



ICB

International Choral Bulletin

ICB

Dossier

Renaissance Choral Music





International Federation for Choral Music

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Renaissance Choral Music

*Singing Renaissance Music
A Brief Guide to the Essentials*
Simon Carrington

Is the Voice Really Lost?
Walter Marzilli

*Settling Some Old Scores
The Recomposition of Renaissance Polyphony*
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*Falsettists, Castratos and Sopranos...
Different Timbres for the Same Part*
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*'Musica Angelica'
Renaissance Music and the Sound of Heaven*
Steven Plank

Singing Renaissance Music

A Brief Guide to the Essentials

Simon Carrington
choral conductor and teacher



I must have been singing Renaissance music of one kind or another for more than 60 years and most of the time by instinct – an instinct honed, I suppose, from early years as a boy chorister in an English cathedral, then at King’s College Cambridge under Sir David Willcocks, and thereafter through my 3000 concerts with The King’s Singers. I never claimed to be a specialist in this repertoire but just felt I knew how it should go!

It was only when I began to teach Josquin Masses, Tallis motets, Monteverdi madrigals and the like to the excellent young singers in the American Midwest that I really began to focus on the essentials and what should make this music the most expressive of any genre. Listening afresh to current recordings by the top ensembles that do specialise in early music, I became more aware how the flowing polyphonic lines ought sometimes to communicate more immediately to listeners (and indeed singers) who have not necessarily been steeped in the tradition as I have. For me, perfect intonation, gleaming steady tone, and clean lines are not enough and I have become increasingly convinced that it is the responsibility of all singers performing Renaissance music, particularly in a concert situation, to share the beauties of this repertoire in a more open and engaging manner with their curious audiences.

I determined that almost all my programmes with my student singers should contain elements of Renaissance music, to trace, preserve and demonstrate the link between the choral music of the past and the present. In much the same way that composers studied the techniques of their predecessors, performers and their audiences should also be gently reminded of these connections whenever possible.

As I know from attending multiple choral conferences around the world over the past 15 years, this programme concept is by no means universally adopted. One reason may be a general unease among choral conductors regarding the teaching and conducting of Renaissance music since there are so few obvious clues printed in the music, no dynamics, *rubato* indications or other such marks of expression. The proliferation of recordings of early vocal music sung with great expertise, though not necessarily a lot of expression, may intimidate conductors and persuade them to devote more time to the dense harmonic language of certain schools of contemporary choral music, for instance, than to the long, elegant and expressive lines of Renaissance polyphony.

Asked by the IFCM to write something about the genre, I offer two principle guidelines in the hope that they will encourage more conductors to expose their singers and audiences to the inherent beauty and infinitely moving gestures of Renaissance polyphony. By chance, I am writing this brief article between rehearsals with a fine choir of

professional singers who, though well-trained vocally, have had little exposure to the relatively simple techniques outlined below, with the result that the polyphonic lines of the Renaissance Mass we are preparing tend to emerge rather stiff and unrelenting until a considerable amount of ‘teaching’ has ensued.

1. The gentle art of rhetoric

“The orator-musician needs to be convinced about the message he is communicating, and in order to do that he needs to understand the basic techniques of communication found in the study of rhetoric. Composers were so familiar with the principles of rhetoric that they were probably not even conscious of them when composing. Ideas of development, structure and emotional tools would have been used in a natural way to compose music, as they were in the endless repetition of declamatory rhetorical exercises in the classroom.”

Judy Tarling: *The Weapons of Rhetoric – A Guide for Musicians and Audiences*

- What gives Renaissance music its unique power to communicate? The skill of the composer in expressing in a melodic line the fundamental rhetoric of the text.
- What is meant by the term rhetoric? The attempt by one human being to influence another with words.
- What is the key element in rhetorical technique? The stresses inherent in every line of text, be it

‘Et in terra, pax’, ‘Now is the month of Maying’, or ‘Ecco mormorar l’onde’. Sing an individual line from any piece of the period, sacred or secular, by any half decent composer, giving a little weight to the stressed syllables and lightness to the unstressed and the line will immediately become more melodic, more touching, wittier and more communicative.

It is important to remember that this rhetorical rise and fall would have come naturally to Renaissance singers, as the art of rhetoric was an essential element in general education. Everyone studied rhetoric; everyone was expected to express himself or herself in a persuasive manner. We have to indicate the text stresses more deliberately, as this approach to sung text is no longer the norm. This means only that we have to be as careful not to overemphasise as to underemphasise. We need to look for the fine balance between mannered singing on the one hand and bland expressionless lines on the other hand. The stresses need to be accentuated just enough to allow the discerning listener to catch them at first hearing. Anything less results in the wall-to-wall polyphony which is so common: beautiful but bland and uncommunicative.

