times in playful jest, always with good will. The rapport was so immense we would break into song along the streets of Macau, gleefully oblivious to curious stares. You could barely tell we had only spent a few days together. We knew we would suffer from a serious bout of withdrawal symptoms once the APYC session ended — we'd already developed strong relationships with the music and with the people we made this music with.

Macau is a beautiful place, which made it even more of an honor to sing in. We were in the charming Macau Cathedral, surrounded by magnificently-stained glass panels and wooden pews, almost shivering at the reverberation of our voices. We were in the company of friends and musicians, young and old, basking in the spontaneous joy that is music-making, singing songs about faith, prayer, fireflies and castles in the sky. We lost ourselves in the songs, and nothing else mattered but the music, and being able to make music with these precious people. The commitment from everyone was so great it was nearly tangible; you could almost reach out and grab it with your hands. We stood there firmly, proud to be members of the APYC, grateful to organizers and supporters of the cause. It was mind-boggling to have been a part of an unprecedented celebration — one of fellowship, of youthful hope, of the Asia-Pacific sound, and of the marvelous music that continues to transcend so many boundaries and enrapture us all.

We now understand the communal nature of choral singing more than ever — music is an enjoyment that is most delightful when shared, and our voices can be instruments of peace. We can be pretty powerful.

We are just your regular young musicians - ordinary youths who love singing and the joy that it can bring. And sometimes, ordinary people can do extraordinary things (especially when we come together to make music). Not perfect, just extraordinary.

We would like to thank Mr Jonathan

Velasco, Ms Saeko Hasegawa, Ms Emily Kuo, Ms Jennifer Tham, Mr Yoshihiro Egawa, the International Federation for Choral Music, the Asia Pacific Working Committee, as well as the Macau Choral Art Association for believing in music and us.

The members of APYC are now lifelong friends, constantly keeping in touch and updating each other on both our personal and professional lives, helping each other along the way. It has left an indelible mark on each of us, polishing and enhancing our expertise (knowledge, sensitivity and skills) with different forms of music, learning from each others' cultures and practices, giving the youth a voice. We have brought these unique experiences with us back home, spreading the joy amongst fellow singers, musicians and choirs, hoping to aid them in the development of new approaches towards the practice of choral music. On top of that, some of our students have even expressed an excitement and deep interest towards future APYC projects and the prospect of narrowing intercultural gaps through music-making.

The APYC experience has added another dimension to cultural exchange and internationalization. How wonderful would it be if we had the chance to share this with even more people around the region! The human and social dimensions of the world we live in today are so diverse — perhaps the world has been trying too hard to bridge socio-political and intercultural differences on the macro level, when all that's needed is greater connection and understanding on the individual level, especially among the youth of today. Disparate elements can be brought together into a cohesive ensemble by a common enthusiasm for singing and a collective sense of wonder for the music that we discover. For the human voice, when used responsibly, is more powerful than we think. Perhaps all we really need to do is to sing, to build a better world of love, hope and joy.

Cherie Chai, Choy Siew Woon

APYC members from Singapore

More info: www.jcanet.or.jp/ap-youth/ ●

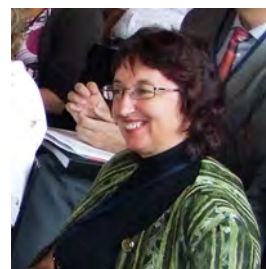


All-star Evening! Asian Pacific Youth Choir singers from Japan playing geishas

International Music Council

Meetings in Hungary – 2011

Theodora Pavlovitch
IFCM ExCom member



28 **S**hare and learn – under this title the International Music Council* held its meeting from March 30th to April 2nd in Hungary on the invitation of the Hungarian Music Council. Leaders of the important international music organisations took part in the event followed by a meeting of the IMC Executive Committee. The meetings were an official programme of the Hungarian Presidency of the council of the European Union and were connected to the Budapest conference of the European Festivals Association (EFA) organized by Hungarofest Ltd., the Palace of Arts in Budapest and Budapest Spring Festival in the Ferenc Liszt Year, 2011.

The first part of the event took place in the Hungarian Choral Castle in Pomaz, one of the newest homes for a large variety of music activities. The venue provided wonderful conditions for intensive and fruitful work and the Castle's Director Gabor Moczar (Vice President of Europa Cantat European Choral Association) took care of every small detail in order to make the presentations and discussions efficient. Host of another part of the meetings was the Palace of Culture, a brilliant example of modern architecture in the centre of Budapest, whose teams in the concert and

conference halls offered warm hospitality to the participants of the IMC and EFA Conference.

Leaders and representatives of the International Music Managers' Forum, the International Federation for Choral Music, the International Association of Music Information Centres, Jeunesses Musicales Internationales, European Association of Conservatories, Académies de Musique and Musikhochschulen, European Conference of Promoters of New Music, European Orchestra Foundation, Europa Cantat European Choral Association and many other important music organisations took part in the meeting.

Among the subjects of the meeting, special attention was given to the problems of music education in schools. Sarah Hennessy – President of the European Association for Music in Schools (in cooperation with ISME) - presented the theme Exchange of good practices expounding researches and good examples for activating music education in schools. "How to reach the public outside the conference room" by Eve O'Kelly (consultant at the International Association of Music Information Centres) was another subject that aroused great interest among the participants. In general, IAMIC

showed a very innovative view of music in the twenty-first century and the Association's Annual Conference "The Future of Music in the digital world" (held in June 2010 in Dublin) attracted 24.000 people to visit IAMIC's website.

A workshop on fundraising was led in a very attractive way by Philip Speding – a specialist from the British Company "Arts&Business". Jeunesses Musicales Internationales and its communications officer Matt Clark presented "The use of social media in cultural NGOs" – a subject that raised a lot of questions. Sonja Greiner, the Secretary General of Europa Cantat European Choral Association presented the result, the vision and the challenges after the merger (completed in January 2011) of the two big European Choral organizations – Europa Cantat EFYC and AGECE.

A very important additional part of the meeting was the Conference of the European Festivals Association (EFA) held in the programme of the Hungarofest Conference. Speakers at the Conference were experts such as Balint Odor (Ministry of Foreign Affairs,



Choral Castle in Pomaz, where the first part of the meeting took place



Palace of Arts, Budapest

Hungary), Geza Entz (Ministry of National Resources, Hungary), Franz Patay from the International Music and Media Centre Vienna, and many others who shared their significant experience and high level results. The role of the regional strategies in the EU and the role of culture as a means for regional development was a focus of several different presentations and discussions.

Among the most intensive parts of the Conference was the round table discussion on new initiatives to create inter-regional and intercontinental cultural dialogue. It was clear that in this context the expertise of the International Federation for Choral Music could be very helpful.

A series of concerts in the framework of Budapest Spring Festival were included in the programme of the Conference and the European Union Youth Orchestra presented the event's Closing Concert.

Congratulations and thank you for the

remarkable event! This we would like to address to Frans de Ruiter (President), Beata Schanda (Vice President) and Silja Fisher, Secretary General of the International Music Council for their efforts and vision about the headlines and future of the music world! The best demonstration of this is the next big event of IMC: its 4th IMC World Forum on Music and 34th General Assembly in Tallinn, Estonia, September 26 - October 1 2011 under the title "Music and Social Change".

Liveliness of presentations and discussions, active participation of everyone taking part and important conclusions - these were the main values of the meetings of the International Music Council organized and hosted by Hungary. We believe that the rich experience and good practices of the International Federation for Choral Music in the field of intercultural dialogue could serve as an example

for many other music organisations, members of the International Music Council

In such a way our work will be even better recognized and esteemed by the world music society. Let's share and learn!

** The International Music Council (IMC), founded in 1949 by UNESCO, is the world's largest network of organizations, institutions and individuals working in the field of music. The International Music Council promotes musical diversity, access to culture for all and unites organizations in some 150 countries worldwide in building peace and understanding among peoples of all cultures and heritage.*

Edited by Gillian Forlivesi Heywood, Italy ●

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Choirs Transforming Our World

A Symposium — 22-23 June 2012



30 A part of the 2012 Yale International Choral Festival, Yale University, New Haven, Connecticut, USA 19-23 June, 2012

INTRODUCTION

The Yale Glee Club is pleased to announce **Choirs Transforming Our World**, a symposium organized in collaboration with the Conductors Without Borders network of the International Federation for Choral Music (IFCM), the American Choral Directors Association (ACDA), and the International Festival of Arts & Ideas.

The **Yale Glee Club**, Yale University's oldest musical organization, is an 80-voice mixed chorus, recently hailed by *The New York Times* as "one of the best collegiate singing ensembles, and one of the most adventurous." Over the course of its 150-year history, it has been involved in hundreds of choral collaborations both at home and abroad. The **Conductors Without Borders** network is part of the **International Federation for Choral Music**. In a world in which borders of all kinds exist - political, psychological, emotional, hierarchical- CWB maintains that choral

music is a vital way in which these borders can be crossed and, in so doing, that community and societal transformation can occur. One of the world's most significant arts festivals, the **International Festival of Arts & Ideas** has the distinction of fusing arts and ideas programs to present a broad array of offerings within and across genres. The Festival presents artists and thinkers from all over the world in hundreds of events each summer on an impressive scale and scope unmatched in the northeastern United States. Founded in 1959, the **American Choral Directors Association** is a nonprofit music-education organization whose central purpose is to promote excellence in choral music through performance, composition, publication, research, and teaching.

The symposium will take place within the **2012 Yale International Choral Festival**, a new event that will bring chairs from four continents to Yale's campus for five exciting days of concerts, masterclasses, and workshops.

THEMES

The symposium will explore these and other themes:

- How can choral music connect communities separated by political borders

or through political conflict?

- How has innovative artistic programming increased awareness of less familiar music from around the world?
- What kinds of beneficial partnerships exist between conductors and/or choirs in rich and poor countries?
- How has choral music been used to empower marginalized members of society, such as the incarcerated or the homeless?
- How has choral outreach to the sick or the dying helped contribute to a sense of dignity?
- In what way has choral music contributed to the well-being of those struggling with mental illness?

PRESENTATIONS

Our symposium seeks to explore - through workshops and presentations - real world examples of CWB's mission in action, as well as potential directions for the future. **We seek choral musicians who have developed and implemented innovative and exciting ways to reach beyond the walls of the rehearsal room and concert hall** to transform their communities through choral singing, whether at the local, national, or international



Example of the social role of choral music: Los Pequeños Cantores de los Andes, Venezuela

level. Presentations that go beyond simple documentary description are particularly encouraged, and can take any of the following forms:

- 60-minute workshop
- 20-minute panel presentation
- 7-minute lightning talk within a larger session
- Poster

THE APPLICATION PROCESS

Interested individuals should submit the following:

- Title of presentation
- A description (300 word maximum) of the proposed presentation

- Biography (200 word maximum)
- Contact information, including email address and phone number.

Selected presenters will be provided with free registration for the Symposium but will be responsible for the costs of their accommodation and their own travel to and from Yale University, New Haven, CT. Applications are due on August 20, 2011 and must be submitted electronically to sean.maher@yale.edu. Selections will be announced by October 1, 2011.

Registration for the Symposium for non-presenters will be open by October 1 at www.yalegleeclub.org. Questions may be directed to Jeffrey Douma, Yale University (jeffrey.douma@yale.edu)

Steering Committee:

Jeffrey Douma (chair), Mary Lou Aleskie, Philip Brunelle, André de Quadros.

Selection Committee:

Jeffrey Douma (chair), Mary Cohen, André de Quadros, Cathy Roma. ●



MUSIC AND SOCIAL CHANGE

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Choral World News



Jonathan Velasco with the Asian Pacific Youth Choir female singers

Choral World News

Your Life ... Your Song – The New Choral Landscape of Germany
An Interview on chor.com with Dr. Henning Scherf
Graham Lack

Tõnu Kaljuste at the Mirror
Interview by Andrea Angelini

Unaccompanied Choral Traditions of China's Dong People: GA LAO
Li Xi

A View from Chicago:
American Choral Directors Association 2011 National Conference
Dr. Tim Sharp

Your Life ... Your Song – The New Choral Landscape of Germany

An Interview on chor.com with Dr. Henning Scherf, President of Deutscher Chorverband

By **Graham Lack**
ICB Consultant Editor



A new choral trade fair, “chor.com”, will take place for the first time this year, from 22 to 25 September 2011. It is devoted to “Choral Singing in Germany” and is a workshop and symposium at the same time, offering an officially recognized opportunity for the furtherance of education and a discussion forum on relevant subjects concerning music practice and musicology, as well as cultural and social policy. It is intended both for choral conductors, singers, experts and for aficionados of music and culture. The interview with Dr. Scherf was conducted by Graham Lack.

When did the idea of “chor.com” come up? “It was Moritz Puschke, our wonderful and imaginative manager (of the Deutscher Chorverband – the German Choral Association, Ed.), who, after much cogitation, raised the following question: ‘How do we bring those people in Germany who conduct choirs and their choirs together with journalists and publishers?’ This rhetorical question found a practical solution almost straightaway: there should be an event, a ‘fair’ devoted to choral music. Immediately we started looking for an adequate venue, and we were surprised by the candidature of the city of Dortmund. They were most interested in being defined as a choral city. A period of ambitious planning followed. I have been good friends with the Lord Mayor of Dortmund for many years, and there is a choir in almost every primary school now. By the way, the name ‘chor.com’, definitely an expression of today’s media society, was coined by Moritz Puschke.”

What are the objectives of “chor.com”? “To begin with, we wanted to try and determine the situation of the choral landscape as it is now and as it should be in the future. This ‘chor.com’ is the first of a series of ‘fairs’ that will take place every other year, alternating with the national choral festival which takes place in a different city each time. With ‘chor.com’, we want to plant a fundamental idea into everyone’s mind: you all have the chance to try

something new here... this is a place where a great number of enthusiastic singers can meet. During the ‘Day of Song’ in June 2010, an incredible number of choirs performed all over the Ruhr area. They even sang in places like the Schalke 04 football stadium. It was a huge movement with a massive public impact. The journalists, too, were extremely enthusiastic. We all were encouraged and on emotional high, so I hope that the upcoming ‘chor.com’ will have a similar impact.”

What is the theoretical basis for this new initiative? “We hope that there will soon be a choir in each primary school in Germany and that every child will have the possibility to sing in a choir. These are very ambitious aims. But in addition, we wish to embrace a certain professionalism...we need a crowd puller, but also want to reach a broad public. Did you know that 5000 kindergartens will participate? The former ‘FELIX’ (a quality seal for music in German kindergartens, Ed.) will from now on be known as the ‘Carusos’ – a registered brand name by the way – and we believe that by having children participate, they will not be left on their own when they start school. It is easy to raise enthusiasm in small children. Our experience with them has been fantastic, and I believe that there is a huge potential which will increase the value of choral singing in society.”

Did you have other countries in mind as examples? “Well, if the Nordic countries are able to do this, I mean, casually speaking, ‘sing well’, why not we? I think that in the 1960s, APO (the extra-parliamentary opposition, Ed.) destroyed a lot of things, because it took place outside Parliament and did not find, or want to find, a voice in the parties represented there. In my opinion, cultural policies really went downhill at that time. The situation was hopeless as far as music teacher education was concerned. Luckily today there is renewed interest on the part of parents.

In American English one refers to a “top down” or a “bottom up approach”. What will be the repercussions of this new movement – expressed at this year’s ‘chor.com’ – for the existing choral association structures? “There is much competition in the cultural arena. In the field of cultural and educational policy it is necessary to promote our activities and aims actively. The arguments clearly speak in our favour. In Germany, millions of people want to sing. It is a kind of preventative cure as in health policy. ‘Empowerment’ is the key word in English, is it not? Let’s sing together. And let’s drive away melancholy feelings without resorting to pharmaceuticals! We want to create an exciting field of learning within which personal development can take place.”

How do you deal with the unpleasant phenomenon rife in Germany of “complaining about the price of champagne?” How will you solve the well-known problem of the choral conductor who is really “just” an organist and does not necessarily sing well (i.e. has poor intonation)? What about the notorious “note bashing” that ruins many a rehearsal? And how can we convince choral conductors to work away from the piano? I see that Herald Jens will give a talk about intonation during ‘chor.com’. A very welcome initiative. “People who have given up hope are the last thing we need. It is necessary to invest heavily in choral conductors’ training. State music academies must continue to be supported. There must be new in-service courses for music teachers. We can only define ourselves through the quality of our choral conductors. We must motivate everybody: all those who conduct choirs, sing in choirs, teach in schools, write articles about German choral life, and also those who are on the periphery but actively involved with a choir. A good example is the ‘We cannot sing choir’. With the help of Markus Lupke we have just finished outlining a new and innovative curriculum for the the ‘Carusos’ (June 2011, Ed.). There will be new benchmarks. The essential question is: How can we teach children good intonation?

... Your Life ... Your Song – The New Choral Landscape of Germany

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It is a lot of work. In addition, we not only want to present concerts but also further music education and create new competitions. The Bremer Ratschor which developed out of the famous Bremer Domchor remains an excellent example. We also work very closely with the Deutsche Kammerphilharmonie. Some tickets cost up to 30-40 Euros! But the concerts are always sold out. We pay for professional soloists, and hence create future chances.”

It might be said – and here I should don kid gloves – that a conscious acknowledgement of the overtone series seems to be lacking in German choral life. Intonation is surely the magic word

par excellence? To torture the public with bad art makes no sense, don't you agree? “Choral conductors must conduct choirs. And they must do that well. We are familiar with the problems concerning overtone production. It is absolutely necessary to combine voice lessons and aural training. The feeling for one's own body is extremely important. Where are the sounds situated? Where exactly in the body? And what do they feel like? This third, a fourth, that fifth or an octave? I love to sing, and the bigger the score the better. To concentrate on sound production rallies me, especially after a long day. At least this is my experience.”

What do you understand by “best practice”, and “excellence”? How about cooperation with or a willingness to take a leaf out of IFCM or ACDA's books? “There is the Deutsche Chorjugend (German Choral Youth, transl.) directed by Robert Göstl – a former member of the Regensburger Domspatzen. And we have the new Jugendkammerchor (Youth Chamber Choir, transl.) We have just decided to organize a trip to Venezuela. We know that it is extremely important for young people to gain experience performing in such a country. We are talking about our future choral conductors! We are talking about future opportunities for support and promotion. The principle is that we can transcend the national musical language



Henning Scherf with children during a "singing press conference" - Frankfurt, September 2010 - for the "Deutsches Chorfest Frankfurt 2012".
Photo credit: Rainer Ruffer from Frankfurt



Béla Bartók 25th International Choir Competition

25 – 29th July 2012 Debrecen, Hungary

by opining up young singers to new music cultures. I think that a new interface is being created here, one which ought to be relevant to international associations like IFCM or ACDA. I have worked in Nicaragua for many years... since the beginning of the 1980s. We founded two music schools as part of the 'Pan y Arte' project (Bread and Art, transl.). I hope to have set a good example."

What is your opinion about the image of choral music on German television? Can we finally get away from the "Gotthilf Fischer monoculture" and the "Hit Parade of Folk Music"? Are new representatives of such commercial mass movements already in their starting blocks? What is the influence of the many casting shows? And are the famous remarks by Adorno on choral singing as an "ingratiating to the people and its purportedly intact or natural forces" and the "priority of the collective over the individual, the defamation of the intellect" now water under the bridge? "I am not interested in that kind of media phenomena. It is important that we look to the future and try to channel into Germany's mainstream choral life the new energy that obviously exists in our primary schools. We have worked incredibly hard in this field during the last few years. And at some point we will reap what we have sown."

Stubborn as I am, I would like to stick with the same author, Adorno, who once said: "Nowhere is it written that 'singing is necessary.'" But perhaps we should turn to his description of choral singing as a "sanctified, protected area of irrationality". "A nice quotation, quite in fitting with our subject. There is something beautiful about art, but also something not quite comprehensible...It has, by the way, been a great pleasure for me to talk with you about the new choral landscape of Germany. See you soon...in Dortmund perhaps."

More information: www.chor.com

Translated from German by Jutta Tagger, France,
edited by the author ●

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- to present contemporary choral music in an intelligible and convincing way;
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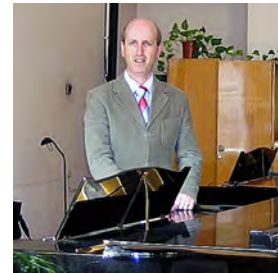
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Tõnu Kaljuste at the Mirror

Interview by Andrea Angelini

Andrea Angelini
ICB Managing Editor



36 I met Tõnu Kaljuste in one of the best pizzerias in Rimini, where we had dinner together after spending a long, hard day at the Cesena Conservatory of Music, where, from February 17 to 19, 2011, the famous Estonian artist led a masterclass for singers and conductors focused on the choral music of Arvo Pärt. In repertoire there were some of his most popular songs, like the *Magnificat*, *Da nobis pacem*, *Which Was The Son of the...* Fans of this repertoire came in great number: the course was attended by 24 participants not only from Italy but from France, Germany and Australia as well. A final concert and the consequent awarding of certificates were the pinnacle of this wonderful experience organized by the managing staff of the Cesena Conservatory in collaboration with the Association Musica Ficta.

Andrea Angelini (AA): *What was the most important decision you ever made that fashioned you into the musician you are today?*

Tõnu Kaljuste (TK): It has been very important and useful to have composers around me; they gave me an extreme interest in this kind of music. If you study only an instrument, like piano or violin, you find yourself practicing a huge amount of music from the past. But if you have composers beside you, close to you, you find your authentic musical mother language. It was an important message. My father was a children's choir conductor and music pedagogue. He wrote many books for schools and was a fanatic of the Kodaly system. I sang in his children's choir and probably the story started there. I don't know for sure if I decided to become a musician at a specific point in my life or if I felt myself to be a musician from the beginning. It is like when one is travelling on water: the waves take you some place in the world. In my case, it was like that with music.

AA: *The music of Arvo Pärt has achieved great popularity in Italy and throughout the world, much more than that other contemporary*

composers. What are, in your opinion, the reasons that have allowed this kind of success?