...Singing Renaissance Music

8 “For all their musicke that they sing with mannes voice dothe so resemble and expresse naturall affections, the sound and tune is so applied and made agreeable to the thinge, that whether it bee a prayer, or els a dytty of gladness, of patience, of trouble, of mournynge, or of anger: the fassion of the melodye dothe so represente the meaning of the thing, that it doth wonderfullye move, stirre, pearce, and enflame the hearers myndes.”

Sir Thomas More, *Utopia*, 1516

Composers of the period wrote lines of music (with very few exceptions) which enhanced the meaning, the rise and fall, and the contours of the text. In spite of having sung this music all my life I now find myself underlining the word stress in every line of polyphony I conduct as my first step in score preparation. At a first rehearsal with any ensemble in my charge, I read the text through carefully with an attempt at rhetorical emphasis and ask that all the singers underline the stressed syllables in their own part – and on occasions in all the other parts as well! Gentle adherence to the text stresses is my first ‘essential’ and in my experience singers have to be cajoled, teased, pushed (or whatever other technique is appropriate) to follow this dictum. It is not a technique which comes naturally any longer; voice students in particular need a lot of persuasion to lean gently on some syllables while (even more importantly) letting others go!

2. The expressive power of the suspension:

I consider that identifying of all the suspensions in a score is the essential duty of every singer of Renaissance music. I mark each one with a line (red in my case!) and insist that the singers do likewise. Of course in Renaissance times, and with the use of part books, these signposts would have been noted aurally by the singers and followed instinctively. We have the scores in front of us but too often let the suspensions slide by with scarcely a second thought, thereby bypassing the glorious sense of tension and relaxation created by these timeless devices. What you do with the suspension is a question of personal taste, as an over emphasis can lead to an irritating see-saw; but a subtle leaning towards and a slight easing away should heighten the expressiveness of each line, touch the emotions of the singers and tingle the hair on the back of the necks of the audience. One of the most potent examples of the power of the suspension can be found in the latter half of the Agnus Dei from William Byrd's Mass for Four Voices on the words 'dona nobis pacem'.



L12: bis ♪
Edition transposed down a tone from published pitch
Agnus Dei from William Byrd's Mass for Four Voices: the power of the suspension.... (Ed. Choral Public Domain Library, David Fraser)

There are of course other ingredients in the recipe for expressive singing of Renaissance music and I append a few herewith:

- Do not be afraid of subtle *rubato* and tempo flexibility for expressive purposes if the music or text, or both suggests. Commas in the text, before or during homophonic passages in the midst of a polyphonic Mass setting, cry out for flexibility to point out the rhetoric to the listeners.
- Recognise and develop the identity of individual motifs.
- Emphasise the differences between long and short phrases.
- Identify the most significant melodic lines in polyphony and expose them.
- Allow the rise and fall of the intensity in the writing to indicate dynamic levels.
- Study both the individual arches and the grand architecture.
- Build towards accumulation points – where the polyphonic strands converge at cadences, for instance.
- Lean towards the suspended dominants at cadence points and settle gently on last chords, which are so often on unstressed syllables – particularly, of course, in Latin.

- Encourage singers to share with their listeners the beauty and the special features of their individual lines by using their eyes, their facial expressions and slight body movements in the manner of a fine orator and master of rhetoric.

I hope it will be clear that these observations (particularly the last) are personal. I am aware that experts in the genre may find them overstated. However I remain convinced, after many years of conducting rehearsals and performances of Renaissance music in concert, that singers and listeners can, to a much greater extent than is common, share the power of Renaissance music to stimulate the emotions and to change lives.

Just yesterday a 21 year-old singer said to me after our concert how this approach to the singing of Renaissance music had reminded him why he had decided to pursue a career as a musician. Encouraging words indeed.