TK: Talent, period! Sheer talent. He wrote music during the Sixties, using a collage system with different techniques; he composed songs for children and then changed his mind and started the great tintinnabuli style. Now he has mixed that tintinnabuli style with different things. It's not important what kind of technique he uses. He is a very good composer!



AA: *When we speak about contemporary music, we immediately think of the "Darmstadt school". That is not a very popular school because people say it doesn't touch the heart. Was Pärt a scholar of the Darmstadt school before experimenting with the tintinnabuli style? Or what happened?*

TK: What happened inside the composer's mind isn't ours to know. But if you look at his oldest scores, like the *Second Symphony* or *Pro et contra* or *Solfeggio* for choir, you realize that his compositions are always linked with algebra, with mathematical elements, and are always connected within a very clear system. In later pieces, like *Adam's Lament*, he just started to fly with a new power. Surprisingly, all the styles and all the algebra he'd used before - and that was important before - have been transformed in a new way of communication, probably much more free. Once again we come back to the *talent of the composer*. He is capable of

composing good music that touches the heart. He is a communicator of emotions; sometimes he communicates distance from items, sometimes he enters the realm that might be called mysticism, but it is just pure music, a musical independent language with some beautiful elements, that's the point! He told me, "*For my music it is important that you play only one note, beautifully*". But in some music, in some 20th century contemporary music, you can play all the notes beautifully without the music giving you back this kind of feeling, this beauty. That, of course, is a dangerous area for everyone; everyone has their own definition of beauty. This new music always breathes together with the audience.

AA: *In concert, do you perform Pärt's music in your own way or do you completely follow the thinking of the composer?*

TK: I follow his lead and put something of my own into it, too. Some decisions were neither mine nor his but were arrived at together, a new idea. He is a sensitive composer; he usually revises his scores many, many years after their first performance: *Da nobis pacem* was revised in 2009. When you conduct a piece you have to know which is the last version. These days, it is simple to change a piece -- you just have to touch some keys on a computer and you get a new version!

AA: *Choral folk music is very popular in Europe. In many countries, especially Hungary, the Baltic and Scandinavian countries, Russia, in the north of Italy and elsewhere, people feel that traditions can be kept and spread through music. How is it possible to attract young people to songs telling them about "a world of the past" that has almost disappeared?*

TK: We have to know culture and history in order to understand how the music developed in a given place. Music wasn't originally made for concert halls. Musical language was part of communication; it helped make words, it helped people live and breathe.

AA: *But traditions recall the old; young people are more interested in techno or rock music. How can we interest young people in singing about facts that happened 20, 30, 40, 50 years ago?*

TK: I think that every person will have his or her own ideas about this. You can't stop techno or pop music. We have thousands, millions of people going in that one direction. Whatever type of music is preferred, it's part of our life and it's important not to create conflicts between all the different styles. Sometimes they use interesting folklore elements, bringing them to the contemporary world. Maybe there are connections that help people understand what the folklore meant for our culture and history, how the music started, what the elements were. These days the marketing industry is so fantastic, but when people start to understand music, what is it they buy every day? It's like an autopilot -- think about this -- sometimes you have a lot of people living connected to the old music and keeping it alive. I think in Europe it may be difficult to understand this theory because the connection between historic folklore and present life is not so fresh, but when you look at Asia or India, for instance, you see how differently we each think, musically speaking. When we are introduced deeply to the "raga" system, we realize, "Wow, how many elements there are in this pattern!" We can't explain all those elements well but we know we must learn a little bit more about them.

AA: *Veljo Tormis and Arvo Pärt at the mirror. What do they represent for Estonia and where is Estonia represented in their works?*

TK: I think that every good composer is unique and that he doesn't belong specifically to one country. Good music is everywhere but, of course, Veljo Tormis is a special Estonian composer because he uses the songs and traditions of our very old Estonian folk music. At the time he started arranging Estonian folk music, well aware of the country's small size, he wanted to preserve the culture of his little motherland. He was also attracted by the fact



Arvo Pärt. Photo credit: K. Kikkas

that the original Ugro-Finnic language was quite forgotten by people living in a country that had belonged to Russia for many years. When Tormis wrote the six *Cycles* (*Livonian Heritage, Votic Wedding Song, Izhorian Epic, Ingrian Evenings, Vepsian Paths and Karelian Destiny*) nobody knew about their genesis. In the past, quite a large population lived here, speaking different now-dead languages, and Tormis thought Estonian would have been the next to go! There was just the power of the musical traditions against this heavy Russian cultural domination. At the time he composed, the folkloric music was being cleaned up using typical romantic arrangements. Sometimes, listening to European folk music, it's difficult to tell if a song is Danish or German: there are so few differences in the harmonies or arrangements. But the true Estonian folklore gave Veljo Tormis the idea of representing only the original songs without clouding the melody with too much of that typical romantic harmony. I like what Stravinsky did with Russian music and how many composers retained the original folklore. Veljo Tormis "made us up" to reveal our original face. I think he brought the musical language of the Estonian mother language to Estonians. They recognized their own folklore and Veljo Tormis just made it possible for people to sing a tradition that had been forgotten for a long time.

Arvo Pärt works in a completely different area. To make clear with an example: I can say that *Veljo Tormis' direction is "down" (toward the ground) and Arvo Pärt's direction is up (toward the sky)*. Sometimes you need to stay low,



The Estonian composer Veljo Tormis

sometimes you need to fly up to the sky. You can't forget that both directions, both sides, are very old in Estonian music culture! Then you asked me what they represent for Estonia and whether Estonia is proud of these composers. What can I say? They are like a visiting card for our country, elements of national propaganda, in a good sense! Estonia is so small and without a powerful cultural system as in the United States where composers are held in great esteem and where the government promotes them abroad, like what happened with Bernstein. We have another dimension of the concept of "popularity in the world".

AA: *Arvo Pärt lived abroad for many years of his life; did this fact damage the image of Estonia in any way? Could people consider him to be not a true Estonian cultural representative?*

TK: Pärt is more cosmopolitan than Tormis, yet he wrote wonderful music for children in the Estonian language, especially in his youth. Pärt is in a different league: he is Orthodox, for instance. Two different people, but both are very famous in Estonia. Arvo Pärt was a student of Veljo Tormis after the second World War.

AA: *Estonia is a small place but big in music. What is the secret to its becoming a "singing country"? How much did the Soviet era affect the wish for freedom through music?*

TK: As I mentioned before, those types of songs had existed in Estonian folklore for hundreds of years. The power of song can change the world, can change stones to money, can create magical things. It already existed

... Tõnu Kaljuste at the Mirror

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within our old folklore music but the first time people started to sing together about freedom was when Estonia broke away from the Russian Empire: thousands of singers came to Tartü in the summer of 1869 from all over Estonia, founding - in a spontaneous way - the *Laulupidu* (Estonian Song Festival), one of the largest amateur choral events in Europe. Estonian nationalism started at that moment. Between the end of the 19th and the beginning of the 20th century, many young composers throughout Europe founded “National Schools” to preserve the typical melodic elements of the music folklore.

AA: *Do you think that choral music played an important role in gaining freedom during the Soviet era or was it not so important?*

TK: Yes, it was! People didn't go into the streets to protest, to crash cars, to break glasses... They just came together, singing. The power of music!

AA: *In my opinion, a choral piece is a text dressed by music. Tell me about the poetic power of words.*

TK: The poetic power comes together with the music. Three great languages meet together: text, literature and music. When the music is good, it surely helps the text to fly. For example, Gregorian Chant has been used in the Church to touch hearts; it features simple but very effective melodies.

AA: *“The human voice is the most perfect instrument of all”. Do you agree with this sentence by Arvo Pärt?*

TK: Every instrument is perfect! Thinking that the human voice is the highest perfection is so beautiful, but... it depends who plays, and what. Let me say that it is true when all the material works well... But that doesn't always happen: sometimes singers are the most stretched people in the world. The voice is like a secret: you have it but you can't touch it like an instrument, like a violin... It's connected with many things inside the human body. Indeed, every instrument in the world clearly

tries to imitate the human voice, when there is a good player behind it...

Tõnu Kaljuste is the conductor who founded the *Estonian Philharmonic Chamber Choir (EPCC)* (1981) and the *Tallinn Chamber Orchestra (TCO)* (1993). He has been a regular Grammy nominee and the winner of several prizes for recordings (*Diapason d'Or de l'Année 2000*, *Cannes Classical Award*, *Edison Prize*). Kaljuste has been a lecturer at the *Tallinn Conservatory* and a conductor of the *Estonian National Opera*. He has worked with many orchestras and choirs all over the world. During the 1990's, besides his work with the EPCC and the TCO, he was also principal conductor of the *Swedish Radio Choir* and the *Netherlands Chamber Choir*. Since 2001 he has worked internationally as a freelance conductor. He was appointed a member of the *Royal Music Academy of Sweden* and has been awarded the *Japanese ABC Music Fund Award*, the *International Robert Edler Prize for Choral Music* and the *First Prize of the 2004 Estonian Cultural Fund*. Kaljuste has dedicated a major part of his work to the music of Estonian composers (*Heino Eller*, *Arvo Pärt*, *Veljo Tormis*,

and *Erkki-Sven Tüür*), whose compositions he has recorded for the ECM record label. He has also recorded all of the vespers and litanies of *Wolfgang Amadeus Mozart* as well as the church music of *Antonio Vivaldi* for the *Carus Verlag* record label. He has worked in collaboration with composers such as *Alfred Schmittke*, *György Kurtag*, *Krzysztof Penderecki*, *Erik Bergman*, *Giya Kancheli*, *Sven-David Sandström*, *Knut Nystedt*, *Einojuhani Rautavaara*, *Brett Dean*, and *R. Murray Schafer*, among others. In 2004, the new *Nargen Opera* project theatre began its activities under Kaljuste's direction. During the 2004-05 season, there were stagings of three of *Joseph Haydn's* operas, *Jaán Tätté's* play “*Lantern*” and *Veljo Tormis's* “*Estonian Ballads*”, the latter in a co-production with the *Von Krabli Theatre*. The 2005-06 season of the *Nargen Opera* included two chamber operas by composer *Tõnu Kõrvits*. International engagements during the 2005/06 season included appearances with the *Mahler Chamber Orchestra*, *Brabants Orkest*, *Malmö Symphony Orchestra*, *Copenhagen Philharmonic* and the *Munich Radio Symphony Orchestra* and others.

Edited by Anita Shaperd ●



Looking at the scores...

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GA LAO

Unaccompanied Choral Traditions of China's Dong People

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I first encountered the singing of the Dong People which they call *Ga Lao* in 2006 during the World Choir Games in Xiamen. When a line of beautiful Dong girls dressed in their traditional Dong dresses was advancing slowly into the stage, the singing was so pure that it seemed the voices were coming down from heaven. I was so captivated by this chorus that I decided to go to the birthplace of this amazing music – Liping, to further experience it myself. Liping County lies on the edge of the Guizhou Province in South China. Now I would like to introduce this treasure of Chinese culture to choral music lovers around the world.



Li Xi and The Dong Young Children's choir, during Chinese's New Year 2008

Legend says that the Dong people are descendants of the ancient Yue people, who have a 2500 year history. There are three legendary treasures of the Dong culture: the Flower Bridges, the Drum Towers and *Ga Lao*.

The Guizhou Karst geology consists of many easily accessible caves — warm in winter and cool in summer. The people of this region were called the *cave people* because they lived in these caves and *Dong* stems from the Chinese word for cave. The Dong singing traditions began through the imitation of sounds they heard in the caves. Since the Dong language has no written form, *Ga Lao* is taught orally and handed down from generation to generation. Therefore, *Ga Lao* symbolizes the national culture and upholds the cultural heritage.

Li Xi
Choral Conductor, China



The Dong people believe that food nourishes the body but singing nourishes the heart. In other words, Dong people think of 'songs' and 'rice' as equally important to their life. The singing is used as a kind of spiritual energy that they use to mold their character and their soul.

Young men and women use singing as a means of courting. When night comes, boys sing songs and invite girls to sing together under the moon. This activity is called *Xing Ge Zuo Yue*. They express their love and choose a life partner by singing together.



The boys and girls during *Xing Ge Zuo Yue*, February 2011

The main subjects of the choruses are nature, labor, love and friendship. Simulating the sounds of birds and insects, mountains and streams and other natural sounds is one of the characteristics of the Dong tradition. *Ga Lao* songs are composed by people performing daily rituals.

The characteristic hallmarks of *Ga Lao* include three-voiced structures that use drones (i.e., sustained sonorities), parallel singing and imitation.



Dong Chorus performed in Drum Towers (standard venue), February 2011

The main melody is usually presented in the lower voices and is in the forefront. The soprano or tenor parts are derived from the main melody and sung by one or a small group of singers. The upper voices usually improvise a melody above the primary material in the alto or bass part. However, the soprano or tenor will sing the main melody when the lower voice holds a long sustained low passage.

Choristers receive rigorous training in traditional ways from an early age where they develop appropriate tone quality, flexibility, rhythm, independence, and memorize an extraordinary number of songs. There is a training system in every village and involves villagers of varying genders and ages in four basic groups—Young Children's Choir (Treble), Youth Choir (Mixed), Adult Choir (Men), and Senior Choir (Mixed). Young Children's Choir members range from 8 to 12 years of age and stay several years in this ensemble. The Young Children's Choir occasionally demonstrate *Ga Lao* during festivals or when there are visitors, but they are mainly an apprentice group. The Youth Choir members range from 17 to 25 years old and this ensemble serves as the main performing choir.



The Youth Choir, February 2011

The Adult Choir is comprised of married men as female choristers must leave the choir when they get married. Whenever the Youth Choir is unavailable, the Adult Choir performs.



The Adult Choir, December 2010

The Senior Choir is made up of older singers, usually grandparents. This ensemble performs ballads and polyphonic chants to demonstrate for the younger ensembles, but do not perform formally.

Classification of Dong Chorus

According to their style, rhythm, subject matter, performance style and their social role, Ga Lao can be divided into the following types:

Gating means “Sounds Songs” which are comprised of improvised melodies with very brief lyrics. The songs often have some prominent elongated chants prior and following the actual lyrics. Several singers sing counterpoint in the soprano or tenor voice. All of the alto or basses sing a contrasting drone and the songs often imitate the sounds of nature: insects, birds, or water in the river.



This is one of Gating, named “Cicada Song”

Gaxiang are “Ethics Songs” and serve as educational pieces. The songs have short undulating melodies, focusing on the content of the text which praise or critique social morals of the Dong people.



Gaxiang “Younger People Should Respect the Elderly”. Transcription, Li Xi, February 2009

Work Songs: Dong people also sing together when they are growing weary of their labor. These kinds of songs are called Work Songs.



This is a work song. The title is “Twelve Months of Work Songs”. The score was noted by me in 2009

Worship Songs. The Grandmother is the most admired deity figure in Dong culture. They call their Grandmother Sa. Dong people hold a great ceremony to worship Sa on every

January 3rd of the lunar new year. All of the Dong people sing the worship songs together in this activity.

There are general popular group activities in the Dong villages which have three names: *Waihei*, *Waiding*, and *Waiké*. When all the people in a village visit another village and sing together this is called *Waihei*.



Visiting another village, sharing songs, February 2011

Sometimes the young people in the two villages will meet socially to sing choruses together, and this is called *Waiding*.

When family or friends visit together and sing Dong choruses, this is called *Waiké*.



Photo taken February 2011

Caitang Songs. When the party is nearing a close, Dong people hold hands while dancing and singing.



Singing the Caitang Songs. February 2011

... Unaccompanied Choral Traditions of China's Dong People

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Kid



The image shows a musical score for a children's song titled "Kid". It consists of six staves of music. The first staff has a treble clef and a key signature of one flat (B-flat). The lyrics are written in Chinese characters below the notes. The score is arranged in a standard musical notation format with various note values and rests.

(This is a children's song. The title is "Kid". The score was noted by me in 2009)

Apart from these types of Ga Lao, there are still more songs in the categories of Road Stopping Songs, Love songs, Story-telling ballads, Drinking Songs, Wedding Songs and Funeral Songs.

Each song category features different melodies, lyrics and style. Dong people rarely repeat the same song. Every Dong music teacher holds several thousand different songs in his or her memory. The Ga Lao songs are intertwined with Dong culture, traditions and everyday life. With so many people who love singing it is no wonder the Dong villages are called the "Sea of Songs and the Home of Poems".



Mr. Yin-Ting Sun (first row) and the Dong choruses. December 2009

Introducing Dong GA LAO traditions to the world

Liping County Dong Choir performed in Beijing in October 1959—their first time singing outside of the Dong village. Their performances invoked great excitement and inspired further performance invitations. This was an important step for the tradition of Ga Lao—to be sent out from the mountains to the rest of the world. To date, they have performed in France, Italy, Germany and Singapore to share their traditional repertoire. On October 3, 1986, Liping County Dong Choir attended the Paris Autumn Festival. Their performance in Palais de Chaillot was so well-received that it received 37 standing ovations. Executive Chairman M. Josephine, said: "It is rare in the world that a minority group of people with

only over two million people can create and preserve such an ancient and pure folk chorus".

Many people had incorrectly thought that China had no harmony in its music, but the Dong people's Ga Lao reveals the polyphony in ancient China. Thanks especially to the work of choral conductor Yin-Ting Sun, the tradition continues to thrive.

Li Xi is the founding conductor of the Shenzhen Yantian Foreign Language Primary School Children's Choir in China which she began in 2001. In July 2010, the choir won the gold medal in the Champions Competition of the 6th World Choir Games, demonstrating its enormous development over the past decade. Xi enjoys collecting folk music and adapting the folk music into a cappella songs. She is a member of the International Federation for Choral Music (IFCM), the China Choral Association and the China Society of Music Education (CSME). Email: Jack.zeyu@gmail.com

Edited by Cara Tasher, USA ●

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Jeffrey Poland, Director
Fairmont State University
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Photos: Idaho State University Chamber Choir at Machu Picchu; Colorado Symphony Chorus with the Pardubice Orchestra in the Stephansdom in Vienna; Cornelia Connelly High School Advanced Women's Ensemble with Hangzhou Philharmonic Angel Choir in Hangzhou, China; Anima spends time with students at the Ukhanyo Primary School near Cape Town, South Africa

A View from Chicago

American Choral Directors Association 2011 National Conference

Dr. Tim Sharp
Executive Director, ACDA



44 One of the strongest affirmations of one of our American Choral Directors Association strategic imperatives came March 9-12, 2011, at ACDA's Biennial National Conference in Chicago, Illinois (USA), as we witnessed collaboration in action. The overwhelming moments of inspiration and invigoration provided by this significant event in the life of ACDA were due, in large part, to our work in the area of creative collaboration with other choral arts organizations and choral artists.

The thrilling performances we heard of Felix Mendelssohn Bartholdy's *Elias, Op. 70 (Elijah)* by the Grammy Award Winning Chicago Symphony Chorus and Orchestra, resulted from two years of creative collaboration with the administration of the Chicago Symphony Orchestra, which included artistic collaboration as well as administrative negotiation with the Chicago Symphony organization and Chicago's Orchestra Hall. Maestro Helmuth Rilling, fresh upon receiving the news that he had been named recipient of this year's Herbert von Karajan Musikpreis, conducted the performance. Soloists included Alexandra Coku, soprano, Birgit Remmert, mezzo-soprano, James Taylor, tenor, Markus Eiche, baritone, and Kenny Lumb, boy soprano. ACDA sponsored performances took place on March 10 and March 12 for Conference attendees, and a March 11 performance was offered to the general public.

The invigorating performances we heard by our various international choirs were brought about by our experiences through the World Choral Symposium and our network of relationships throughout the International Federation for Choral Music. Our very special international choral guests included Kamer (Latvia), musica intima (Canada), Taipei Philharmonic Chamber Choir (Taiwan), Cantus (Norway), and the Hua Zhong Normal University CCNU Tian Kong Choir (China).

Choirs from the United States invited to perform at this year's ACDA National Conference included Chanticleer (California),

the Grand Rapids Symphony Junior Youth Chorus (Michigan), the Highland Park United Methodist Church Chancel Choir (Texas), the Penn State University Essence of Joy (Pennsylvania), Sursum Corda (Alabama), Centenary College Chorale (Louisiana), A Slice of Jazz (Iowa), American River College Vocal Jazz Ensemble (California), Central Washington University "Vocal Jazz I" (Washington), Eleventh Hour (Ohio), Pacific Standard Time (California), Gold Company (Michigan), Anima (Illinois), Luther College Norsemen (Iowa), Montgomery HS Chorale Women (Texas), Millikin University Choir (Illinois), Bella Voce Young Women's Choir (Minnesota), Murrieta Valley HS Chamber Singers (California), University of St. Thomas Chamber Singers (Minnesota), Concordia Singers (Pennsylvania), North Central HS "The Counterpoints" (Indiana), Vox Musica (California), The Esoterics (Washington), Bak MS Girls Chorus (Florida), Rex Putnam HS A Cappella Choir (Oregon), Riverside City College Chamber Singers (California), Emory University Concert Choir (Georgia), Brethren

(Virginia), Fountain Valley HS "Troubadours" (California), Calvin College Alumni Choir (Michigan), Minnesota Choral Artists "The Singers" (Minnesota), Schofield MS Madrigal Singers (Nevada), Douglas Anderson School of the Arts Chorale Women (Florida), Kantorei (Colorado), Young People's Chorus of NYC (New York), University of Kentucky Men's Chorus (Kentucky), Young New Yorkers' Chorus (New York), Lawrence University Women's Choir (Wisconsin), and the Brigham Young University Singers (Utah). ACDA also sponsors National Honor Choirs consisting of auditioned singers from across the country. This year, Honor Choirs included Children's National Honor Choir, Henry Leck, conductor; Middle School National Honor Choir, Rollo Dillworth, conductor; Women's National Honor Choir, Lynne Gackle, conductor; and a Men's National Honor Choir, Peter Bagley, conductor.

It was an honor for the American Choral Directors Association to host the Executive Committee of the International Federation for Choral Music (IFCM) as the site for their



Alice Parker and The Joyful Noise

meeting leading up to this summer's World Choral Symposium in Argentina. ACDA was pleased to welcome choral conductors and representatives from over twenty countries to our signature National Conference event. The opportunity for world networking and the exchange of ideas was enhanced by this robust international presence, and everyone would agree that we were all richer due to these guests honoring us by their presence in Chicago.