Simon Carrington has enjoyed a long and distinguished career in music, performing as singer, double bass player and conductor, first in the UK and latterly in the USA. Prior to coming to the United States, he was a creative force for twenty-five years with the internationally acclaimed British vocal ensemble The King's Singers. He gave 3000 performances at many of the world's most prestigious festivals and concert halls, made more than seventy recordings, and appeared on countless television and radio programmes. From 2003 to 2009 he was Professor of Choral Conducting at Yale University and director of the Yale Schola Cantorum, a 24-voice chamber choir, which he brought to international prominence. Now a Yale Professor Emeritus he maintains an active schedule as a freelance conductor and choral clinician, leading workshops and master classes round the world. This season he has conducting engagements in England, Ireland, France, Italy, Portugal, Spain, Japan, North and South America.
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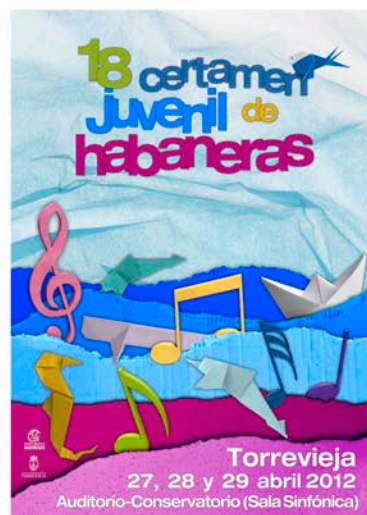


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Is the Voice Really Lost?

Walter Marzilli

choral conductor and teacher



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10 **B**y paraphrasing here the title of a popular text on the castrati¹ we ask whether we need to broaden the definition of the lost voice to include not only the voice of the castrati singers, but perhaps even of the Renaissance choir in general. In other words, will it ever be possible to reconstruct the sound of a Renaissance choir that is faithful to the original? Removing the plaster overlaying a Renaissance fresco restores the original colours and the authentic brush strokes; but the dust collected on an old music manuscript seems to hide only traces of ink surrounded by an abysmal silence. How can those lost voices be brought back? Did the voices die with their singers never to rise again? Or did they perhaps leave some trace by which they can be reconstructed?

To this goal, it is obviously necessary to continue pursuing the path of research, reviewing their repertoire, and studying the treatises of the period. It is especially in this last area that we seek opportunities to attempt a reconstruction of the ancient sound, despite a difficulty, which ought not be underestimated. We have to admit, on reflection, that seeking to reconstruct a *lost* sound² by reading a paper description may raise the same concerns voiced about those who want to study singing by correspondence.

In addition, the authors of the Renaissance treatises could not have had the slightest idea that between their and our musical experience would come the cyclone of the Romantic era, with the enormous consequent changes in musical style and both vocal and instrumental techniques.³ Perhaps that is why they felt it

enough to say only "We would have the singers heed this warning, that there is one way to sing in the church, and in the public chapels, and another way to sing in private chambers: since one sings with a *full voice* [...]"⁴ without knowing that in the meantime, their idea of a *full voice* would have been completely altered by the techniques of the *passaggio* (the changing of vocal register) and by the *copertura dei suoni* (covering of the sound) which intervened in the Romantic period⁵.

Regarding voices and vocal timbres it must be added that - beyond the styles of the *church* or *private chambers*, which apparently differ more in the depth of sound than in specific characterizations of timbre - the Renaissance period could count on a cohesive singleness of voice, which made it unlikely that there would be any possibility of misunderstanding. We can therefore imagine the treatise-writers of the period intent on describing the characteristics of the voices of their time without specifically intending to provide applicable explanation, and moreover without feeling any need to describe unambiguously and unequivocally the

the entire structure of the instrument, at the expense of the lightness of sound and the tone colour. Meanwhile, the sound of the brass also underwent substantial changes, but most importantly an increase in their use in the scores because of the improvements obtained through the adoption of cylinders and especially pistons. The same occurred with the woodwinds with the introduction of a greater number of keys. All this has not only changed the sound of instruments, as can easily be imagined; the necessity to keep the vital balance between voices and instruments did the rest.

4 Gioseffo Zarlino, *Le Istituzioni harmoniche*, Venice, 1558, Part III, ch. 45, p. 204 (facsimile reprint New York, Broude Brothers, 1965 (Monuments of Music and Music Literature in Facsimile. Second Series: Music Literature, 1).

5 The beginning of the techniques of the *passaggio* (or changing of register) and the *copertura dei suoni* (covering of sound) can be traced back to the 18th century, but the most evident episode appears to be the so-called chest "Do" adopted by tenor Gilbert Duprez performing the part of Arnold from Rossini's opera *William Tell*. It is not the episode itself, but rather the sensation we know this sound caused when it exploded and blazed over a world still used to the castrated singers' great heights, and to the sounds of men singing falsetto. The infamous C5 is a sound that can be safely delivered by a falsetto singer from any male of any amateur choir. In this case, it certainly does not raise the same admiration of the people as when it is delivered in a full voice, and assumes the contours of an exuberant and powerful chest "Do".

characteristics of the sounds of their time. This greatly complicates our task.