The stimulating educational Interest Sessions and other performances were elevated due to ACDA's collaboration with the Spertus Institute of Jewish Studies in Chicago, Chicago's Center for Black Music Research, the National Association of Teachers of Singing (NATS), the Margaret Hillis Collection in the Rosenthal Archives of the Chicago Symphony Orchestra, Anshe Emet Synagogue, Rockefeller Memorial Chapel at the University of Chicago, VanderCook University, DePaul University, Roosevelt University, and First United Methodist Church. As a result of their cooperation and collaboration, Chicago became much more than simply a vehicle for us to do

our business and hold our performances; the artistic richness of Chicago contributed to our learning and artistic understanding due to our mutual investments made in art and education. Everyone left Chicago realizing once again that Chicago is an abundantly rich and stimulating artistic environment. And, as an added bonus, we happened to have our Conference during the week of Chicago's annual St. Patrick's Day Parade, an event highlighted by the City turning the Chicago River the color green in celebration of the day.

As ACDA continues to investigate the use of pedagogical technology, the following sessions pushed us forward: *It's a Good Thing! Embracing Technology in the Choral Classroom* (Marie Palmer, presenter); *Implementing a SMART Choral Rehearsal: Enhancing Instruction Using SMART Technology* (Ryan Fisher, presenter); *The ACDA International Archives for Choral Music: A Dynamic Choral Research Resource* (Marvin Latimer and Christina Prucha, presenters); and, *Hear Ye: Announcing a National Symposium on American Choral Music Washington, D.C., 2012* (John Silantien,

presenter). To assist in classroom and rehearsal room pedagogy, following Interest Sessions were presented: *Jazz Styles and Improvisation for Choirs!* (Russell Robinson, presenter); *Breaking the Code: Small Ensemble Rehearsal Techniques for Choirs of All Sizes* (Simon Carrington, presenter); *Transforming Conducting: Conducting for Transformation* (Weston Noble and Geoffrey Boers, presenters); *Beyond Singing: Blueprint for the Exceptional Choral Program* (Stan McGill, presenter); *Boys' Changing Voice: Tips and Techniques* (Dan Davison, presenter); *Teaching Through Repertoire: A Choral Conductor's Guide* (Heather J. Buchanan and Matthew W. Mehaffey, presenters); *Conducting Technique, Breath and Center as Rehearsal Technique* (James Jordan, presenter); *Nutrition for the Voice and Soul* (Timothy Seelig, presenter); *Revitalizing Middle School Choral Programs* (Judy Bowers, presenter); *Reconsidering Too Old To Sing: Can Singing Skills Be Revived?* (Michael Kemp, presenter); *Singing with Intention: Bringing Vitality and Beauty to Choral Tone* (Sandra Snow, presenter); *Comprehensive Choral Musicianship* (David Conte, presenter); and from the National Association of Teachers of Singing, *Choral Directors are from Mars and Voice Teachers are from Venus: Sing from the Diaphragm and other Vocal Misstructions* (Allen Henderson, Sharon Hansen, Brenda Smith, Donald Simonson, and Scott McCoy, presenters). Excerpts and full videos from a selected group of these pedagogical Interest Sessions will be available in the near future through ACDA's website, www.acda.org, and through various Communities on ACDA's ChoralNet www.choralnet.org

For the ever-expanding understanding of multiple cultures and world choral literature, the ACDA Chicago National Conference presented the following sessions: *Explore the Chinese Cultural Treasures Through Choral Music: Chinese Choral Repertoire and Interpretation* (Karl Chang and Jenny Chiang, presenters); *Expanding the Repertoire: Uncovering a Neglected American Music Genre*



Weston Noble with a director

... A View from Chicago

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Black Composers Writing for Women's Voices (Mary Hopper, presenter); *The Interpretation of Latin American Music* (Oscar Escalada, presenter); and *Resources for Choral Directors at the Center for Black Music Research* (Sharon Gratto and Suzanne Flandreau, presenters).

Our choral music industry partners collaborated in an unprecedented way, as choral reading sessions, resource centers, technological innovations, and additional choral performances were made possible by their expertise, generosity, and dedication to our shared mission. Those of us that arrived early were treated to Eric Whitacre's choral opera *Paradise Lost: Shadows and Wings*, made possible in a conference prelude program by industry collaboration. This performance took place in one of our primary performance venues, the Auditorium Theater. Our collaboration with publishers resulted not only in our ACDA sponsored choral reading sessions, but also for the first time in collaboration, publisher sponsored reading sessions.

As a result of ACDA's ongoing innovations in the area of technology and paperless "green" events, for the first time all of the choral reading sessions were available online through the efforts of both ACDA's Repertoire and Standards Committee, and our collaboration with industry partner J. W. Pepper. International readers of this column can enjoy these reading sessions and this effort by viewing the material at <http://acda.jwpepper.com/Security/Login.aspx>. You must create a user's account in order to access the material, but this is a free registration process.

Due to ACDA's collaboration with Americans for the Arts, our first night's concert session began with a stirring presentation by Robert Lynch, challenging those of us living in the United States to continue our hard work in the area of arts advocacy. Lynch encouraged ACDA to continue this partnership through the Arts Action Fund and other Americans for the Arts initiatives. ACDA is a proud National Cosponsor of the Americans for the Arts Advocacy Day activities in Washington, DC.

You can read more about Americans for the Arts and the Arts Advocacy Day activities at www.artsusa.org

The ongoing internationalization of ACDA's program offerings has been enhanced by collaboration with our travel and festival members. For the first time in its 52 year history, ACDA has created a National Youth Honor Choir from the Honor Choir efforts displayed at the National and Divisional Conferences. This initiative will allow ACDA's efforts with young singers to live beyond a Conference through the first ACDA National Youth Choir tour to London in 2012. In addition, the World Choir Games will take place for the first time in a U.S.A. city due to ACDA's creative collaboration with the city of Cincinnati (Ohio), and ACDA's partnership with INTERKULTUR. It is invigorating to witness the energy created with our young choral singers as these programs take shape



Ann Howard Jones with Tim Sharp

and continue to move us beyond our national borders.

Collaboration is the key to making relationships align toward the accomplishment of a shared vision. Motivational forces drive everything we do, and to achieve a vision, these motivational forces must overlap. Businesses are motivated by profit; educational institutions, at their core, are motivated by the search for truth; faith communities are motivated by a core belief; sports teams are motivated by a scoreboard. Professional associations such as the American Choral Directors Association are motivated by a mission, and the mission for ACDA is to foster and promote a finer performance of a finer quality of choral music. We witnessed our mission taking full shape at our recent National ACDA Conference in Chicago, and we look forward to our next National Conference, March 13-16, 2013, in Dallas, Texas (USA). In 2012, the American Choral Directors Association offers seven regional Conferences throughout the United States, and visitors from around the world are invited to these Divisional Conferences:

- Madison, Wisconsin
February 8-11, 2012
- Providence, Rhode Island
February 15-18, 2012
- Winston-Salem, North Carolina
February 29-March 3, 2012
- Dallas, Texas
February 29-March 3, 2012
- Reno, Nevada
February 29-March 3, 2012
- Ft. Wayne, Indiana
March 7-10, 2012
- Seattle, Washington
March 15-18, 2012

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CHORAL TECHNIQUE

The Voices in the Brain

Aurelio Porfiri and Astri Soemantri

CONNECTION or PERFECTION: Can we have both?

Tim Seelig

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

**Please contact Andrea Angelini,
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The Voices in the Brain

Aurelio Porfiri
Astri Soemantri



In recent decades, phenomenal advances in brain research have revolutionized many fields. Today we speak easily of neuro-economics, neuro-theology, neuro-biology, and so on. Visual art is also now studied from a neuroscientific perspective (Ramachandran & Blakeslee, 1998). This is because when we understand more about how our brain works, we can understand much more about ourselves. We should focus on developments not only in neuroscience itself, but also in psychology, to understand that why we behave in a certain way is a consequence of how our brain makes sense of what we call “art”.

Music is also part of this phenomenon. Important research in the field of music perception and cognition help us make sense of our musical experience (starting with Meyer, 1961). To understand the huge development of this field we need only mention recent best-selling books like Daniel J. Levitin’s popular “This is Your Brain on Music” (2006), to name only one.

We suggest that these developments can also be applied to the field of choral music. Can recent brain research (neuroscience and psychology) help us improve the performance of our choirs? We think it can. Only a few papers (Porfiri, 2010) have addressed the issue of neuroscience and other fields in connection with choral music, but these show that with a broader mindset, conductors and singers can be offered materials to make their musical activities more meaningful and effective. Indeed, we know our concept of knowledge is often very narrow. We think of knowledge as only those phenomena internal to our field of practice. For example, we think everything we need to know about choral music relates necessarily only to the choral activity itself. But worldwide changes teach us that knowledge is indeed holistic. There is only one knowledge and many ways to look at it. Thus, we strongly believe it is time to start a new discipline, which we may call neuro-chorality, because choral singing includes notions beyond those connected to singing alone. Every

good conductor knows he has to manage the choir as a psychologist, as a manager, as a business person, as a marketing strategist, as a nutritionist, etc. The pure musician is nowadays a sort of mythological figure; even the musician of the past, whom we tend to idealize, had to fulfill various roles beyond that of pure music-maker.



So how can we make our choral singing more brilliant in light of recent developments in science, especially neuroscience? Thankfully, today we have enormous resources that help give us a clearer picture about how our brains make sense of music. For example, when we are dealing with very difficult choral works, we may be helped by knowing how the brain learns or memorizes melodies. We have to understand that our brain is a pattern-making system. Nothing is in itself impossible for our choristers, but we should work with them to help them make sense of their auditory perceptions and categorize a given piece of music (see Thompson, 2009). No one is born liking or disliking a style of music. Why, then, do people in certain countries find some kinds of music not to their liking, or even very annoying? Because their brains cannot make sense of particular auditory signals, they are not able to make sense of those melodies or pieces.

Educational research tells us that the first thing the brain asks when it receives information from outside is: Is this important for me? How is this relevant to me? (Sousa, 2006). Thus some compositions that we think are important may not be important for our choristers. What then do we need to do? Do we give up? Not at all. But we have to go along

with the way the brain is able to learn. In this regard, we may say that we have to help the process of categorizing a particular musical style so students will no longer find it unfamiliar. (Categorization is the process the brain uses to understand external signals.)

Another application of recent research to the field of choral music is in handling problems with adolescent singers. We know very well that when conducting a high-school choir, for example, you have to deal with a lot of emotional outbursts: crying, mood swings, inconsistency (Santrock, 2008). These drive us crazy. But we should know that such adolescent behavior is part of the process of the brain growing. Indeed, at that age, the amygdala (the seat of emotions) plays a huge role in behavior because the frontal lobe (the seat of our rational thinking) is not yet fully developed (Papalia, Olds, & Feldman, 2009). Knowing this and many other things will help us to deal with problems with more awareness of their real nature. It will probably suggest that we look for psychological support rather than simply shout more. We know also that recent discoveries can help us make our practices more effective by knowing the right colors for the environment and knowing that some humor really helps the process of learning.

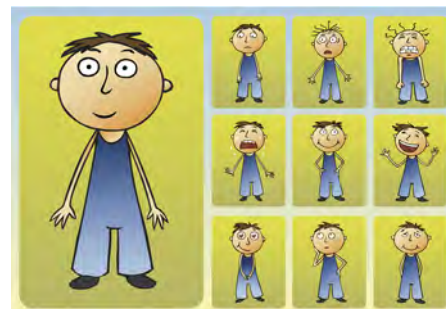


Table of the emotions

These are only a few examples of the potential of this new approach to our choral music-making. New papers and research findings present us with new perspectives about our brain and the potential to use and develop it for any human activity, including music. Connecting science and art can give potentially

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surprising results. And indeed this is not a new thing, because we know this was the medieval view of music, a reflection of a superior perfection and order.

Many of these new discoveries are well accepted and have already been implemented in educational settings. We really think that it is seriously time to transpose these research findings into the choral field. Indeed, we know that many musicologists have already started to analyze musical compositions from the perspective of the listener's cognitive process (Marsden, 1987). We need to be aware now that we cannot simply turn away, at a time

when the world is changing so dramatically. We know we must accept this challenge and start looking at our choristers as more than just voices, because voices are the product of the brain's work. Thus conductors conduct brains, and the more they are aware of how those brains work, the more they will obtain the good results they struggle to achieve.


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Aurelio Porfiri is an Italian Organist, Choral Director and Composer who is at present Associate Professor of Music and coordinator of the music program at University of Saint Joseph (Macau, China). He is also Director of Choral Activities for Santa Rosa de Lima School, English section He is Visiting Conductor for the Music Education Department of Shanghai Conservatory of Music (China). He has published four books and more than 200 articles. As a composer he has published dozens of psalms, oratorios, hymns, responsories and motets in Italy, Germany, and the US.. Email: aurelioporfiri@usj.edu.mo

Angela Astri Soemantri is a candidate for the Master of Educational Psychology degree. She has dedicated 14 years of her life to teaching music, primarily piano. For the last 10 years, she has focused on the study of choral music, becoming actively involved in solo and ensemble workshops and master classes. She is passionate about passing that knowledge along to her choristers: She conducted the Monarch Orcaellanum Luminare (MOL) Choir (previously known as Orcaellae Vox Sacra) in an international choir competition in Venice, Italy (May, 2009), where she won two gold diplomas (in the Mixed Chamber and Folklore categories). Proud to be an Indonesian, Ms. Soemantri is committed to bringing the richness of Indonesian culture to the entire world through choral music. Email: angela.astri@gmail.com

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CONNECTION or PERFECTION: Can we have both? •

Tim Seelig
Choral Conductor and Teacher



52 Much has been written about the difference between “music for music’s sake” - **Perfection** and “music as a means to an end” - **Connection**. In four decades of singing, conducting and teaching, I have experienced the entire gamut of choral music, as have you. It is my hope that you will read this article as if we were having a conversation – even though this one is really only in my head!

Any connection we might have to this thing called music began long ago - longer for some than others. At some point in our youth, we connected with this art form and decided it was what we would pursue. Do you remember the moment? Do you remember the teacher or conductor or minister of music who brought you to that moment of decision? Have you thanked him or her?

Your initial decision to pursue the choral art most assuredly came about because of a connection, not because of perfection. Even more interestingly, it probably did not happen at one moment in an amazing performance, but rather through daily contact with someone for whom music was a complete passion. You experienced music as the driving force in someone’s life and thought, “If someone can feel that passionate about something, I want that in my own life.” It was this connection that brought you to pursue music and choral music as a life’s calling.



Everything we teach in singing and choral music is based on a wide-swinging pendulum. It is never black and white. While it has components of math that are rational and logical, it is driven at its very core by the gray of emotional response.

We arrive at our ultimate goal - somewhere in the middle - by experimenting with various ends of the spectrum. Some of the sometimes-confusing dichotomies we teach include:

- Bright and Dark*
- Loud and Soft*
- High and Low*
- Intense and Relaxed*
- Vowels and Consonants*
- Vibrato and Straight-tone*
- Text and Music*
- Connection and Perfection*

This very pendulum is why our singers and students sometimes think we are a little “off.” One week we ask for a brighter sound, the next darker. One week we ask for more energy, the next for more relaxation. One week we emphasize the vowels and the next the consonants.

We certainly do ask them to be flexible as we find that perfect combination where the pendulum rests right in the middle – achieving the mysterious sound that resides only in our own head! We say things like, “I want you to sound like One Voice.” We just forget to tell them which one!

The question is, “How can we arrive at that perfect resting place, right in the middle, where we can have it all – Connection and Perfection?” Or can we?

My own career has straddled a fence between two worlds. I feel most fortunate to have had an entire lifetime of emphasis on the “music as a means to an end” through my work in church music and community choruses while simultaneously teaching in higher education where the opposite is most often the norm.

Thus the genesis of this article as we try to look at both sides of this sometimes troubling, but ultimately exciting coin. There is obviously a difference between musicianship and musicality. Musicianship is the craft we continue to hone throughout our entire lives. On the other hand, most believe musicality is innate. Can it be taught? That is the \$64,000 question.

In academia, the obvious focus is on achieving perfection – often to the detriment of the musicality or connection. Books, college courses and convention workshops are filled with the pursuit of music as something that is completely objective: math, if you will. Attention to the subjective nature of music-making - the things that drew us to it in the first place - the connection, the art, is virtually ignored. It is most often a by-product that is taught at the end of a course of study if there is time left over, which there never is, or something we just expect our students to “get” on their own.

There is no question that it is our job as educators to teach everything inside the box called “musicianship.” Sometimes, however, we carve that box out of stone with walls so high our students can never see beyond or over it. We do this by didactic teaching methods - telling our students what to think rather than the critical method - sharing with them how to think. The result is a dry desert - attempting to achieve the unachievable: perfection.

Perhaps our job would be better viewed as teaching everything inside a box drawn for them with disappearing ink. In the beginning, the lines are clear as the students learn the rules and mechanics of making music. Then, as they begin to explore and discover their own creativity and musical expression, the lines begin to disappear – never far from their minds, but allowing their own artistry and voice.

My real concern is that in our rigid academic endeavors, we have lost our way: our connection. We have forgotten that it is our job to teach concepts not create clones. We have somehow lost the memory of those first moments when music moved us beyond description and we simply could do nothing else but become musicians ourselves.

Could this lack of connection be the cause of shrinking audiences for choral concerts? I believe it is. The answer to audience growth and retention does not rest in dummifying down our product or catering to the lowest common denominator. In fact, quite the contrary. I believe the answer rests in reaching our audience by connecting with them at every possible level, musical and emotional.

In most university settings, attracting an audience to a choral concert is not a priority. But it should be. Singers put in many, many hours to perfect the music you select for them to perform. Why would they not want someone to hear the end result? What is wrong with this picture? Choir concerts become an academic exercise like taking a final. Then, the students go out to jobs – be it school, church, community or other – and they have no experience of connecting to an audience or even knowing how to get an audience in the door to try.

This must become a part of our curriculum. Branding, marketing, creative programming is essential to sustaining our art and not allowing it to go the way of the dinosaur.

How do we connect? It all starts with you. Do you remember the last time you laughed out loud, wiped away tears or simply experienced a transcendent moment of sheer beauty and awe – at a choral concert?

In life and in music, we connect with those exact three things: **TLC!**
Tear, **L**augh, **C**hill Bump

And, of course, all three are created with much **T**ender **L**oving **C**are.

We have all studied the hierarchy of needs as put forth by Abraham Maslow. Did you know the entire list applies directly to the choral art? The first is physiological. We all agree that our physical nurturing and abilities are absolutely crucial to success in singing. More on that later.

The second is the need for safety or security. In the choral art, we must always be careful that we do not seek to create safety for our singers by making them into robots by stripping away all individuality. The

real meaning of that safety lies in creating a space where singers can completely be themselves. Choral music must be a place where the singers/students are never belittled, embarrassed or made to feel less than they are. It is the very coalescence of a variety of human colors that makes choral music exciting. Otherwise, we will sound little better than a midi file. And we have all heard choirs that have worked so hard to obliterate any individuality that the result is just that.

The third area of human need is social. So we have:



There is no other endeavor I can think of that provides more of our human needs than choral music. It hits on all cylinders.

The connection falls into six areas. We are leading them to connect to the following:

- The Voice.
- The Music.
- Themselves.
- Each other.
- Us.
- The Audience.

Let's look at the six briefly.



Connection to the Vocal Instrument.

There is not enough that can be said about the connection to the whole instrument – body, mind, and spirit. For those of you working in schools, churches and community choruses, you may be the only voice teacher your singers will ever have.

Warming up your instrument is just like a 5 course meal! It should never be taken out of order nor should any one course be omitted because of lack of time or attention. Every single time the instrument is warmed up, it should include at least one delectable selection from each of the food groups – in this order! (Actual five course meals sometimes include



... CONNECTION or PERFECTION: Can we have both?

54 other selections or even in a different order, but the exercises should never change!



Appetizer - Posture

Soup - Breath

Salad - Phonation

Entrée - Resonance/Articulation

Dessert - Artistry

We will do our singers and ourselves a disservice by warming up any other way!

Unfortunately for us, choral singing is actually an unnatural act in today's world. Most people have poor posture. We require excellent posture. Most people access 20% of their vital capacity or breath. We need 50% - 70% for good singing. Most people speak completely wrong. Reversing this for choral singing is one of our most difficult tasks. It is not longer "Come canta si parla."

The interesting thing about the five-course warm-up is that the first two of the five exercise food groups do not engage the vocal folds at all. The first course simply engages the body and mind. The second course accesses and exercises the breathing mechanism. ONLY THEN are the choir members allowed to engage the vocal folds. The third course is to help them understand the workings of the folds, easy onset, registers and on and on.

Once the first three have been accomplished, you are free to add exercises that explore resonance and exercise the articulators. Finally, we explore artistry – making magic with our vocal instruments – putting it together with others to make the choral art. This may or may not require singing at all, but the study of musical expression.



Connection to the Music.

Why did you select the music you are presenting? Your singers have no idea unless you tell them. There is no doubt you had good reasons. Tell them. Always start with the texts. Read them out loud. Talk about the meaning. Let the singers respond in kind. Ask them to research the authors, poets or lyricists.

All too often, we dive right in the deep end and begin with the details of the music. We get completely overwhelmed and never come up for air. Often, when we do, it is too late. We have "count-sung" ourselves beyond the point of no return. The text can never be resuscitated. The potential for connection is gone.

Work on prosody - the natural rise and fall of language. Tell the singers which words YOU feel are the most important. Ask them to put a small dot above those words in the very beginning. Speak the text together. Finally, after you have put the music together with the text and worked and worked on the music side of the equation, go back and read the text one last time before taking the stage. Remember, understandability on the part of your audiences rests at least 50% on the intent of your singers to help the audience understand! If they do not care whether the audience understands or not, there is not enough diction, pronunciation, articulation in the world to counteract their indifference.



Connection to each other.

One of the most difficult tasks we have is bringing a room full of wildly divergent personalities together. And singers do have "wide emotional palettes." We need to provide leadership that allows our singers to be open, to be vulnerable with each other, grow together and learn from one another. Through this, we will all be able to create art as one single unit.

This cannot happen when there is rancor in the midst.

We must be peacemakers, healers, counselors, parents, pastors, therapists and more!

Where was that in the Owner's Manual?



Connection with themselves.

Learning to sing in a group provides life lessons like no other activity. It encompasses all of the other needs in Maslow's list: Self-Esteem, Confidence, Achievement, Respect of Others, Respect by Others, Creativity, Spontaneity, Problem solving, Lack of Prejudice, Acceptance of Facts; Spirituality or Giving of One's Self.

Music is the most healing of all art forms. It is nothing short of transformative. This is probably one of the most challenging aspects of our profession. We have all experienced the best and worst of watching our singers discover and uncover deep emotions through the music we make when we are together.



Connection to the Conductor.

Your singers simply must connect with you. There is one and only one key to this: Authenticity. Everyone on this planet can ferret out a fake. This does not mean sharing with your singers your personal issues or details of your life. It does mean being the same person on the podium and off. Do your singers hang around after rehearsal? Do your students hang out in or near the choir room? Then you are doing your job!

There is another area that is ignored in our education - how to lead and nurture and allow our singers to be vulnerable and grow and risk. Every time they stand on stage in front of an audience with you as their leader, they take a risk. They put themselves in your hands - in front of an audience. If they do not trust you, there will be no magic.



Connection with the audience.

As in the previous point, there is also a crucial key to connecting with the audience: Intent. Again, this begins with you and your music selection. What is the reason you have selected specific repertoire? Have you told your singers why? The reasons can run the entire gamut - even "because it's good for you" or because "the music was on mark-down." But there has to be a reason for them to understand why they are spending so much time perfecting this particular music. Tell them!

The connection your singers will have "through you" to the audience is one of the most magical experiences of their lives.

There is an emotional line - exactly half way between the singers and the audience - where they will meet. Finding that place can be a very precarious road. If your singers "over-emote," the audience will pull back. No audience member comes to a concert to watch your singers have a catharsis on stage. If, on the other hand, your singers pull back emotionally from their connection to the music, the audience also pulls back, disengages and becomes uninterested. This will result in several things. One is the comment, "It was pretty good." No one wants to be "pretty good." Another is the fact that they will not soon be returning to hear your chorus!

CONCLUSION

Well, there is really no conclusion. In the beginning, I stated my hope was to have a conversation. If I have succeeded, you have been talking back to me - at least in your head if not out loud. You have pondered your own journey and how you have been taught to make music and how you are teaching others. Have some of your own students gone on to pursue choral music because they "caught the bug" from your passion? If not, it is not too late.

When all is said and done, most audiences don't really care about the details. Most audiences do not care about perfection. They do, however, care whether or not they feel a connection. Most of the greatest artists and ensembles in history have achieved their status through connection, not perfection.

Can we have it all? Yes, we can. But how wonderful it would be to have the connection as our main goal and perfection the by-product. Now, that's a concept!

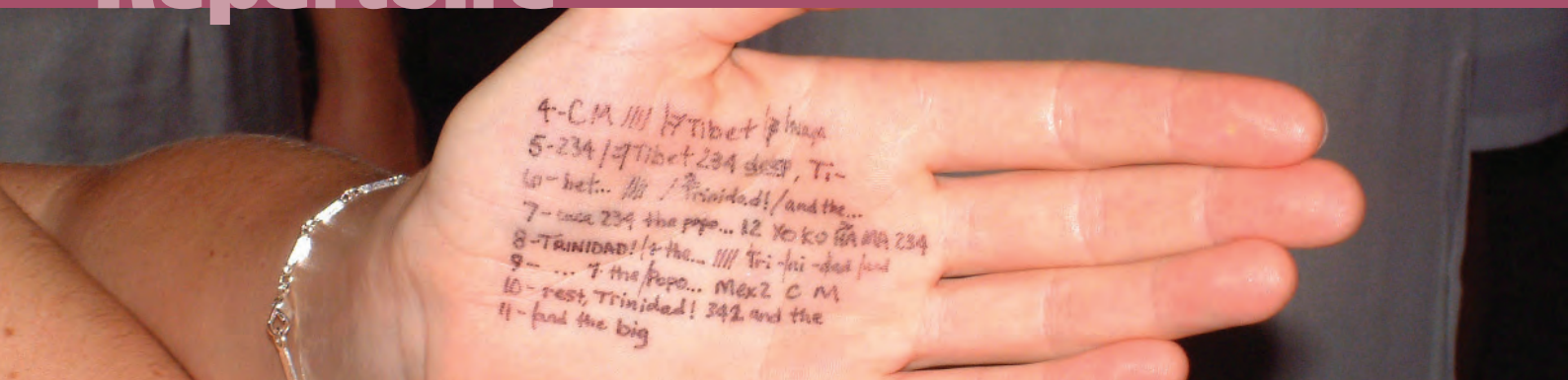
Always remember this wonderful slogan:

They may not remember what you sang,
but they will never forget how they felt.



Timothy Seelig is a singer, conductor, professor, motivational speaker and a funny guy! He is the Artistic Director Golden Gate Performing Arts and the San Francisco Gay Men's Chorus. He taught on the faculty at the Meadows School of the Arts at Southern Methodist University for 14 years and is the Artistic Director Emeritus of the Turtle Creek Chorale, which he conducted for 20 years. Dr. Seelig holds four degrees, including the DMA from the University of North Texas and the Diploma from the Mozarteum in Salzburg, Austria. As a singer, he was the lead baritone at the Swiss National Opera in St. Gallen, Switzerland. He has four books and four DVDs on choral technique including several best-sellers The Perfect Blend, The Perfect Rehearsal, The Perfect Choral Workbook, Choral Quick Fixes, The Music Within and The Language of Music. Dr. Seelig continues a busy guest-conducting schedule throughout the U.S., Canada and Europe. He is known for his enthusiasm and sense of humor - Grammy Magazine says, "Dr. Seelig takes eclecticism to new heights." The Fort Worth Star Telegram says, "Known as a fine singer, he also slices a thick cut of ham." He is the proud father of two children and has a brand new grandbaby. ●

Repertoire



Repertoire

ACDA 2011 National Conference: Mixed and Women's Repertoire
Dr. Marian Dolan

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

Please contact Marian Dolan, Editor
E-mail: mdolan@aya.yale.edu

ACDA 2011 National Conference: Mixed and Women's Repertoire

Dr. Marian Dolan
Choral Conductor



Imagine ... one city, four days, 150+ exhibitors, 49 'button hole' sessions, 47 choirs,

42 interest sessions/workshops, 25 score reading sessions by publishers, 13 concert sessions (many with 3 choirs each), 13 score reading sessions by choir type, 13 roundtables, 5 international choirs, 4 honor choirs, 2 sacred services, and about 5,000+ choral conductors. If you can imagine that, then you probably attended "Voices in the Wind," the American Choral Directors Association (ACDA) national conference in Chicago, Illinois in early March!

The total number of scores and composers presented at this conference in all of the abovementioned events is enormous. Listed below are all of the scores performed in the evening concerts by mixed-voice ensembles

and by women's choirs. A listing of the male repertoire will be included in an upcoming ICB repertoire article on men's choral music. The mixed-voice concert repertoire included 76 composers (70 men, 6 women) from ~23 countries, including 24 Americans, 8 Germans and 7 Baltic composers. About 60% of the repertoire was by living composers. The women's choirs concert repertoire included 67 composers (52 men, 15 women) from ~21 countries, including 25 Americans and 9 Norwegians! Over 75% of the repertoire was by living composers. The texts of all the concert scores covered a wide variety of sources, but surprisingly few living poets and very few female authors (1 in mixed, 7 in women). The most popular composer? Johannes Brahms (7 scores). The breadth of international repertoire, however, was the most I have heard at an

ACDA national conference, and I hope we will continue to expand our choral horizons in future ACDA conferences.

Videos of sample performances from the conference will be posted on the ACDA YouTube page later this summer (<http://www.youtube.com/user/NationalACDA>). The feedback about playlists of repertoire has been positive, so, as videos were available online, a YouTube playlist of repertoire by mixed voice composers is here (<http://bit.ly/iX2v1e0>) and one of women's choral composers is here (<http://bit.ly/jhp4by>). Please visit the ACDA conference webpage (<http://bit.ly/acda2011>) to download the full convention program book (13mb; 218pages) and to find links for interest session handouts. The next ACDA national conference will be March 13-16, 2013 in Dallas, Texas. Y'all come!

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Composer	SATB: Score Title (publisher)	country	date	text
CPDL = Choral Public Domain Library = http://www.cpdل.org * = female composer/poet mss = manuscript/unpublished trad. = traditional anon. = anonymous				
anon.	Sumer Is Icumen In (CPDL)	Eng	13c	anon.
Dominick Argento	Everyone Sang (Boosey & Hawkes, LCB-233)	USA	20c	Siegfried Sassoon
Juan de Araujo	Los Coflades de la Estleya (CPDL)	Spain/Peru	17c	anon.
V. Augustinas	Trepute Martela / Flax-Picking Song (Alliance, AMP0043)	Lith	21c	trad., Lith.
J. S. Bach	Alles was Odem hat, BWV 225 (C. F. Peters, 6011)	Ger	17-18c	Psalm 150
J. S. Bach	"Gloria in Excelsis" from <i>Mass in B Minor</i> , BWV 232 (G. Schirmer)	Ger	17-18c	mass
Paul Basler	"Gloria" from <i>Missa Kenya</i> (Colla Voce, 36-20102)	USA	21c	mass
*Abbie Betinis, arr.	Long Time Trav'ling / American Shape-note (Santa Barbara, SBMP 702)	USA	21c	trad., USA
Johannes Brahms	Sehnsucht (G. Schirmer, HL50316770)	Ger	19c	Franz Kugler
Johannes Brahms	Abendlied (Evening Song Op. 92, No. 3 (G. Schirmer, 11802)	Ger	19c	Friedrich Hebbel
Johannes Brahms	Vier Quartette, op. 92 (CPDL)	Ger	19c	Daumer, Allmers, Hebbel, Goet
Johannes Brahms	Ave Maria (C. F. Peters Corp., EP66136)	Ger	19c	trad.
Johannes Brahms	Wenn wir in höchsten Nöten sein; op. 110, no. 3 (C. F. Peters, 6646)	Ger	19c	Paul Eber
Jay Broeker, arr.	Down in the River (mss)	USA	21c	trad., 19c Appalachia
Anton Bruckner	Virga Jesse (CPDL)	Aus	19c	Isaiah 11
Richard Burchard	Ecce dedi verba mea (Gentry JG2417)	USA	21c	Ps. 92
William Byrd	I Will Not Leave Your Comfortless (ECS Publishing, 1676)	Eng	16-17c	John 14:18
Caldwell & Ivory	Gabriel (www.caldwellandivory.com)	USA	21c	biblical
Caldwell & Ivory, arr.	Ain't No Grave (earthsongs, S249)	USA	21c	spiritual
Ryan Cayabyab	Gloria from <i>Misa</i> , 1982 (Ryan Cayabyab Publishing)	Phil	21c	mass
Ryan Cayabyab	Anima Christi (earthsongs)	Phil	21c	trad.
Nan-Chang Chien	Sunset of San Francisco (Taipei Philharmonic Foundation)	Taiwan	21c	----
René Clausen	Tonight Eternity Alone (Mark Foster, MF3034)	USA	21c	Thomas Jones
Lionel Daunais	Le Pont Mirabeau (Hal Leonard, HL08501422/ Walton, WW1278)	FrCan	20c	G. Apollinaire
Lionel Daunais	Le Pont Mirabeau (Editions a Coeur joie, ACJ 189)	FrCan	20c	G. Apollinaire
Claude Debussy	"Yver, vous n'etes..." from <i>Three Chansons</i> (Presser, 362-03318)	France	19-20c	Charles d'Orléans
Hugo Distler	Singet dem Herrn; op. 12, No. 1 (Bärenreiter, 751)	Ger	20c	Ps. 149
Gaetano Donizetti	Servants' Chorus; <i>Don Pasquale</i> (Boosey 48019951) arr, Gilmore	Italy	19c	A. Anelli

Composer	SATB: Score Title (publisher)	country	date	text
CPDL = Choral Public Domain Library = http://www.cpdL.org * = female composer/poet mss = manuscript/unpublished trad. = traditional anon. = anonymous				
Se Enkhbayar	Ode to Eight Horses (mss)	Mong	21c	trad.
Gunnar Eriksson, arr.	Cockroaches (Taipei Philharmonic Foundation)	Sweden	21c	----
Eriks Ešēvalds	A Drop in the Ocean (Musica Baltica, MB0500)	Latvia	21c	Lk.11, Ps.55; St. Francis; M.Teres
P. L. Ferrer/Monier, arr.	El Almuertero (http://www.alinaorraca.com)	Cuba	21c	----
Otilio Galindez; Grau, arr.	La Restinga (earthsongs, S316)	Venz	20c	folk
Stacey Gibbs, arr.	Hold On (Gentry Publications, JG2414)	USA	21c	African-American
Stacey Gibbs, arr.	Way Over in Beulah Lan' (Gentry Publishing, JPG 2370)	USA	21c	African-American
Iain Grandage	Three Australian Bush Songs (Morten Music, MM2061)	Aus	21c	folk
Alberto Grau	Magnificat-Gloria (earthsongs, S310)	Venz	21c	mass
*Jocelyn Hagen, arr.	Now Our Meeting's Over; trad American Folk (Santa Barbara, SBMP 969)	USA	21c	folk
G. F. Handel	"Let's Imitate Her Notes Above" from <i>Alexander's Feast</i> (Roger Dean)	Ger	18c	Newburgh Hamilton
Paul Hart, arr.	Deep River (Oxford University Press)	Eng	21c	African-American
Franz Herzog	Gloria (Helbling KG, C5730)	Aus	21c	mass
Heinrich von Herzogenberg	Die Nacht (Alliance, AMP0045)	Aus	19c	J. Eichendorff
Brad Holmes, arr.	Dance/Shaker Tune (mss)	USA	21c	folk
Edward Henderson	Your Fragrance (G. Schirmer, 50486437)	Can	21c	Rumi
Paul Hindemith	Six Chansons nach Rilke (Schott Chormusik, C43782)	Ger	20c	Rilke
Clement Janequin	Le Chant de L'alouette (CPDL)	France	16c	----
Juris Karlsons	Rotala (earthsongs, S23)	Latvia	21c	folk
O. P. Kolovski	Na gorushke, na gore (Leeds Music, L-474)	Rus	20c	folk
*Libby Larsen	"Shall I Compare Thee to a Summer's Day" from <i>A Lover's Journey</i> (mss)	USA	21c	Shakespeare
Morten Lauridsen	Mid-Winter Songs (Opus Music Publishers, 3-10)	USA	21c	Robert Graves
Claude LeJeune	Revey Venir du Printemps (CPDL)	France	16c	----
Levente Gyöngyösi	Te lucis ante terminum (Editio Musica Budapest, HL50490007)	Hung	21c	7c Ambrosian
Edgar L. Macapili	Mururaw ti Buvukin / The Mountains Sing (mss)	Taiwan	21c	folk
*Clare Maclean	Hope There Is (earthsongs, S69)	NZ	21c	Oodgeroo Noonucca
Kevin A. Memley	Ave Maria (Pavane, P1354)	USA	21c	liturgical
Kevin A. Memley	O Magnum Mysterium (Pavane Publishing, P1395)	USA	21c	liturgical
Felix Mendelssohn	Elijah	Ger	19c	biblical
Felix Mendelssohn	Finale from <i>Midsummer Night's Dream</i> (Breitkopf & Härtel, 8720)	Ger	19c	Shakespeare
Felix Mendelssohn	Der Herr lässt sein Heil, op. 91 (Carus Verlag, 40.075/00)	Ger	19c	Ps. 98
Felix Mendelssohn	Jagdlied (CPDL)	Ger	19c	Eichendorff
*Meredith Monk	"Things" from <i>Three Heavens and Hells</i> (mss)	USA	21c	Tennessee Reed
Claudio Monteverdi	Ecco Mormorar L'onde (CPDL)	Italy	16-17c	T. Tasso
J. David Moore	Seinn O/trad. Scottish (Fresh Ayre Music)	USA	21c	trad., Scots
Christopher Mueller	Caritas est (mss)	USA	21c	1.Cor.13
Nico Muhly	Set Me As A Seal (St Rose - SRO 100011)	USA	21c	Song of Sol. 8:6
Eric Nelson	How Do I Love Thee? (mss)	USA	21c	*Eliz. Browning
Giovanni Palestrina	Exsultate Deo (CPDL)	Italy	16c	Ps. 81:1-3
Arvo Pärt	Da Pacem Domine (Universal Edition, UE 032941)	Est	21c	Sirach 36:18
Stephen Paulus	Each Day (Paulus Publications SP157)	USA	21c	trad., Celtic
Daniel Pinkham	Awake, O North Wind (Wedding Cantata) (Edition Peters, 66039)	USA	20c	biblical
Jonathan Quick, arr.	Loch Lomond (Cypress Publishing, CP1045)	Can	21c	trad., Scots
Rahman; arr. Ethan Sperry	Jai Ho! (earthsongs, S231)	India	21c	India/Hindi
Einojuhani Rautavaara	Suite de Lorca, mvt. 1 & 2 (Walton Music, WTC-1006/HL08500327)	Finland	21c	Lorca
Sid Robinovitch	Sensemaya (Canciones pro las Americas) (earthsongs, S136B)	Can	20c	Nicolás Guillén
Steven Sametz	I Have Had Singing (Hinshaw Music, HMC-1330)	USA	21c	----
*Rhonda Sandberg, arr.	Bach (Again) Come Sweet Death (Colla Voce, 45-21064)	USA/Ger	20c/18c	anon.
R. Murray Schafer	Three Hymns (Arcana Editions)	Can	20c	----
John Sheppard	Audivi vocem de caelo venientem (Alliance, AMP0631)	Eng	16c	liturgical
Urmas Sisask	Benedictio (Fennica Gehrman, KL78.3411)	Estonia	21c	liturgical
Richard Strauss	Deutsche Motette (1913) (Edition by Eric Banks)	Ger	19-20c	Rückert
Jan Pieterzoon Sweelinck	Herr, du bist unsre Zuflucht (CPDL)	Neth	16-17c	Ps. 90
Jan Pieterzoon Sweelinck	Rendez à Dieu (CPDL)	Neth	16-17c	Ps. 118
Jan Pieterzoon Sweelinck	Chantez à Dieu / Psaume 96 (Mercury Music, MC 4)	Neth	16-17c	Ps. 96
John Tebay	Psalm 57 (Alliance, AMP0775)	USA	21c	Ps. 57
Veljo Tormis	Autumn Landscapes (Hal Leonard, 980000919)	Estonia	20c	Estonian folk
Peter Louis Van Dijk	Horizons (Hal Leonard, 08742856)	SoAfrica	21c	Van Dijk
Peteris Vasks	Ziles zina (Schott Music)	Latvia	21c	Uldis Berzins
Edward John White	There Is Sweet Music Here (Oxford University Press, OCS896)	Eng	19c	Tennyson
R. Vaughan Williams	See The Chariot At Hand (Oxford, 9780193870710)	Eng	20c	Ben Johnson
Claude Vivier	Jesus Erbarme Dich (Canadian Music Centre)	FrCan	20c	liturgical
Mervyn B. Warren, arr.	I Ain't Got Long to Be Here (Mervyn Warren Music)	USA	20c	African-American
Mack Wilberg, arr.	Bound for the Promised Land / American Folk Hymn (Oxford, 9780193869172)	USA	21c	trad.

Marian E. Dolan is founding Artistic Director of *The Choir Project* based in Naples, Florida (USA), has edited international choral scores for four publishers, and was IFCM's chairperson for *Voices Conferences* in South Africa and the Baltics. She holds MM, MMA and DMA degrees in choral conducting from Yale University and was on the faculty of Emory University (Atlanta). She also leads honor choirs, workshops, and repertoire sessions both in the U.S. and abroad, and has commissioned over 35 new choral scores. Email: mdolan@aya.yale.edu ●

Composer	TREBLE: Score Title (publisher)	country	date	text
CPDL = Choral Public Domain Library = http://www.cpd.org * = female composer/poet mss = manuscript/unpublished trad. = traditional anon. = anonymous				
Nathaniel Adams	Black is the Color of My True Love's Hair (mss - http://nathanielbadams.com)	USA	21c	USA folk
anon.	Flos Regalis	---	medieval	sacred
anon.	In Paradisum - 7c chant (© A Di Marco, ASCAP 3506300)	---	7c	sacred
anon. 15thC	Mi Atyánk Atya Isten (transcr.- Graduale Ecclesiae Hungaricae Epperiensis)	Hungary	15c	sacred
*Carol Barnett, arr.	My Soul's Been Anchored in the Lord (Colla Voce, 37-21022)	USA	21c	African-American
Ken Berg	A New Psalm 98 (mss - ken@birminghamboyschoir.com)	USA	21c	Psalm 98
*Abbie Betinis	"I suffer no grief" From Behind the Caravan (www.abbiebetinis.com)	USA	21c	Hâfez-e Shirazi
*Hildegard von Bingen	O Frondens Virga (Walton, WW 1334, HL08501533) adapt., Drew Collins	Germany	12c	*Hildegard
Johannes Brahms	Mainacht (Alliance, AMP0610) arr., Z. Randall Stroope	Germany	19c	Hölty
Johannes Brahms	"Es tönt ein voller Harfenklang" from Vier Gesänge, op 17 (Edition Peters, EP 6617/Breitkopf BRPB-3226)	Germany	19c	Ruperti
Daniel Brewbaker	His Choir, This Choir (Hal Leonard #HL48020982)	USA	21c	Aquinas and Rabia
Frank Bridge	Love Went a-Riding (mss) arr., Stephen Smith	Eng	20c	*Mary E Coleridge
Charles Callahan	Alleluia (MorningStar, MSM-50-9457)	USA	21c	---
Guangping Cao	Tianhu Namsto / Heavenly Lake (mss)	China	21c	---
David Childs	Song of Ruth (Santa Barbara, SBMP 539)	NZ	21c	Old Testament
Nathan Christensen, arr.	How Do I Love Thee (Treble Clef Music Press, TC-143)	USA	21c	*Eliz. Barrett Browning
John Corigliano	One Sweet Morning (G. Schirmer)	USA	21c	E.Y. Harburg
Robert DeCormier, arr.	Let Me Fly (Warner Brothers, LG53070)	USA	20c	African-American
Norman Dello Joio	A Jubilant Song (Hal Leonard, HL50302920)	USA	20c	Walt Whitman
Lee Dengler	Things That Never Die (Shawnee Press, B0578)	USA	21c	Charles Dickens
John Duggan	Futility (mss, www.john-duggan.co.uk)	UK	21c	Wilfred Owen
*Hermene Eichhorn, arr.	Housekeeper's Tragedy (Treble Clef Music, TC-109)	USA	21c	USA folk
*Laura Farnell	Do Not Stand at My Grave and Weep (Alliance, AMP0727)	USA	21c	*Mary Eliz. Frye
Gabriel Fauré	Toujours (Alliance, AMP 0708) arr., Alan Raines	France	19c	Charles Grandmougin
Frode Fjellheim/Praetorius	Eatnamen Vuelie (Boosey & Hawkes)	Norway	21c/16c	Fjellheim/Seiss
Jan Magne Førde	Bruremarsj (Jan Magne Førde)	Norway	21c	(syllables)
*Gabriela Lena Frank	"Picaflor Esmeralda" from Two Mountain Songs (G. Schirmer)	USA	21c	Jose Maria Arguedas
Ola Gjeilo	Gloria (Walton, WLG 131)	Norway	21c	liturgical
Ola Gjeilo	Tundra (Walton 1459)	Norway	21c	Charles Anthony Silvestri
Daniel J Hall, arr.	In the Sweet By and By (Walton, HL08501694)	USA	21c	19c American folk
Avner Hanani	Morning Bells (Boosey & Hawkes, 48020659)	Israel	21c	Israeli
Stephen Hatfield, arr.	Las Amarillas (Boosey & Hawkes, OCTB6784)	Canada	21c	Mexican folk
Michael Haydn	Dixit (Heritage Music, 15/2166R) ed., Banner	Austria	18c	liturgy
Xunfang Huang	A Game of Gong Che Pu (AnHui Literature and Art Publishing House, 200811)	China	21c	---
Greg Jasperse	Voice Dance (Shawnee, B0645/Hal Leonard, 35024801)	USA	21c	G. Jasperse
Tore Johansen, arr.	Nu kjem de med brurgrauten / Norwegian Folk tune (mss)	Norway	21c	Norwegian folk
Yosif Ketchakhmazde	Archaica II (Lasharis Gzaze) (1995 mss, ed., Clayton Parr)	Georgia	20c	Georgian folk
Zoltan Kodaly	Chi'd amor Sente (Edition Musica Budapest)	Hungary	20c	Italian folk
Zoltan Kodaly	Táncnóta / Dancing Song (Oxford University Press, 9780193403499)	Hungary	20c	Hungarian folk
Pekka Kostianinen	Jaakobin pojat (Hal Leonard, 48000593)	Finland	21c	Old Testament
*Tone Krohn, arr.	Det Lisle Banet / The Little Child (TonKrohn@broadpark.no)	Norway	medieval	Norwegian folk
Kinley Lange	Esto Les Digo / I Say This to You (Alliance, AMP 0568)	USA	21c	Matt. 18
Okar Lindberg	Midsommarnatt (Elkan & Schildknecht, Stockholm SK 384)	Sweden	20c	---
*Joanne Metcalf	Seikilos (Edizione La Serenissima, 1525-305)	USA	21c	ancient Greek
W.A. Mozart; arr., Cable	Overture to the Marriage of Figaro (Hinshaw, HMC-1328)	Austria	18c	---
Arne Nordheim	No, Music (Ed Wilhelm Hansen)	Norway	21c	Percy Shelley
Knut Nystedt	Shells (Norsk Musikforlag AS)	Norway	20c	*Kathleen Raine
Henrik Ødegaard, arr.	Stundom e min kjerring så god (Cantando)	Norway	21c	Norwegian Folk tune
Ro Oğuru	Hotaru Koi / Fireflies (Theodore Presser, 312-41520)	Japan	21c	Japanese folk
György Orbán	Lauda Sion (Edition Ferrimontana, EF 1860)	Hungary	20-21c	sacred
Odd Johan Overøye	Sunflower (mss - http://www.oddjohanoveroye.com)	Norway	21c	---
Stephen Paulus	I Cannot Dance, O Lord (Paulus Publications, SP-270-2 / http://bit.ly/ks7zbT)	USA	21c	*Mechtilde von Magdeburg
Giovanni Pergolesi	Fac ut Ardeat, No, 8 / Stabat Mater (CF Peters, 9780193377912)	Italy	18c	sacred
*Victoria Poleva	Мати света / Mother of Light (ViPoleva@mail.ru)	Ukraine	21c	sacred
*Rosephanye Powell	Still I Rise (Gentry, JG2346)	USA	21c	Powell
*Karin Rehnqvist	I Himmelen / In Heaven's Hall (Editions Reimers, 103380)	Sweden	21c	Laurentius Laurinus
*Karin Rehnqvist	Ljusfälten / The Fields of Light (Edition Reimers, ER103171)	Sweden	21c	*Edith Södergran
Heikki Sarmanto	Hanget Soi / Singing Snow (Warner/Chappell, Inc, KL 78342)	Finland	21c	Eino Leino
Franz Schubert	Gott Ist Mein Hirt (Psalm 23) (CPDL 2691)	Austria	19c	Psalm 23
Ron Smail, arr.,	The Log Driver's Waltz (Cypress Publishing, CP 1030)	Canada	21c	Canadian folk
Jan Pieterzoon Sweelinck	Psalm 96 (Theodore Presser, 352-00004) ed., Paul Boepple	Neth	16-17c	Psalm 96
Józef Swider	Cantus Gloriosus (Polski Wydawnictwo Muzyczne SA, PWM 9774)	Poland	21c	sacred
*Joan Szymko	maggie and milly and molly and may (Santa Barbara, SBMP 588)	USA	21c	e.e. cummings
*Joan Szymko	Vivos Voco (Santa Barbara, SBMP 615)	USA	21c	medieval
*Joan Szymko	"Saboo" from This Wonderful Feeling (Santa Barbara, SBMP 361)	USA	21c	children
Alonso de Tejada	O Quam Admirabilis (transcr. - Editorial Alpuerto)	Spain	16-17c	sacred
G F Telemann	Schmücht das Frohe Fest mit Maien (Augsburg, 9780 8006 46486)	Germany	18c	sacred
*Augusta Read Thomas	Kiss Me (G Schirmer)	USA	21c	e.e. cummings
*Eva Ugalde	Miserere (CM Ediciones Musicales, CM 20050)	Spain	21c	sacred
Verdi; ed., Rutter	"Witches' Chorus" from Macbeth (Oxford University Press, OCCO 21)	Italy	19c	Shakespeare
Dan Walker	The Unicorn (self-published: dan_c_walker@yahoo.com.au)	Australia	21c	---
*Gwyneth Walker	Now I Become Myself (ECS Publishing, 5409)	USA	21c	* May Sarton
David Willcocks	Psalm 150 (Oxford University Press, 9780193852921)	England	20c	Psalm 150
Jerome Wright	Suscepit Israel (pub by Jerome Wright; Seattle Girls Chorus)	USA	21c	sacred
Robert H Young	"For Thy Sweet Love" from Two Love Songs (Colla Voce, 55-48255)	USA	21c	Shakespeare
Zhangzhao	Spring Coming (AnHui Literature and Art Publishing House, 200811)	China	21c	---

World of Children's & Youth Choirs



World of Children's & Youth Choirs

Let's Talk Method: Warm-Ups
Cristian Grases

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

Please contact Cristian Grases, Editor
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Let's Talk Method

Warm-Ups

Cristian Grases IFCM Board Member



Before we analyze the methodology behind the crafting of the warm-up period, I believe it is paramount to devote some time to understanding the importance and the reasoning behind spending precious rehearsal time warming-up. In their book *The Complete Choral Warm-up Book*, Russell Robinson and Jay Althouse offer eight reasons that support the need for warm-ups. These are:

1. Warm-ups establish focus.
2. Warm-ups prepare the voice for singing.
3. Warm-ups allow singers to hear themselves and each other.
4. Warm-ups establish physical readiness for singing.
5. Warm-ups establish proper breathing habits.
6. Warm-ups achieve unification of vowels.
7. Warm-ups establish intonation melodically and harmonically.
8. Warm-ups establish a connection with the music to be sung in the rehearsal (to which I would add that they can help solving challenges in the repertoire ahead of time).
9. I would like to add a ninth one: it helps to create the spirit, the atmosphere, and the energy for the rehearsal.

There are many ways in which warm-ups can be structured. In my view there are basically two structural levels: the first one has to do with the exercise itself, its melodic line and the combinations of sounds and syllables used; and the second one has to do with the order in which the exercises are presented within the warm-up period. Combinations of these two structural levels are endless, and each conductor has personal preferences in regards to the organization and length of the warm-up period. Allow me to share my own thoughts.

Activity #1, Focus: One of the most challenging moments of the rehearsal period is the very beginning. It is a transitional moment in which the pressures of our daily activities (stress, traffic, financial pressures, academic evaluations, family, etc.) must give way to the appropriate conditions for making music

together. There are many ways in which the conductor can create the proper conditions for singers to make this transition. I tend to always start with some kind of physical activity. Some are more active (i.e. a call and response game clapping different rhythms, or some coordination exercise), which help energize the choir or help them focus if they are too excited and/or absentminded; and some have a slower pace (i.e. creating a circle and having each singer massage the shoulders of the person in front of them while singing very long notes in a comfortable range, or an exercise with their eyes closed), which would in turn help to release tension and calm everybody down so they can be prepared to sing. At times, when my ensemble is working on a piece that has eurhythmic considerations (movement and body percussion), I tend to use some of these eurhythmic difficulties during this first warm-up activity. In my experience, the most effective exercise depends on the general state of mind of the singers. No matter what you plan for this first activity with your choir, the conductor must be aware and prepared to adjust this activity depending on the ensemble's particular condition for any given day.

Activity #2, Breath support: Afterwards I tend to work on breathing technique (steadiness, placement, length, and control of the breath). The goal of this activity is to remind the singers of the correct abdominal breathing technique. Whether the breathing exercise addresses different articulations, lengths, or uses different consonants (such as [f], [s], [z], [ʒ], etc), the emphasis is always to reconnect with the proper feeling of a supported breath. After all, this is the platform for a free, healthy, and released phonation. I find myself doing these types of exercises more often with beginner's choirs and with children's choirs. With ensembles that have more preparation, I usually craft a warm-up exercise that overlaps activities 2 and 3.

Activity #3, Vibration/Phonation: At this moment the singers would be ready to sing. This first sung exercise should be centered on the idea of a healthy phonation based on a properly supported abdominal breath column. I usually present melodic exercises that have three distinct characteristics: a) they are descendant in order to bring the "head" voice into the "chest" range and avoiding the opposite, b) they are not larger than a 5th in range, which would imply then that we would start on "sol" (5th grade of the tonality) and move to "do" (tonal center), and c) they have no leaps, at times going to the extreme of blurring the intervals so as to essentially sing a descending glide. I ask the singers to focus on an abdominal breath (for which I usually ask them to put one hand on their abdomen so they can monitor themselves), and on the vibration of the mask (for which I also ask them to put one or two fingers right on top of their noses and between their eyes). This exercise moves up and down in the range, but within a comfortable tessitura for all singers. I recommend using phonated fricative and/or nasal consonants such as [z], [ʒ], [v], and an open mouth [n] and [ŋ]; the last one being my favorite because it automatically produces a low and relaxed position of the jaw.



Tip: you can also use a simple lip-trill instead of a consonant

Activity #4, Vowels: The next goal is to open the vibrating sound into a vowel. Use any of the above-mentioned fricative or nasal consonants for the onset and then open into a vowel for the best results. This exercise could be ascending or descending and could include leaps if desired. I tend to still remain within the range of a 5th, but take the exercise higher and lower within the tessitura. I remind my singers of the importance of listening across all sections in order to match the color of the vowel. It

... Let's Talk Method: Warm-Ups

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is a way to keep them actively thinking as an ensemble.



Tip: Make sure that the pitch for the [z] is the same of the vowel.
This will avoid any ascending glide and will ensure a clean onset

Activity #5, Range: This is the moment in which we stretch the vocal chords. The exercises employed at this point must be at least an 8ve long (although they can surpass this limit if desired), and should explore the upper and lower range of all singers. I remind my singers of concepts like vowel modification through the *passaggio*, singing only vowels at the upper ranges, and brightening the sound in the lower ranges.



Tip: you may use body motion such as opening your arms and/or bending your knees in order to release tension and free up the sound

Activity #6, Connection with the repertoire:

It is at this point in which I use a specially crafted exercise that introduces a difficulty or challenge from any of the songs that will be rehearsed (i.e. singing an augmented 4th, a scale in a different mode, a rhythmic challenge, a cluster, a particular articulation, foreign languages, etc.). This activity is optional, but very beneficial when the ensemble is in the initial stages of learning a new song.

Activity #7, Ensemble: In this final activity we work on issues that pertain to ensemble singing. The one that I tend to work the most is training the singers to sing a sound while they have to listen for another; but you can also focus on vowel unification, balance issues, particular chords or chord progressions, intonation, or any other aspect of singing as a group. Activities 6 and 7 can be interchangeable depending on your particular rehearsal plan.

Some final considerations:

1. Using exactly the same exercises in successive rehearsal periods can be advantageous because it could help to create proper singing habits; but using them for many rehearsals in a row can make them uninteresting, can allow them to be done in an “autopilot” mode, and can generate rejection from the singers. I would suggest always using different melodic materials that address the same vocal aspects of singing.
2. When done efficiently, all seven activities can be done in 6-8 minutes. In my experience, a warm-up period that is longer than 10 minutes could become tedious and ineffective.
3. Include high doses of energy, humor, and dynamism within the process so as to create a positive atmosphere. In this way the singers will not equate the warm-up period with some kind of choral torture.
4. As much as you can, connect the ideas presented in the warm-up period with the repertoire that is being studied; and subsequently, when rehearsing the repertoire, make reference to the warm-up exercises that were employed earlier. In this way you would be making the warm-up period an integral part of the rehearsal.
5. Do not be afraid of being creative and making this important part of your rehearsal as fun, energetic, and interactive as you can. Just have fun, and your singers will too!

Some additional resources you might want to consider are:

- Robinson R. & Jay Althouse. *The Complete Choral Warm-up Book. A Sourcebook for Choral Directors*. Van Nuys: Alfred Publishing, 1995.
- Jordan, James. *Evoking Sound. The Choral Warm-up*. Chicago: GIA Publications, 2005.
- Adams, Charlotte. *Daily Workout for a Beautiful Voice*. DVD. Santa Barbara:

Santa Barbara Music Publishing, 1998.

- Ala-Pöllänen, Kari. *The Secrets of the Tapiola Sound*. DVD. Tapiola: Tapiola Choir, 2006.
- Johnson, Jeff. *Ready, Set, Sing! Activating the mind, body and voice*. Santa Barbara: Santa Barbara Music Publishing, 2000.
- Frauke Haasemann and James Jordan have a series of publications (books, cards, video material) called *Group Vocal Technique*, published by Hinshaw Music.
- Sanna Valvanne recently created a DVD entitled Sanna's *Warm Up DVD* and is available through her website.

Regarding warm-ups, every ensemble has singular needs that reflect their technical abilities, their experience, their vocal proficiency, and their particular repertoire selection. The ideas I am offering are just one way of approaching this important part of the rehearsal. These ideas can be adapted, built upon, combined with other ideas of your own or other colleagues, or stretched and explored within new boundaries. In any case, it is important to keep in mind that the warm-up period is not only a section of the rehearsal in which the vocal instrument is prepared for the activity to come, but that it creates the overall atmosphere of the rehearsal to follow and should be considered as an integral part of the ensemble's process to become as successful as possible.

Cristian Grases obtained his Masters Degree in Choral Conducting under Alberto Grau and María Guinand in Caracas, Venezuela; and his Doctorate in Choral Conducting at the University of Miami. He is an award-winning composer active as a guest conductor, clinician, adjudicator and pedagogue in North and South America, Europe, and Asia. He is a Board Member for IFCM and a member of the International Artistic Committee for Songbridge. He is currently an assistant professor at the University of Southern California in Los Angeles, USA.
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Edited by Gillian Forlivesi Heywood, Italy ●

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Composers' Corner

A photograph of a person wearing a white, long-sleeved robe, likely a choir member or conductor, holding a sheet of music. The person's hands are visible, and they are looking down at the music. The background is a textured, light-colored wall.

COMPOSERS' CORNER

Choral Medicine from Basque Country: Javier Busto
Cara Tasher

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

Please contact Cara S. Tasher, Editor
E-mail: cara.tasher@unf.edu

Choral Medicine from Basque Country: Javier Busto

Cara Tasher
Choral Conductor and Teacher



Javier Busto, accomplished medical doctor, composer and conductor shared some ideas with me this May and to ensure our readership receives the most information, I have shortened my portion of the interview.



Cara Tasher (CT): "Three Basques make a choir" implies a singing culture. Tell us about your journey as a Basque musician.

Javier Busto (JB): Yes, it's true, there is that saying about the Basques, our culture has been really identified with singing and I've experienced it since I was a kid. Ever since my childhood I have sung in choirs, and in my teenage years I joined diverse groups of rock and folk music. As a child, I had a brief and poor introduction to music education; it was when I was an adult that I turned into a self-taught musician. In my college years I took my first steps in directing choirs and I started to write my first songs for choirs. Throughout the years, I've founded and directed two choirs (Eskifaia Abesbatza and Kanta Cantemus Korua), with which I've received significant awards and recognition. I believe that my work as a teacher of choir directors, as well as my encouragement to young people to take up this trade, has been one of my contributions, both in choir direction and choir composition.

CT: It seems that the male chorus dominated in Basque music. What was your inspiration to found Kanta Cantemus Korua (KCK), a women's chorus?

JB: By the end of the 19th century and in the early 20th, most of the Basque choirs consisted

entirely of men. The main reason was that in churches women weren't allowed to sing in the choir. Choirs commonly consisted of boys and men. During the 50s or 60s, women began being allowed to join choirs, although previous to this many male choirs had begun to turn into mixed choirs. For approximately 25 years, I directed mostly mixed choirs. In 1995, I decided to form the KCK because in my previous experience the discipline and commitment of women had been superior to those of men.

CT: Describe the repertoire you perform with your choirs outside of your own.

JB: I'd especially like to highlight my work as director of the Eskifaia Abesbatza from 1978 to 1994. With this choir, I mostly performed Basque music, but not exclusively. I also performed contemporary music written by great composers throughout the world, even performing choral-symphonic music such as Mahler's Symphony No. 7, Orff's Carmina Burana, Britten's War Requiem, Fauré's Requiem. In addition, I also performed a cappella contemporary music from composers such as Poulenc, Sven David Sandström, Vic Nees, Szokolay, Hugo Distler, Jean Berger, among others. With the KCK I had the opportunity to approach very complex repertoires as well, and the work turned out to be less difficult than with my previous mixed choir, given that the musical expertise of the female singers was so extensive. This allowed us to work with repertoires, which only such experienced singers could tackle. With this choir I mostly programmed my own compositions, but I also encouraged excellent composers such as Eva Ugaled, Junkal Guerrero, Idoia Azurmendi, among others, who are also singers of my choir, to begin writing choral music, which is now quite recognized in our country.

CT: Conductors appreciate your attentiveness to the translations to both Spanish and English in your publications since the Basque language is less

familiar.

JB: The Basque language is something that belongs to a people so small in number that by all means we must work extremely hard to keep it alive. It's a highly significant culture group and we can't allow it to disappear without a trace. Owing to this, I've always written plenty of music in Basque, trying to ensure that through the Spanish and English translations choir directors and singers can understand the texts in the same way we, the Basques, can sing Brahms in German, in Russian, or Takemitsu in Japanese, among others. –Choirs of these countries must sing in the same way the music written in Euskara, thus achieving the objective that such a minority language—probably the oldest in Europe—won't be lost.

CT: Hallmarks of Busto's compositional style:

JB: My music has two fundamental roots: Rock and folk Basque music. Consciously or unconsciously I always work hard for these influences to appear in my music, specifically the Basque rhythms. I even try for them to appear in religious music. Yes, undoubtedly the Basque influence is always there in my music. In the same way, the harmony of rock and roll and bossa nova are always present too.

CT: It would be helpful to know more about the great Basque poets that you set in your non-sacred works such as José Angel Irigaray, Josune López, etc.

JB: In many of my compositions I've used poems from Basque poets like the ones you mentioned, which are friends of mine who have always provided me with phonetically remarkable texts. José Angel Irigaray and I share certain similarities since we are both doctors and his poetry, like my music, is very attached to the culture of our people. Over the last few years I've also been working with Spanish poetry (such as Pablo Neruda, Octavio Paz, Miguel Hernández, Federico García Lorca, among others), which is giving me new sources of musical inspiration. Josune López is a woman of great sensitivity and

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... Choral Medicine from Basque Country: Javier Busto

66 very kind in the expression of her feelings. She has been singing with me since she was 14 years old. Her mother, Lurdes Zubeldia, has also written much poetry in Basque and nowadays her daughter, Ane García, follows in her mother's footsteps. I've used poems from all three of them for many of my songs. The last one, HEGAN, which is a poem by Ane, was premiered yesterday, May 20th, 2011. To this list I'd also add Inazio Mujika. I've used much of his texts for creating some of my more frequently performed repertoire such as "Sagastipean", which is greatly acknowledged in the international choral world. I started writing songs from his poems through some publications of his in our local newspaper, "Diario Vasco", of San Sebastián. Later in life I met him personally. Once, he wrote poems for young children, poems for teenagers and poems for adults, which allowed me to adapt the music for the kind of text he was proposing. He currently is a Basque literature publisher and continues to write.

CT: *Life Journey as Medical Doctor and Conductor/Composer:*

JB: Until I was 18 years old and I started studying Medicine, I was playing rock and roll music and a genre that in that time was called "hippie protest songs." From the very moment I started attending my medicine studies, I started singing in the Coro Universitario de Valladolid and directing the choir of Estudiantes Vascos de Valladolid "EDERKI." It was during that time that when I started writing music for the choir in a spontaneous way. I had no musical studies whatsoever. I started learning as I studied scores from other authors. It's true that I worked hard and matched both activities, the professional one as a doctor –which is my livelihood- and the musical, up to this day.

CT: *Regarding the future of Basque musical traditions:*

JB: I believe Basque musical tradition on an orchestra level is guaranteed because the Basque Government makes very large investments on professional orchestras. This way, composers

can continue writing Basque music. On a choral level, however, I have serious doubts. The overall level of choirs has dropped, especially because of the choice not to include choral singing in the schools of the Basque country. A tradition, which has granted us fame across the world for so many years, has now been pushed to the background. Our current choral level is quite irregular with the exceptions of the large choirs, which devote to symphonic choral music and a very few choirs which take their work seriously and have good singers in their ensembles.

CT: *Self-inspired versus commissioned works:*

JB: Usually I've written my works voluntarily, since I've considered that my knowledge on the voices always helped write music á la carte based on the possibilities of the choirs. That is to say, if I were to write for a choir whose tenor section didn't perform very well, I always tried to make the tenor parts easier. I've written many songs for all kinds of choirs and usually choirs directed by friends for which I received no kind of payment. On the other hand, I've been asked to write works from many countries, and although many of these have not been yet published, in many cases owing to their difficulty level. I'm interested in any project that might benefit choirs. For instance, any music that has a certain level of complexity but that in time, with hard work, may be sung by mid-level choirs. My fundamental goal right now is to provide music that can be interpreted by many choirs, although now and then I write very complex music which can only be performed by high-level choirs. I've recently delivered some works that have been published by Carus Verlag in Germany. Right now I'm writing a play that will be included in song compilation book by diverse authors to raise funds for the victims of the Fukushima earthquake in Japan. Evidently, by transferring the rights of this edition for the Japanese people. In the years I'll keep writing music since I have been asked both from Japan and Italy, which is enough work for the time being.



Conducting a concert in the Church of Zorroaga Donostia

In my life as a composer there have always been times were I haven't written practically any play for one or two years. I don't know what will happen in these next 10 years, but I do know that there will be new compositions by Javier Busto.

***Javier Busto** was born in Hondarribia in the Basque Country of Spain in 1949. He graduated as a medical doctor from Valladolid University. Known internationally as a composer of music and as a choral conductor, he has presented his compositions at the Fourth World Symposium*

on Choral Music in Sydney Australia in 1996, and was guest conductor of the "Tokyo Cantat" in 2000. His choirs have won first place awards in France, Italy, Austria and Germany. Busto has served on the jury of composition and choral competitions in Spain, France, Italy and Japan. His compositions are published in Sweden, Germany, Spain and the United States.

Those interested in contributing to ICB Composer's Corner to share relevant information with the community should contact Dr. Cara Tasher (University of North Florida in Jacksonville) at ctasher@gmail.com




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Jonathan Slawson

Critic's Pick...2: Tod, Wo Ist Dein Sieg? C. Mawby: Chorwerke
Andrea Angelini

If you would like to write an article and submit it
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Please contact Jonathan Slawson
Email: jonathan.ryan.slawson@gmail.com

Critic's Pick... 1

Kammerchor I Vocalisti, Dir. Hans-Joachim Lustig

Jonathan Slawson
Journalist



Kammerchor I Vocalisti, in their newest CD, *Domine Deus* (Lord God), presents an incredible musical portrait of the Lord Jesus Christ. In doing so, they take primarily ancient biblical texts and bring them to life through present-day a cappella compositions - music with which the choral artists have studied intensely and for which they have developed a great fondness. Additionally, the singers have received intimate counsel from each composer (all of whom are living).

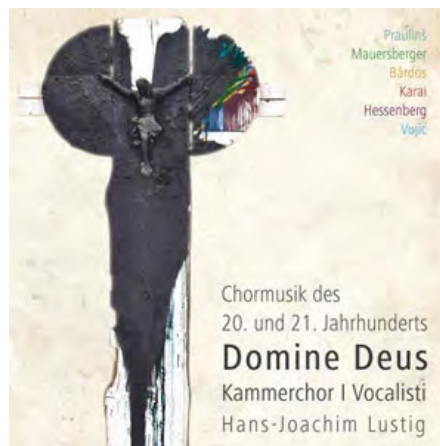
With pitch-perfect clarity and thoughtful musical artistry, the disc is well constructed; it is framed with Ugis Praulins' setting of the Latin Mass "Ordinarium missae", and closes with a stunning arrangement of the Lord's Prayer set by Aleksander S. Vujic. Everything in between speaks of God, to God, and of the Lord Jesus Christ in a uniquely powerful way. "They express mankind's situation before God in all its facets: here pleading, there praising, here thankfully receiving, there despairing and struggling with life."

Let their music take you to a contemplative, quiet, reflective place. But while doing so, pay attention to three musical feats that make Kammerchor I Vocalisti stand out among the top choirs in the world: their sense of phrasing, their vowel unity, and their devotion to and conveyance of musical text.

Every piece on this recording is sung with a compelling musical arch - the sense that every phrase, every line, every note is moving forward. Whether the credit for this should be given to the composer, conductor, or singers (or all) is arguable; nonetheless it creates this heightened sense of drama in each piece, particularly with this delicate religious text. This is first noticeable in the Gloria (Track 2). After the male and female voices unguilate back and forth playfully, they come together, beginning with "Laudamus te, benedicimus te, adoramus te, glorificamus te..." Through their use of shadow vowels, each phrase has an arch, each line has an arch, and this all makes

for a really exciting interpretation of the Gloria. This disc is filled with various musical climaxes, which help to substantially heighten the drama of each piece. Having this sense of detail - on a micro and macro level - is critical, particularly when an ensemble performs a religious text out of liturgical context.

Secondly - and for musicians who feel strongly otherwise, please feel free to disagree - I find that the most important aspect of keeping a choir in tune is their ability to modify their vowels so everyone is singing the same thing at the same time. Kammerchor I Vocalisti accomplishes this extraordinarily well.



Many conductors argue that the easiest way to tune a choir is to modify their vowels so they are closed so much that there is little margin for error. In fact, Kammerchor I Vocalisti sings open and closed vowels just fine because they are committed to the same sound. Their rich tone, and their near pitch-perfection is achieved largely because of this.

Lastly, Kammerchor I Vocalisti is devoted to the conveyance of musical text. It sounds so simple: know what you are singing. However,

too often choirs (particularly amateur choirs) sing music phonetically with little attention paid to the translation of the text. In their CD liner notes, Hans-Joachim Lustig remarks that the choir has undergone intense study of the music and of its text. Their musical scholarship is clearly evident, and pays off in their musicality.

Congratulations on a wonderful CD.

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

Do you have a CD that you would like reviewed in the journal?

Please contact me at

jonathan.ryan.slawson@gmail.com ●

Critic's Pick...2

Tod, Wo Ist Dein Sieg? C. Mawby: Chorwerke

Andrea Angelini
ICB Managing Editor

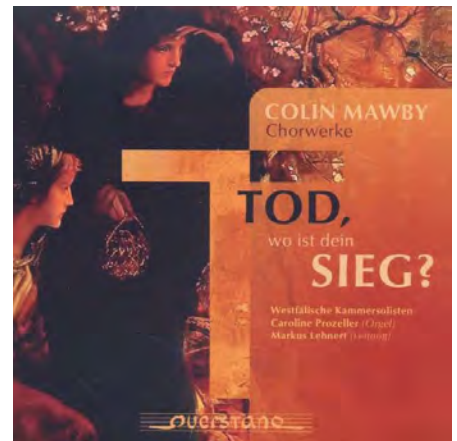


70 Westfälische Kammersolisten
Dir. Markus Lehnert

Colin Mawby was educated at Westminster Cathedral Choir School where his musical ability was recognized by the Cathedral Master of Music, the famous conductor George Malcolm. During his career Mawby has held the post of Organist and Choirmaster in a number of different parishes, both large and small. He was appointed Master of Music at Westminster Cathedral in 1961, a position he held until 1977. Then, in 1981, he was appointed Choral Director at Radio Telefis Eirann. This makes Colin

Mawby the right man in the right place, right at the heart of choral music!

The disc contains a setting of the Latin "Requiem Mass" (written by the composer to commemorate his mother, who died when he was 3 years old), a "Missa Mundi" (based upon the plainchant ordinary – Kyrie, Sanctus, Benedictus and Agnus Dei from plainchant Mass 18 and the Gloria from plainchant Mass 15) and some motets. In the Requiem Colin Mawby has not included the "Dies Irae" and has concentrated on the vision of heaven as a peace "beyond all human understanding". "Missa Mundi" is a strictly liturgical work. It expresses the joy of worship and underlines the manner in which Gregorian Chant can



still be used as a basis for the expression of contemporary belief. The motets are quite simple and suitable for an ordinary parish choir. The texts are profound and music gives them a more immediate sense of depth and comprehension. Probably you will agree with me that "Crux Fidelis" is the best one, for the beauty of the melody and for its harmonic richness.

Westfälische Kammersolisten is known for its vocal clarity and intensity. Usually the ensemble's superb technical ability gives an unmistakable character to the sound. This is true also in this recording but sometimes they give the impression of singing like a group of soloists rather than a choir, and the blending of the sound seems to be affected by this. The Latin language suffers in some places because of faulty pronunciation. Altos and Basses are the most interesting voices of the group. The organ accompaniment is always precise and never disturbs the understanding of the text. Recommended for anyone looking for new choir music!

Edited by Gillian Forlivesi Heywood, Italy ●

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Events



Events

I. Conferences, Workshops & Masterclasses

II. Festivals & Competitions

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

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

Please submit event information for publication to
Nadine Robin
IFCM, PO Box 42318, Austin TX 78704, USA
Fax: +1-512-551 0105
E-mail: nrobin@ifcm.net

Conferences, Workshops & Masterclasses

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

Organized by the CIC Foundation in cooperation with ADICORA. Motto: "Singing in Nature". Contact: Tel: +54-2965-439232, Email: info@wscm9.org - Website: www.wscm9.com

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

For advanced choristers and conductors. Repertory focused on Renaissance Sacred Music. Final concert, Sung Mass and diploma. Individual vocal tuition. Contact: Musica Ficta, Tel: +39-347-2573878, Email: info@musicaficta.org - Website: www.musicaficta.org

Music in Ávila, Spain, 22-27 Aug 2011. Program centred on larger-scale works of Tomás Luis de Victoria (1548-1611): his double choir Ave Maria and the motet Laetatus sum with the three-choir Mass based upon it. For experienced and confident choral singers of all ages. Contact: Lacock Courses, Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

Circlesongs, Workshop with Bobby McFerrin, Rhinebeck, NY, USA, 28 Aug-2 Sep 2011.

Exploration of vocalizations, musical styles, and improvisational technique. Group chant improvisations (circle songs) and other creative exercises. Open to singers, musicians, and artists of all levels of experience—as well as those who have never sung or performed before. Contact: Omega Institute, Tel: +1-800-944-1001, Email: registration@omega.org - Website: www.omega.org/bobby/ifcm

Solevoci Camp with the Swingle Singers, Bagno a Ripoli (FI), Italy, 1-4 Oct 2011.

Workshop on vocal technique, bass and vocal percussion, stage presence, arrangement or composition of a pop or jazz piece, etc... For vocal groups, choir conductors, choir members and a cappella music lovers. Contact: Associazione Culturale Solevoci, Tel: +39-332-260869, Fax: +39-332-260869, Email: info@solevoci.it - Website: www.solevoci.it

English Weekend, Amsterdam, Netherlands, 3-4 Sep 2011.

Choral evensong in Amsterdam's famous Oude Kerk under the direction of Paul Spicer. Contact: Angela Thomas and Rosie Holder, Email: holderandthomas@tiscali.co.uk

6th European Academy for Choral Conductors and Singers, Fano, Italy, 4-11 Sep 2011.

Conductor: Nicole Corti (France). French and English repertoire of the 20th Century. Contact: FENIARCO, Tel: +39-0434-876724, Fax: +39-0434-877554, Email: info@feniarco.it - Website: www.feniarco.it

chor.com Convention for Choral Music, Dortmund, Germany, 22-25 Sep 2011.

Biennial convention including workshops, masterclasses, symposia on social and political topics, exhibition, concerts. With Simon Halsey (artist in residence), Rundfunkchor Berlin, Stefan Parkman, Rupert Huber, WDR Rundfunkchor, Freider Bernius, Harald Jers, Kammerchor Consono, Brady Allred, Maybepop, Erik Westberg, etc... Contact: Deutscher Chorverband e.V., Tel: +49-30-847108930, Fax: +49-30-847108999, Email: projektbuero@deutscherchorverband.de - Website: www.chor.com

4th International Music Council World Forum, Tallinn, Estonia, 26 Sep-2 Oct 2011.

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

Conference on Religious Vocal Music of the Mediterranean Countries, Volos, Greece, 7-9 Oct 2011.

Music Unites all religions of the Mediterranean countries at the superb Thessaly Congress Hall in Volos, Greece. For submission of proposal (performances and lectures), apply before 20 Feb. To participate in the conference, apply before 31 Aug. Contact: Moviment Coral Catalá, Tel: +34-93-3196728, Fax: +34-93-2680668, Email: mcc@mcc.ca - Website: www.mcc.cat

Orthodox Music with Theodora Pavlovitch,

Tolosa, Spain, 5-6 Nov 2011. Repertoire including pieces from Yoan Kukuzell, P.I. Tchaikovsky, Sergei Rachmaninov, Dobri Hristov, Konstantin Shvedov, Alexander Tekeliev. Contact: Euskal-Herriko Abesbatzen Alkartea - Confederacion de Coros del Pais Vasco, Tel: +34-943-670 013, Fax: +34-943-536 973, Email: koralakeae@euskalnet.net - Website: www.federagaf.net

3rd Stellenbosch Seminar for Choral Conductors, Singers, Educators and Composers, South Africa, 15-18 March 2012.

Lectures, workshops, masterclasses, and concerts on aspects of choral conducting, singing, education, and composition. Contact: Department of Music at Stellenbosch University, Tel: +27-21-8872047, Fax: +27-21-8082340, Email: schola_cantorum@sun.ac.za - Website: www.sun.ac.za/schola

Carmina Slovenica Attaca, Maribor, Slovenia, 19-22 Apr 2012.

International masterclasses and workshops for conductors with artistic leader Karmina Šilec. Program of the workshops by international and Slovenian clinicians: choregie concept, contemporary and ethnic music from different countries, Balkanika, Slovenian sounds. In the frame of the "Na a pesem" choir competition and the Grand Prix Europe Competition. Contact: Carmina Slovenica, Tel: +386-2-2512215, Fax: +386-2-2525224, Email: carmina.slovenica@guest.arnes.si - Website: www.zbor-carmina-slovenica.si

Podium 2012 Choral Celebration Chorale,

Ottawa, Canada, 17-20 May 2012. Canada's national choral conference. Choirs should apply before: 15 March 2011. Contact: Association of Canadian Choral Communities and Choirs Ontario, Tel: +1-416-923 1144, Fax: +1-416-929 0415, Email: info@choirsontario.org - Website: www.choirsontario.org

IFCM World Choral Summit Voices in Harmony, Beijing, China, 15-22 July 2012.

Choirs from five continents will join with their Chinese counterparts to highlight the importance of the choral art. Executives from 30 national and international choral organizations will be invited to the Summit, sharing ideas from their respective choral traditions. Contact: International Federation for Choral Music (IFCM), Fax: +1-512-551 0105, Email: info@ifcm.net - Website: www.ifcm.net

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

Organized by the CIC Foundation in cooperation with ADICORA. Motto: "Singing in Nature".

Contact: , Tel: +54-2965-439232, Email: info@wscm9.com - Website: www.wscm9.com

2011 Annual Welcome Christmas Carol Contest, St. Paul, Minnesota, USA, 5 Aug 2011.

Open to composers of all ages, this year's contest requires writing a carol for SATB chorus accompanied by English horn. The winning carols will be premiered in December 2011 at concerts featuring the VocalEssence Chorus and Ensemble Singers. Those concerts will be recorded for national broadcast in 2012 via American Public Media. Contact: American Composers Forum (Welcome Christmas Carol Contest), Craig Carnahan, Tel: +1-651-2512833, Fax: +1-651-291 7978 - Website: www.composersforum.org

EuroChoir 2011, Trentino, Italy, 5-14 Aug 2011.

60 high level singers, classical and contemporary sacred and secular music including some folk songs typical of Trentino. With Gary Graden (USA/Sweden), Enrico Miaroma (Italy) and Sara Webber (Italy). Contact: Federazione Cori del Trentino, Tel: +39-0461-983896, Fax: +39-0461-234781, Email: info@federocoritrentino.it - Website: www.federocoritrentino.it

7th International Choral Festival "San Juan Coral 2011", Argentina, 11-16 Aug 2011.

Non competitive choral festival organized by Universidad Católica de Cuyo's Choir for 8-10 selected mixed, female, male and chamber choirs. Each choir will participate in massed choir rehearsals and performance and individual concerts at the Auditorio Juan Victoria. Concerts, lectures and workshops for choirs, singers and conductors. Contact: María Elina Mayorga, Tel: +54-264-4234284, Fax: +54-264-4234284, Email: mariaelinamayorga@gmail.com or corouccuyo.edu.ar - Website: www.sanjuancoral.com.ar

Vivace International Choir Festival 2011,

Veszprém, Hungary, 11-14 Aug 2011. Special combination of festival, competition and mini concert tour focused on the joys of life. Apply before 15 April. Contact: Vivace 2009 c/o Városi Művelődési Központ, Tel: +36-88-429693, Fax: +36-88-429693, Email: cszalai.agnes@chello.hu - Website: www.vmkveszprem.hu

The 100 Voice Project, Barbados, West Indies, 17-21 Aug 2011.

Bring your voice and come... Lets sing together. Contact: The 100 Voice Project, Email: mail@caribbeanmusician.com - Website: www.100voiceproject.com

Europa Cantat International Singing Week, Novi Sad, Serbia, 22-29 Aug 2011.

For medium- and high-level mixed youth and adult choirs, part-choirs and individual singers. Ateliers: Meditations and Remembrances with Peter Dejans (Belgium), American Spiritual Music with Marjorie Lee Smith Malone (USA), Show Choir with Dwight Jordan (USA), Music of Slavic Nationalities with Stanko epic' (Serbia), Discover Stevan St. Mokranjac with Miloje Nikolic' (Serbia). Contact: Cantat Novi Sad, Tel: +381-21-452344, Fax: +381-21-452344, Email: cantatnovisad@gmail.com - Website: www.cantatnovisad.com

Alpe Adria Cantat 2011, Lignano Sabbiadoro (UD), Italy, 28 Aug-4 Sep 2011.

Europa Cantat international singing week for mixed choirs, children's choirs, vocal groups, conductors and individual singers. A study tour for conductors is organized in parallel. Contact: FENIARCO, Tel: +39-0434-876724, Fax: +39-0434-877554, Email: info@feniarco.it - Website: www.feniarco.it

32nd International Festival of Choral Singing in Catalunya-Centre, Puig-Reig and Castellbell i El Vilar, Catalonia, Spain, Sep 2011.

Contact: Ajuntament de Puig-Reig, Tel: +34-838-000000, Email: ajuntament@puig-reig.cat

EUROTREFF 2011, Wolfenbüttel, Germany, 7-11 Sep 2011.

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

Liviu Borlan International Choral Festival, Baia Mare City, Romania, 8-11 Sep 2011.

All choirs participating in the festival-contest will be awarded for participation in accordance with the results. Contact: Prietenii Armoniei, Tel: +40-722-652 821, Fax: +40-262-227 723, Email: alexandra.nicolici@advivio.ro - Website: www.festivalborlan.ro

International Choir Festival InCanto Mediterraneo, Milazzo (Sicily), Italy, 11-18 Sep 2011.

First part of the festival non competitive, second part competitive in various categories. Contact: Associazione Corale "Cantica Nova", Tel: +39-090-9210774, Fax: +39-090-25091436, Email: festival@canticanova.it - Website: www.festivalincantomediterraneo.it

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

For all kind of choirs around the world. Contact: EventTTours, Tel: +31-46-4106565, Email: info@eventttours.nl - Website: www.eventttours.nl/choirfestivals.html

4th Grieg International Choir Festival, Bergen, Norway, 14-18 Sep 2011.

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

6th International Competition for Young Choral Conductors homage á Liszt Ferenc, Budapest, Hungary, 14-21 Sep 2011.

Music pedagogy conference and study tour "in the footsteps of Liszt Ferenc in Hungary". Contact: Europa Cantat Central Eastern European Centre in Budapest, Tel: +36-30-9415598, Fax: +36-1-4110039, Email: ecceec@europacantat.org - Website: www.EuropeanChoralAssociation.org

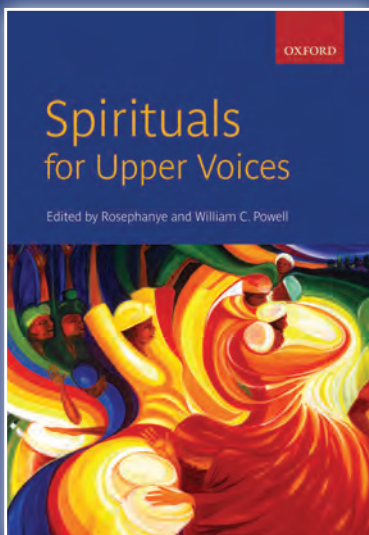
13th International Folksong Choir Festival "Europe and its Songs", Barcelona, Spain, 21-24 Sep 2011. Apply before: 1 June 2006. Contact: Associazione Internazionale Amici della Musica Sacra, Tel: +39-06-6889951, Email: info@courtial-internacional.it - Website: www.amicimusicasacra.com

International Choral Singing Competition "Grand Prix Vallée d'Aoste", Italy, 22-24 Sep 2011. High level competition reserved to choirs which have been awarded a First Prize at a national or international choral competition since 1 Jan 2006. Contact: Fondazione Istituto Musicale della Valle d'Aosta, Tel: +39-0165-43995, Fax: +39-0165-236901, Email: grandprix@imaosta.it - Website: www.grandprixvda.it

Choral Crossroad 2011, Limassol, Cyprus, 22-25 Sep 2011. Meeting for high level young choirs, European and Arabic. In collaboration with Jeunesses Musicales Cyprus. Contact: Epilogi Cultural Movement of Limassol, Tel: +357-25580650, Fax: +357-25584250, Email: info@epilogi.org - Website: www.epilogi.org

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

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



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Lutheran Youth Choir of North America 2011 International Choral Composition Contest, USA, 1 Oct 2011. For composers who wish to contribute to the genre of excellent sacred music suitable for high school age singers. Composers age 18 or older living in any country are eligible to submit one or more compositions. The winning composition will be performed by the Lutheran Youth Choir of North America at its 2012 Festival of Global Vocal Music in Chicago, Illinois. Contact: Lutheran Youth Choir of North America, Email: acheshire@lutheranyouthchoir.org - Website: www.lutheranyouthchoir.org

1st International Mediterranean Choir Festival, Antalya, Turkey, 1-5 Oct 2011. For choirs from all over the world. Contact: Fortuna Organization, Tel: +90-212-343 5223, Fax: +90-212-343 5228, Email: info@istanbulchoirdays.com or info@fortunafest.com or ledakol@istanbulchoirdays.com - Website: www.istanbulchoirdays.com

Rimini International Choral Competition, Italy, 6-9 Oct 2011. Competition for equal voices, mixed, chamber, children, young, folk and spiritual Choirs in the beautiful ancient Town of Rimini. Possibility of a sung Mass in the Renaissance Cathedral. Contact: Rimini International Choral Competition, Tel: +39-347-2573878, Email: competition@riminichoral.it - Website: www.riminichoral.it

International Choir Festival of Uruguay 2011, Montevideo, Uruguay, 7-16 Oct 2011. Concerts in different cities, gala concerts including symphonic pieces, workshops, tourist activities. Contact: Infinito - Realizaciones Culturales, Tel: +598-2-9018025, Fax: +598-2-9018025, Email: infiprod@montevideo.com.uy - Website: www.infinitorc.com

5th International Choir Festival Corearte Barcelona 2011, Spain, 10-16 Oct 2011. Non-competitive event open to choirs of various backgrounds from all over the world. Performances and workshops with Josep Prats, Catalonia, Spain (Catalan Choral Music), Basilio Astulez, Basque Country, Spain (World Music for children's choirs), Voicu Popescu, Romania (Orthodox Choir Music). Contact: Festival Internacional de Coros Corearte Barcelona, Tel: +34-93-6350166, Email: Info@corearte.es - Website: www.corearte.es

6th International Choir Competition, Dubrovnik, Croatia, 13-15 Oct 2011. Non-competitive choir festival for amateur choirs. Apply before: 1 June 2006. Contact: Dubrovnik Chamber Choir, Tanja Grzilo, Tel: +385-20-324642, Fax: +385-20-324640, Email: info@dukz.org - Website: www.dukz.org

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

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

Cantate Barcelona, Spain, 17-20 Oct 2011. Performances, friendship concerts and workshops. Contact: Music Contact International, Tel: +34-972-358871, Email: info@musiccontact.com - Website: www.musiccontact.com

23rd Cantapueblo - La Fiesta Coral de América, Mendoza, Argentina, 1-6 Nov 2011. Great Latin American festival open to mixed choirs, equal voices, mixed youth choirs, chamber ensembles and other vocal groups. Contact: Cantapueblo Artistic Director: Alejandro Scarpetta, Tel: +54-261-4295000, Fax: +54-261-4295000, Email: cantapueblo@cantapueblo.com.ar - Website: www.cantapueblo.com.ar or www.mendoza.gov.ar

The Busan Choral Festival & Competition, Busan, South Korea, 2-5 Nov 2011. Workshops, open singing and joined concerts. Competition in 4 different categories: mixed and equal voices, ethnic (folklore or traditional music, including movement, dance and traditional instruments), popular music (Jazz, Rock, Pop etc.). Contact: Korea Choral Institute (KCI), Tel: +82-51-6220534, Fax: +82-51-6320977, Email: koreachoral@gmail.com - Website: www.koreachoral.or.kr

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

7th International Warsaw Choir Festival Varsovia Cantat, Warsaw, Poland, 4-6 Nov 2011. For a cappella choirs. Choirs can compete in one of the 4 categories for statuettes of Golden Lyre. Festival takes place in Chopin Hall as well as churches in Warsaw. Contact: Choral Society LIRA & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: info@varsoviacantat.pl - Website: www.varsoviacantat.pl

Miramar Canta 2011, Miramar, Buenos Aires province, Argentina, 5-6 Nov 2011. Non-competitive choral meeting for all kind of choirs. Contact: Miramar Canta, Fabio Valente, Artistic Director, Tel: +54-11-47323983, Email: Miramarcanta2006@yahoo.com.ar - Website: www.miramarcanta.com.ar

Music Color Bridges of Tradition, Thessaloniki, Greece, 8-14 Nov 2011. Each participating group will present traditional music, hymns and traditional instruments from its country. Discussions and workshops on Byzantine music chant, makams, chords, music therapy and religious music. Apply before 25 March. Contact: Theodor Tsampatzidis, Tel: +30-6940737564, Fax: +30-2310330488, Email: brailtheo@gmail.com - Website: https://sites.google.com/site/choragpant/volunteer-singers-of-st-panteleimon-kalamaria

4th International Festival Interfolk in Russia, St. Petersburg, Russia, 11-16 Nov 2011. For folk groups, vocal and instrumental ensembles, choirs and dance groups of various styles, levels and origins from all over the world. Contact: International Choral Festival, Tel: +7-812-3283921, Fax: +7-812-3283921, Email: singingworld@mail.ru or interfolk@mail.ru - Website: www.singingworld.spb.ru or www.interfestplus.ru

Cantio Lodziensis, Lodz, Poland, 18-20 Nov 2011. For all kind of choirs. Apply before 30 June 2011. Contact: Cantio Lodziensis, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: info@poloniacantat.pl - Website: www.poloniacantat.pl

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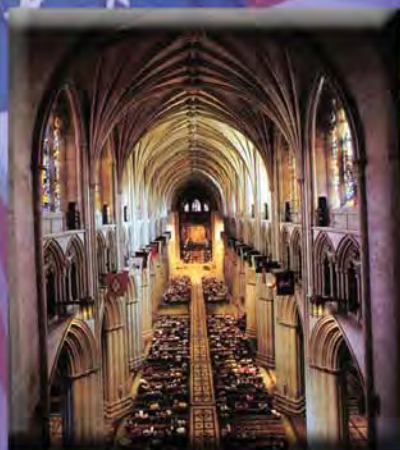
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Tel: 1.703.683.6040

International Choir Festival Barcelona 2011, Spain, 24-27 Nov 2011. For all kind of choirs around the world. Contact: EvenTTours, Tel: +31-46-4106565, Email: info@eventtours.nl - Website: www.eventtours.nl/choirfestivals.html

21th International Festival of Advent and Christmas Music with Petr Eben Prize 2011, Prague, Czech Republic, 25-27 Nov 2011. Competition open to amateur female, male, youth, mixed and children's choirs. Contact: Prague Festival, Tel: +420-2- 57219999, Fax: +420-2- 57219999, Email: christmas@praguefestival.cz - Website: www.praguefestival.cz

10th International Festival "Coros en el Bosque", Pinamar, Buenos Aires, Argentina, 26-28 Nov 2011. Workshops on Argentinian and Latin American folk music with Néstor Andrenacci and Ricardo Mansilla, for singers and/or conductors. Concerts by participating choirs, adults or youth choirs, mixed or equal voices. Contact: Encuentro Coros en el Bosque - Pinamar 2010, Martín Lettieri, Diego García Picasso, Tel: +54-114-7712316, Email: info@corosenelbosque.com.ar - Website: www.corosenelbosque.com.ar

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 1-4 Dec 2011. Competition, workshop, concerts in churches and on the Christmas markets stage. Apply before Oct 1st, 2011. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

2nd Krakow Advent & Christmas Choir Festival, Krakow, Poland, 9-11 Dec 2011. For all kinds of choirs. Choirs can compete for statuettes of Golden Angeles. Non-competitive participation possible. Contact: Polonia Cantat & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: krakow@christmasfestival.pl - Website: www.christmasfestival.pl

5th International Choir Conducting Competition Towards Polyphony, Wroclaw, Poland, 14-17 Dec 2011. programme including world famous choral works as well as Polish compositions. For young trainee conductors to show their skills and ability in working with choral ensembles and have the opportunity to be evaluated by an international jury composed of eminent specialists in choral music. Apply before 15 June 2011. Contact: Karol Lipi ski Academy of Music, Tel: +48-71-3557276, Email: info@amuz.wroc.pl - Website: www.amuz.wroc.pl

CHOREGIE aka CHOREGIE International Festival of New Music Theatre, Maribor, Slovenia, 7-13 Jan 2012. As part of European capital of culture 2012, festival of innovative programming which explores work of different genres in the field of new and early music. Festival of experimental productions, multi genre art events, theatre of voices, voice exploratorium – music and theatre hand in hand. Contact: Carmina Slovenica, Tel: +386-2-2512215, Fax: +386-2-2525224, Email: carmina.slovenica@guest.arnes.si - Website: www.zbor-carmina-slovenica.si

Choir Festival Paris, France, 26-29 Jan 2012. For local and foreign choirs. Final concert at the UNESCO. Choirs with a good performance standard will also have the possibility of singing in Notre-Dame de Paris or the church of La Madeleine upon agreement. Contact: Music&Friends, Tel: +33-1-49277009, Fax: +352-241616, Email: musicandfriends@tri.lu - Website: www.choirfestivalparis.com

Gdansk Choir Festival, Poland, 17-19 Feb 2012. Competition part, additional concerts, Non-competitive participation possible, meeting of choirs in the city of Solidarity. Contact: Polonia Cantat & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: mail@gdanskfestival.pl - Website: www.gdanskfestival.pl

Ínin 2012 on the Path of Peoples, Your Voice for One Earth Choir, Global project, Seven Continents, 21 Feb 2012. One day, one hour (11.00 Greenwich mean time), seven continents, people in cities wherever, one global video transmission, choirs, schools, theatres, orchestras, associations, companies, institutions and you will sing together the same music simultaneously, conducted by the same conductor. Contact: Vocal Sound Bacchia Studio Research Cultural Association - Website: www.inin2012.net

International Choral Music Festival & Competition Kaunas Musica Religioza, Kaunas, Lithuania, 23-26 Feb 2012. Open to all amateur choirs. Contact: Kaunas club "Cantate Domino", Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

Taipei Bach Festival, Taipei, Taiwan, 3 Mar 2012. Repertoire: St. John Passion, BWV 245. Lecturer and conductor: Helmuth Rilling. Master Class Director: Thomas Davies. Discovery concerts and gala concert with the Taipei Philharmonic Chorus and the Evergreen Symphony Orchestra. Contact: Taipei Bach Festival Master Class, Tel: +886-2-27733691, Fax: +886-2-27733692, Email: ticf@tpf.org.tw - Website: www.tpf.org.tw/bachfestival

International Competition of Academic Choirs Praga Cantat, Prague, Czech Republic, 22-25 March 2012. For university students from the whole world. Contact: Bohemia Ticket s.r.o., Tel: +420-222-516189, Fax: +420-224-219480, Email: koslerova@bohemiaticket.cz - Website: www.bohemiafestival.cz

8th Palm Sunday International Choir Cycle Concerts, Cascais, Portugal, 24 Mar-1 Apr 2012. Guest Conductor: Marta Jakubiec, Poland. Join this International sacred choir for a week and perform 5 concerts. Contact: Vox Laci, Myguel Santos e Castro, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.com

Concorso Corale Internazionale, Riva del Garda, Italy, 1-5 Apr 2012. For all kinds of choirs from all around the world. Contact: Interkultur e.V., Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Children Festival Vox Pueri 6, Cascais, Portugal, 2-5 Apr 2012. Non-competitive festival for all kinds of children's choirs with many concerts and common singing. Guest conductors: Nathalie Goldberg (France) and Myguel Santos e Castro (Portugal). Contact: Vox Laci, Myguel Santos e Castro, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.com

Ars Choralis 2012, 2nd International Artistic and Scientific Symposium on Choral Music, Zagreb, Croatia, 12-14 Apr 2012. Topic categories of lectures and workshops: choir/choral director, art of singing/vocal pedagogy, conducting/interpretation, composition/analysis/hermeneutics, vocal performance/vocal stylistics, science/voice and hearing, science/music, music pedagogy/education, musica sacra, music media/technology, ... Call for papers: apply before 15 Dec 2011. Contact: ECA-EC Central Eastern European Centre in Budapest, Móczár Gábor, Director, Tel: +36-30-9415598, Fax: +36-1-4110039, Email: ceec@europeanchoralassociation.org - Website: www.europeanchoralassociation.org/ecceec

2nd Vratislavia Sacra - Wroclaw Choir Festival, Poland, 13-15 Apr 2012. Festival focusing on sacred music of different styles and churches. Contact: Cantilena & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: info@vratislaviyasacra.pl - Website: www.vratislaviyasacra.pl

1st International Pop Choir Festival Berlin 2012, Germany, 14 Apr 2012. Non competitive festival except for best conductor, best repertoire, best presentation and best solo singer. Contact: EvenT Tours, Tel: +31-46-4106565, Email: info@eventtours.nl - Website: www.eventtours.nl/choirfestivals.html

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1st International Choir Festival Dublin 2012, Ireland, 14 Apr 2012. Non competitive festival except for best conductor, best repertoire, best presentation and best solo singer. Contact: EvenTTours, Tel: +31-46-4106565, Email: info@eventtours.nl - Website: www.eventtours.nl/choirfestivals.html

3rd International Choral Competition for Children's Choirs "Il Garda in Coro", Malcesine sul Garda, Verona, Italy, 17-21 Apr 2012. Children must be born after 1 Jan 1996. Two categories: secular and sacred music. Contact: Associazione Il Garda In Coro, Renata Peroni, Tel: +39-045-6570332, Fax: +39-178-6017432, Email: info@ilgardaincoro.it - Website: www.ilgardaincoro.it

European Grand Prix Award for Choral Singing 2012 - finale, Maribor, Slovenia, 22 April 2012. For 5 selected choirs – winners of the 2011 competitions Concorso Polifonico Guido d'Arezzo/Italy, International Choral Competition Maribor/Slovenia, Certamen Coral de Tolosa/Basque Country, Spain, Florilège Vocal de Tours/France and International May Choir Competition Varna/Bulgaria (members of The European Grand Prix for Choral Singing Association). The city of Maribor is the European City of Culture 2012. Contact: Mihela Jagodic, JSKD, Tel: +386-1-2410525, Fax: +386-1-2410536, Email: mihela.jagodic@jskd.si - Website: www.jskd.si or www.geuropa.org

Slovakia Cantat 2012, Bratislava, Slovak Republic, 26-29 Apr 2012. International Choir and Folksong Festival. Competition, workshop, concerts of sacred and secular music. Apply before Dec 15, 2011. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

International Competition for Chamber Choirs, Mosbach/Baden, Germany, 27-30 Apr 2012. With jury members: Frieder Bernius and Marcus Creed. Website: www.choral-competition-mosbach.de

Venezia in Musica, Choir Competition and Festival, Venice, Italy, 29 Apr-3 May 2012. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

58th Cork International Choral Festival, Ireland, 2-6 May 2012. Founded in 1954, the festival is a world class festival celebrating the very best of choral and vocal music. Prestigious international and national competitions, gala and fringe concerts, public performances, non-competitive choirs and an education programme. Opportunity to compete in the prestigious Fleischmann International Trophy Competition. Contact: Cork International Choral Festival, Tel: +353-21-4215125, Fax: +353-21-4215192, Email: info@corkchoral.ie - Website: www.corkchoral.ie

Tapestry International Choral Festival, Vancouver, Canada, 2-5 May 2012. 4 outstanding women's choirs from North America and beyond joining with Elektra for four days of rehearsal, collaboration, and public performance. Artistic excellence is at the heart of the project, with a goal of including a diverse mix of interesting musical cultures and repertoire. Contact: Elektra Women's Choir, Tel: +1-604-7391255, Fax: +1-604-2613445, Email: manager@elektra.ca - Website: www.elektra.bc.ca

International Choral Competition Ave Verum, Baden, Austria, 10-13 May 2012. For non-professional children, female, male and mixed choirs from all over the world (between 20 to 50 singers). First part of the competition: 4 pieces (comp. before 1700, Romantic period, comp. after 2000, unisono song). Second part: the 5 best choruses from 1st part will sing a free program (no pieces may be repeated from part A). Music pieces may be sacred and secular, but all a cappella. Apply before Sep 30. Contact: Wolfgang Ziegler, chairman, Tel: +43-650-531 2280, Fax: +43-2252-265614, Email: office@aveverum.at - Website: www.aveverum.at

8th European Festival of Youth Choirs, Basel, Switzerland, 15-20 May 2012. Festival for 18 selected children's and youth choirs (age limit 25) from European countries. No competition. Over 20 choral concerts in churches, concert halls and open air in Basel and the surrounding region for more than 22'000 spectators. Workshop day for all participating choirs, party for the singers, music culture and choir conducting education projects organized by Swiss music academies, open singing for everybody. Contact: Europäisches Jugendchor Festival Basel, Kathrin Renggli, Tel: +41-61-4012100, Fax: +41-61-4012104, Email: k.renggli@ejcf.ch - Website: www.ejcf.ch

International Festival of Choral Singing Nancy Voix du Monde, Nancy, France, 16-20 May 2012. 1600 singers from all over the world. Contact: Festival International de Chant Choral de Nancy, Tel: +33-3-83275656, Fax: +33-3-83275666, Email: festival-choral@orange.fr - Website: www.chantchoral.org

Kaunas Cantat International Choir Festival and Competition, Kaunas, Lithuania, 17-20 May 2012. Open to all amateur choirs. Contact: Kaunas club "Cantate Domino", Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

Námestovo Music Festival, Námestovo, Slovak Republic, 18-20 May 2012. 21st International Sacred Music Festival in honour of bishop Ján Vojtaák. Competition, workshop, concerts in churches, sightseeing. Apply before Jan 31, 2012. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

1st International Gospel Choir Festival Berlin 2012, Germany, 19 May 2012. For all amateur Gospel Choirs. Non competitive except for best conductor, best repertoire, best presentation and best solo singer. Contact: EvenTTours, Tel: +31-46-4106565, Email: info@eventtours.nl - Website: www.eventtours.nl/choirfestivals.html



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Competition categories:

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A2/ Children choirs up to 8 years

A3/ Children choirs up to 12 years

A4/ Children choirs up to 16 years

B/ Youth Choirs (up to 21 years)

C/ Adult Choirs (min. 25 singers)

D/ Chamber adult choirs (12 - 24 singers)

E/ Vocal ensembles (4 - 11 singers)

X/ Non competing choirs

APPLICATION DEADLINE : 1st OCTOBER 2011

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- Spiritual, gospel a cappella
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- Contemporary music
- Musical theatre
- Orthodox church music
- Non competing choirs

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00421 908 693 395, info@choral-music.sk

Šiauliai Cantat International Choir Festival and Competition, Kaunas, Lithuania, 24-27 May 2012. Open to all amateur choirs. Contact: Kaunas club "Cantate Domino", Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

41st International Competition "Florilège Vocal de Tours", France, 25-27 May 2012. Four categories: mixed choirs, mixed vocal ensembles, equal voices (male or female), free expression (all ensembles). Qualifying rounds, final rounds and Grand Prix. International competition for youth and children's choirs - two rounds. Contact: Florilège Vocal de Tours, Tel: +33-2-47216526, Fax: +33-2-47216771, Email: contact@florilegevocal.com - Website: www.florilegevocal.com

Musica Sacra International Festival, Marktberdorf, Germany, 25-30 May 2012. Musica Sacra is a unique festival which brings music and dance from the five major world religions into Allgäu region, organising concerts in which Christians, Jews, Moslems, Buddhists and Hindus meet and perform together. Contact: Musica Sacra International, Tel: +49-8342-8964033, Fax: +49-8342-40370, Email: office@modfestivals.org - Website: www.modfestivals.org

2nd International Choir Festival Berlin 2012, Germany, 27 May 2012. For all kind of choirs around the world. Non competitive except for best conductor, best repertoire, best presentation and best solo singer. Contact: EvenTTours, Tel: +31-46-4106565, Email: info@eventtours.nl - Website: www.eventtours.nl/choirfestivals.html

3rd International Krakow Choir Festival, Krakow, Poland, 31 May-3 June 2012. For all kinds of choirs, the biggest international festival in Poland. Contact: International Krakow Choir Festival MELODY, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

Sing'n'joy Vienna 2012 · 1st Choirfestival & 28th International Franz Schubert Choir Competition, Vienna, Austria, 13-17 June 2012. For all kinds of choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Choirs Transforming Our World: A Symposium, Yale, New Haven, CT, USA, 19-23 June 2012. Symposium in collaboration with the Conductors Without Borders (CWB) network of the International Federation for Choral Music (IFCM), the American Choral Directors Association (ACDA) and the International Festival of Arts & Ideas. The symposium will explore - through workshops and presentations - real world examples of CWB's mission in action, as well as potential directions for the future. Apply before August 20 to maher@yale.edu. Contact: Jeffrey Douma, Yale University, Email: jeffrey.douma@yale.edu - Website www.yalegleeclub.org.

15th Alta Pusteria International Choir Festival, Alto Adige-Südtirol, Italy, 20-24 June 2012. Non-competitive festival in the heart of the Dolomites: concerts, open-air reviews, day-meetings. Contact: Alta Pusteria Festival Office, Tel: +39-06-33652422, Fax: +39-06-33652422, Email: info@festivalpusteria.org - Website: www.festivalpusteria.org

The Rhythms of One World 2012 Festival, New York City, USA, 25 June-1 July 2012. For youth and adult choirs from all nations with programs that include choral works in folklore, regional sacred, contemporary and national pop music. Artistic Director: Gary Fry. Apply before 15 Sep 2011. Contact: Friendship Ambassadors Foundation, Tel: +1-800-526 2908, Fax: +1-203-542 0661, Email: TheRhythmsOfOneWorld2012@faf.org - Website: www.faf.org

15th Pacific International Children's Choir Festival (PICCFEST), Eugene, Oregon, USA, 27 June-3 July 2012. Non-competitive event. All participating choirs present 3 performances plus festival chorus performances at the Oregon Bach Festival and the PICCFEST Gala Concert. Space limited to 10 choirs. Contact: Oregon Festival Choirs, Tel: +1-541-4659600, Fax: +1-541-4654990, Email: piccfest@oregonfestivalchoirs.org - Website: www.piccfest.org

Sing A Mile High Children's Choral Festival, Denver, CO, USA, 28 June-2 July 2012. Non-competitive festival for Treble-voiced choirs. Each choir will participate in massed choir rehearsals and performance and individually in the finale concert at the Newman Center for the Performing Arts at the University of Denver. Contact: Young Voices of Colorado, Tel: +1-303-7977464, Fax: +1-303-7940784, Email: chrys@youngvoices.org - Website: www.singamilehigh.org

Serenade! Washington, DC Choral Festival, USA, 28 June-2 July 2012. Individual shared choir concerts in cathedrals, churches, schools, halls and National Monuments, workshops, choral evensong services in prestigious cathedrals, churches and basilicas, sightseeing in Washington, DC, Alexandria, Baltimore and surrounding areas. Contact: Yarina, Classical Movements, Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Yarina@ClassicalMovements.com - Website: http://classicalmovements.org/dc.htm

4th International Children's and Youth Choir Festival "Touch the future", Dannstadt-Schauernheim, Germany, 30 June-8 July 2012. For children and youth from around the world. A treble-voice choir festival with choir theater and show choir elements. Guest Choreograph John Jacobson and artistic director Judith Janzen direct the children to a wonderful experience of song and dance. Many opportunities for choirs to present the music of their country and meet new friends. Contact: Juventus Vocalis, Judith Janzen, Email: judith.janzen@t-online.de - Website: www.touch-the-future.com




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International Choral Kathaumixw, Powell River, Canada, 3-7 July 2012. Join adult, youth and children's choirs from around the world in 20 concerts, competitions, common singing, seminars and social events on the shores of Canada's magnificent Pacific Coast. Guest artists & international jury. Apply before 1 Nov, 2011. Contact: Powell River Academy of Music, Tel: +1-604-4859633, Fax: +1-604-4852055, Email: info@kathaumixw.org - Website: www.kathaumixw.org

7th World Choir Games, Cincinnati (Ohio), USA, 4-14 July 2012. WCG taking place in the USA for the first time. The city of Cincinnati, situated on the borderline of the US states of Ohio and Kentucky, has a long cultural tradition including the oldest ongoing choral festival in the world. For choirs from all over the world. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 5-20 July 2012. In association with CHORISA, the Choral Institute of South Africa. Travel to Cape Town, Pretoria, Johannesburg & a Game Park. Concerts, individual and shared with top South African Choirs, Workshops, African drumming, dancing, and singing. Contact: Jayci Thomas, Classical Movements, Inc., Tel: +1-800-8820025, Email: jayci@ClassicalMovements.com - Website: http://classicalmovements.org/s_af.htm

Summa Cum Laude International Youth Music Festival, held in the Musikverein in Vienna, Austria, 7-11 July 2012. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Contact: Summa Cum Laude Youth Music Festival, Tel: +43-650-619 2152, Fax: +43-1-968 5750, Email: office@sclfestival.org - Website: www.sclfestival.org

9th Golden Gate International Children's and Youth Choir Festival, San Francisco Bay Area, USA, 8-14 July 2012. Competitions, concerts and social activities throughout San Francisco Bay Area. Artistic Director: Robert Geary (USA). Festival conductors and adjudicators: María Guinand and Stephen Leek. Apply before: Oct 2011. Contact: Piedmont Choirs, Tel: +1-510-5474441, Fax: +1-510-4512947, Email: info@goldengatefestival.org - Website: www.goldengatefestival.org

Rhapsody! Children's Music Festival, Vienna & Salzburg, Austria, and Prague, Czech Republic, 12-23 July 2012. Participating choirs will perform at famous venues in three of Europe's most musical and historical cities. Workshop, musical exchanges and sightseeing tours. Guest conductor: Joan Gregoryk. Contact: Zhongjie Shi, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: ZS@ClassicalMovements.com - Website: http://classicalmovements.org/rhap.htm

2nd Krakow Singing Week, Poland, 14-22 July 2012. Non-competitive concerts in Krakow, sightseeing program. Contact: Polonia Cantat & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: info@poloniacantat.pl - Website: www.krakowsingingweek.pl

11th China International Choral Festival and IFCM World Choral Summit, Beijing, China, 15-22 July 2012. The theme of this global initiative is "Voices in Harmony." Five world-class choirs, one from each continent, will be invited to the Summit and will perform as part a cornerstone of the festival. In addition, choral leaders from 30 national and international organizations will be invited to the Summit. They will share ideas from their respective choral traditions, exchange cultures, and make new colleagues. All choirs and individuals from around the world are welcome to participate in both the Summit and the Festival. The 11th China International Choral Festival and IFCM World Choral Summit website will be available shortly on IFCM.net. On it, you will find information on how to attend and what the costs will be. Contact: International Federation for Choral Music, Fax: +1-512-5510105, Email: nrobin@ifcm.net - Website: www.ifcm.net

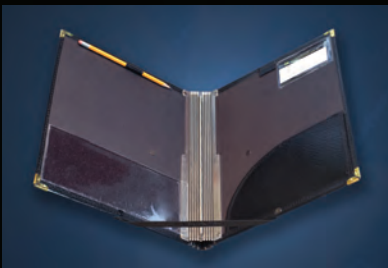
Melodia! South American Music Festival, Buenos Aires, Argentina, and Rio de Janeiro, Brazil, 18-30 July 2012. Accepting applications from youth and children's choirs (treble and mixed voices), as well as youth orchestras. Outstanding artistic experiences are combined with once-in-a-lifetime cultural and outreach opportunities. Contact: Alessandra D'Ovidio, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Alessandra@ClassicalMovements.com - Website: http://classicalmovements.org/s_am.htm

1st Florence International Choir Festival, Florence, Italy, 18-20 July 2012. For choirs of all categories from all around the world. Other date in 2012: 1-3 Nov. Contact: Florence International Choir Festival, Tel: +39-3276608423, Fax: +39-055-741527, Email: director@florencechoirfestival.com - Website: www.florencechoirfestival.com

30th International Music Festival, Cantonigròs, Spain, 19-22 July 2012. Competition and exhibition of music for mixed choir, female voices, children's choir and popular dances. Contact: FIMC 2012, Tel: +34-93-2326444, Fax: +34-93-2463603, Email: fimc@fimc.es - Website: www.fimc.es

25th Béla Bartók International Choir Competition and Folklore Festival, Debrecen, Hungary, 25-29 July 2012. The only competition in contemporary choral music for five categories. The winner of the Grand Prize will be invited to the competition for „The Grand Prix for European Choral Music” held every year alternately in Arezzo, Debrecen, Maribor, Tolosa, Tours and Varna. Folklore festival, world-premiers, church concerts, conducting master class and social meetings. Halfboard catering and accomodation for the invited choirs free of charge. Apply before: 31 October 2011. Contact: Fonix Event Organizing NP LLC., Tel: +36-52-518400, Fax: +36-52-518404, Email: bartokcomp@bbcc.hu - Website: www.bbcc.hu

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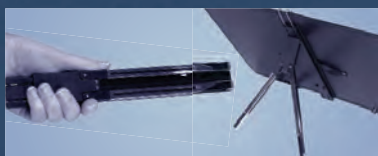
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Europa Cantat Festival 2012, Torino, Italy, 27 July-5 Aug 2012. Spectacular vocal festival with participants from Europe and beyond. Workshops by international conductors in all vocal genres. Open singing, concerts: sing & listen, international contacts. Contact: Europa Cantat Festival 2012, Tel: +49-228-9125663, Fax: +49-228-9125658, Email: info@EuropaCantat.org - Website: www.ectorino2012.it

World Peace Choral Festival Vienna 2012, Austria, 30 July-2 Aug 2012. Concerts, workshops, mass concert for children's and youth choirs from around the world under the slogan "Coming together to sing, Singing for a better future". Contact: World Peace Choral Festival, Tel: +43-1-2698 699-0, Fax: +43-1-2698 699-21, Email: info@wpcf.at - Website: www.wpcf.at

7th International Choral Festival Mario Baeza, Valparaíso, V Región, Chile, 21-25 Aug 2012. Non competitive Festival for choirs in all categories. Apply before 31 March. Contact: Waldo Aránguiz-Thompson, Tel: +56-2-6627689, Fax: +56-9-4917519, Email: waldoaranguiz@gmail.com or alacc.chile@gmail.com

4th International Harald Andersen Chamber Choir Competition, Helsinki, Finland, 21-22 Sep 2012. International choir competition for mixed chamber choirs (16-40 singers). Participating choirs may include professional singers. Apply before 31 January 2012. Contact: Sibelius Academy, Tel: +358-20-753 9389, Fax: +358-20-7539600, Email: choircompetition@siba.fi - Website: www.siba.fi/choircompetition

Tonen2000 International Choir Festival, Westland, Netherlands, 28-30 Sep 2012. Contest for non-professional mixed choirs (up to 36 members) and male and female ensembles (up to 24 members). Categories: sacred and secular music (compositions from Middle Age/Renaissance, Romantic period and modern); folk music optional. Contact: Tonen2000, Jos Vranken, Tel: +31-174-245520, Fax: +31-174-245520, Email: info@tonen2000.nl - Website: www.tonen2000.nl

International Gregorian Chant Festival, Bratislava, Slovak Republic, 25-28 Oct 2012. Concerts in churches, workshop, ceremonial Latin Holy Mass with Gregorian Chant. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

International Sacred Music Festival and Choir Competition Cantate Domino Kaunas, Kaunas, Lithuania, 25-28 Oct 2012. Open to all amateur choirs. Contact: Kaunas club "Cantate Domino", Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

8th International Warsaw Choir Festival Varsovia Cantat, Warsaw, Poland, 26-28 Oct 2012. For a cappella choirs. Choirs can compete in one of the 4 categories for statuettes of Golden Lyre. Festival takes place in Chopin Hall as well as churches in Warsaw. Contact: Choral Society LIRA & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: info@varsoviacantat.pl - Website: www.varsoviacantat.pl

5th International Showcase and Marketplace for Choral Singing Polyfolia 2012, La Manche, Normandy, France, 30 Oct-4 Nov 2012. A reference meeting point between the best amateur choirs and promoters and organizers of festivals, music seasons, etc.... Plus a "choral festive party" open to all choirs. Contact: Polyfolia, Jacques Vanherle, Tel: +33-2-31736919, Fax: +33-2-31051590, Email: contact@polyfolia.org - Website: www.polyfolia.org

Cantio Lodziensis, Lodz, Poland, 16-18 Nov 2012. For all kind of choirs. Apply before 30 June 2011. Contact: Cantio Lodziensis, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: info@poloniacantat.pl - Website: www.poloniacantat.pl

3rd Krakow Advent & Christmas Choir Festival, Krakow, Poland, 7-9 Dec 2012. For all kinds of choirs. Choirs can compete for statuettes of Golden Angeles. Non-competitive participation possible. Contact: Polonia Cantat & Melody, Tel: +48-22-641 6157, Fax: +48-22-641 6157, Email: krakow@christmasfestival.pl - Website: www.christmasfestival.pl

Kaunas Advent and Christmas International Choral Festival, Kaunas, Lithuania, 13-16 Dec 2012. Open to all amateur choirs. Contact: Kaunas club "Cantate Domino", Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

International Choral Music Festival & Competition Kaunas Musica Religioza, Kaunas, Lithuania, 21-24 Feb 2013. Open to all amateur choirs. Contact: Kaunas club "Cantate Domino", Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

9th Palm Sunday International Choir Cycle Concerts, Cascais, Portugal, 16-24 Mar 2013. Guest Conductor: Christopher Borela, Philippines. Join this International sacred choir for a week and perform 5 concerts. Contact: Vox Laci, Myguel Santos e Castro, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.com

7th America Cantat Festival "America Cantat a la Vida", Bogotá, Colombia, 22-30 Mar 2013. Renowned choirs of local and international prestige engaged in artistic and academic activities. Contact: Corporación Coral y Orquestral de Colombia, Email: info@america-cantat.org - Website: www.americacantat.org or www.corosyorquestas.org

Children Festival Vox Pueri 7, Cascais, Portugal, 25-28 Mar 2013. Non-competitive festival for all kinds of children's choirs with many concerts and common singing. Guest conductors: Kjetil Nobu (Norway) and Myguel Santos e Castro (Portugal). Contact: Vox Laci, Myguel Santos e Castro, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.com

12th International Choral Competition Maribor 2013, Slovenia, 19-21 Apr 2013. For up to 12 selected choirs: female, male and mixed, with 16-48 singers. Non-competitive and three competing programs (compulsory, free and Grand Prix). Free accommodation and meals. The winner of the Grand Prize will be invited to the finale for European Grand Prix Award for Choral Singing 2013 – together with the winners of the 2012 Concorso Polifonico Guido d'Arezzo/Italy, Certamen Coral de Tolosa/Basque Country, Spain, Florilège Vocal de Tours/France and International May Choir Competition Varna/Bulgaria (members of The European Grand Prix for Choral Singing Association). Apply before 19 Nov 2012. Contact: Mihela Jagodic, JSKD, Tel: +386-1-2410525, Fax: +386-1-2410536, Email: choral.competition@jskd.si - Website: www.jskd.si

Kaunas Cantat International Choir Festival and Competition, Kaunas, Lithuania, 16-19 May 2013. Open to all amateur choirs. Contact: Kaunas club "Cantate Domino", Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

Šiauliai Cantat International Choir Festival and Competition, Kaunas, Lithuania, 23-26 May 2013. Open to all amateur choirs. Contact: Kaunas club "Cantate Domino", Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

42nd International Competition "Florilège Vocal de Tours", France, 24-26 May 2013. Four categories: mixed choirs, mixed vocal ensembles, equal voices (male or female), free expression (all ensembles). Qualifying rounds, final rounds and Grand Prix. International competition for youth and children's choirs - two rounds. Contact: Florilège Vocal de Tours, Tel: +33-2-47216526, Fax: +33-2-47216771, Email: contact@florilegevocal.com - Website: www.florilegevocal.com



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Serenade! Washington, DC Choral Festival, USA, 27 June-1 July 2013. Individual shared choir concerts in cathedrals, churches, schools, halls and National Monuments, workshops, choral evensong services in prestigious cathedrals, churches and basilicas, sightseeing in Washington, DC, Alexandria, Baltimore and surrounding areas. Contact: Yarina, Classical Movements, Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Yarina@ClassicalMovements.com - Website: <http://classicalmovements.org/dc.htm>

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 4-19 July 2013. In association with CHORISA, the Choral Institute of South Africa. Travel to Cape Town, Pretoria, Johannesburg & a Game Park. Concerts, individual and shared with top South African Choirs, Workshops, African drumming, dancing, and singing. Contact: Jayci Thomas, Classical Movements, Inc., Tel: +1-800-8820025, Email: jayci@ClassicalMovements.com - Website: http://classicalmovements.org/s_af.htm

Summa Cum Laude International Youth Music Festival, held in the Musikverein in Vienna, Austria, 6-10 July 2013. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Contact: Summa Cum Laude Youth Music Festival, Tel: +43-650-619 2152, Fax: +43-1-968 5750, Email: office@scfestival.org - Website: www.scfestival.org

Rhapsody! Children's Music Festival, Vienna & Salzburg, Austria, and Prague, Czech Republic, 11-22 July 2013. Participating choirs will perform at famous venues in three of Europe's most musical and historical cities. Workshop, musical exchanges and sightseeing tours. Contact: Zhongjie Shi, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: ZS@ClassicalMovements.com - Website: <http://classicalmovements.org/rhap.htm>

Melodia! South American Music Festival, Buenos Aires, Argentina, and Rio de Janeiro, Brazil, 17-28 July 2013. Accepting applications from youth and children's choirs (treble and mixed voices), as well as youth orchestras. Guest conductor: Dr. Janet Galván. Contact: Alessandra D'Ovidio, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: Alessandra@ClassicalMovements.com - Website: http://classicalmovements.org/s_am.htm

International Sacred Music Festival and Choir Competition Cantate Domino Kaunas, Kaunas, Lithuania, 24-27 Oct 2013. Open to all amateur choirs. Contact: Kaunas club "Cantate Domino", Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

Kaunas Advent and Christmas International Choral Festival, Kaunas, Lithuania, 19-22 Dec 2013. Open to all amateur choirs. Contact: Kaunas club "Cantate Domino", Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

International Choral Music Festival & Competition Kaunas Musica Religioza, Kaunas, Lithuania, 20-23 Feb 2014. Open to all amateur choirs. Contact: Kaunas club "Cantate Domino", Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

10th Palm Sunday International Choir Cycle Concerts, Cascais, Portugal, 5-12 Apr 2014. Guest Conductor: Virginia Bono, Argentina. Join this International sacred choir for a week and perform 5 concerts. Contact: Vox Laci, Myguel Santos e Castro, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.com

Children Festival Vox Pueri 8, Cascais, Portugal, 14-18 Apr 2014. Non-competitive festival for all kinds of children's choirs with many concerts and common singing. Contact: Vox Laci, Myguel Santos e Castro, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.com

Kaunas Cantat International Choir Festival and Competition, Kaunas, Lithuania, 15-18 May 2014. Open to all amateur choirs. Contact: Kaunas club "Cantate Domino", Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

iauliai Cantat International Choir Festival and Competition, Kaunas, Lithuania, 22-25 May 2014. Open to all amateur choirs. Contact: Kaunas club "Cantate Domino", Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

43rd International Competition "Florilège Vocal de Tours", France, 30 May-1 June 2014. Four categories: mixed choirs, mixed vocal ensembles, equal voices (male or female), free expression (all ensembles). Qualifying rounds, final rounds and Grand Prix. International competition for youth and children's choirs - two rounds. Contact: Florilège Vocal de Tours, Tel: +33-2-47216526, Fax: +33-2-47216771, Email: contact@florilegevocal.com - Website: www.florilegevocal.com

International Sacred Music Festival and Choir Competition Cantate Domino Kaunas, Kaunas, Lithuania, 23-26 Oct 2014. Open to all amateur choirs. Contact: Kaunas club "Cantate Domino", Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

Kaunas Advent and Christmas International Choral Festival, Kaunas, Lithuania, 18-21 Dec 2014. Open to all amateur choirs. Contact: Kaunas club "Cantate Domino", Tel: +370-656-84641 or +370-650-23868, Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

11th Palm Sunday International Choir Cycle Concerts, Cascais, Portugal, 21-29 Mar 2015. Guest Conductor: André de Quadros, USA. Join this International sacred choir for a week and perform 5 concerts. Contact: Vox Laci, Myguel Santos e Castro, Tel: +351-938407985, Email: info@voxlaci.com - Website: www.voxlaci.com



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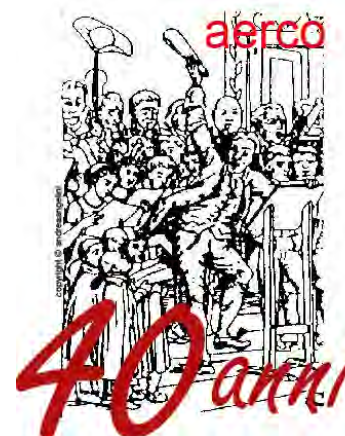
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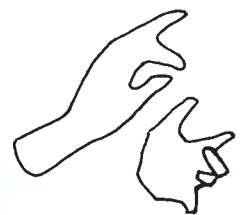
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IV International Harald Andersén Chamber Choir Competition

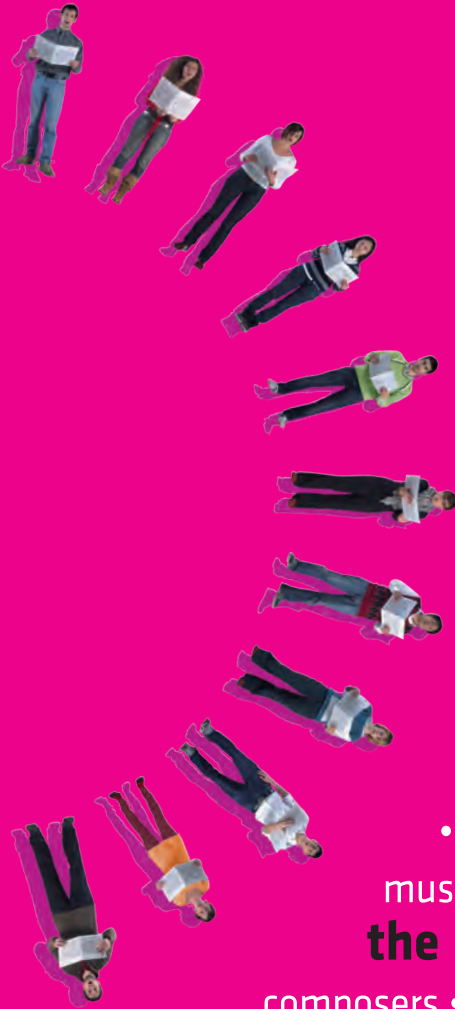
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