Despite this necessary premise, which requires us to examine the texts of the time cautiously and thoughtfully, we wish nonetheless to see what help we can draw from them. Let us consider, in this light, a very important paragraph of Biagio Rossetti (known as *Rossetto*), in which the theorist of Verona uses four adjectives to define the parameters of timbre that make the ideal beautiful voice of his time⁶:

Perfecta vox est alta, suavis, fortis et clara.

Alta ut in sublime sufficiat, clara ut aures impleat, fortis ne trepidet, aut deficiat.

Suavis, ut auditum non deterreat, sed potius, ut aures demulceat et ad audiendum [= audientium. Cfr. Is., E., III, 20] animos blandiendo ad se alliciat et confortet. Si ex his aliquid defuerit, vox perfecta (ut dicit Ysidorus) neququam erit. [English translation provided in footnote]

Alta (High). As we all know the particular formation of the Renaissance choir, which did not admit women, required the use of male voices and/or children, in the high parts. For

6 Biagio Rossetti, *Libellus de rudimentis musices*, Verona, Stephen Sabio brothers and Nicolini, 1529, [4]: "The perfect voice is high, sweet, loud and clear; high that it may be sufficiently acute, clear that it fills the ears, strong that it neither trembles nor lacks, sweet that it frightens not when heard, but rather to caress the ears, and that by coaxing the minds of the listeners it may draw them to itself and comfort them. If any of these elements is missing the voice cannot in any way be perfect, as Isidoro affirms."

Please note that in Pietro Aaron, *Toscanello in Musica* [...] *nuovamente stampato con l'aggiunta da lui fatta et con diligentia corretto*, published by Venezia, Bernardino, and Matteo de Vitali, 1529, Book I, chapter V, p. Bii, there is an almost identical passage: "The perfect voice, high, sweet, and clear: high that it be sufficiently sublime; sweet that it caresses the minds of the listeners; clear so that it fill the ears. If any of these are missing, it will not be called perfect voice. "In truth, the authorship of the passage, as Rossetti mentions, must be attributed to Isidoro of Seville (560-636): "Perfecta autem vox est alta, suavis et clara: alta, ut in sublime sufficiat; clara, ut aures adimpleat; suavis, ut animos audientium blandiat. Si ex his aliquid defuerit, vox perfecta non est." (See Isidoro, *Etymologiarum sive originum libri*, Book III, chapter 20). It can be seen how Aaron's version perfectly mirrors Isidoro's original, while Rossetti's seems more elaborated, including the addition of the adjective *forte*.

1 Sandro Cappelletto, *La voce perduta. Vita di Farinelli, evitato cantore*, Torino, ed 1995

2 At this point we must wait before defining the sound as lost, and it is for this reason that the word appears in italics. It appears, however, more reasonable to speak of "trying to get as close as possible to it," rather than of a true reconstruction itself.

3 The two techniques cannot be separated. The orchestras became larger, and the strings changed permanently from the soft velvety sound of gut strings to that of powerful metal ones. The bridge was forced to endure much greater pressure, and this forced instrument makers to strengthen

this reason Renaissance compositions could not exceed certain limits of the tessitura. The result of this is that when a modern choir - which relies on women to perform the two high parts - performs a piece from the Renaissance period, it sings a third or a fourth higher than was the practice five hundred years ago. To put it another way, in our case, we would say that a Renaissance choir sang these pieces a fourth lower than we do now. The concept then of a *high* voice, takes on a very different meaning compared to that we usually think of now.

And this is not all. The absence of the technique of *passaggio* (the changing of vocal register) prevented any change in timbre within the sections, limiting the emission to the characteristic vocal range: the deep voices were deep and the high voices were high, the low parts always using chest resonance, the others always using a head and falsetto voices⁷. In the modern choir, however, when singers are asked to sing in the higher reaches of their vocal range, they seem to add a new section to the choir, so dissimilar in timbre and colour compared with their central notes as to seem a completely different sound substance.

Then there is another question, this time strictly physical and acoustical. How can we relate the term *alta* 'high' to Camillo Maffei's seventh rule, which suggests that singers should "... open their mouths correctly and not more than is necessary to converse with friends"⁸? Although apparently unrelated to our study, this statement becomes much more

meaningful if placed within Helmholtz's Law⁹, which relates the frequency of a sound to the resonance chamber and its aperture. We need not enter into actual numerical calculations; an examination of the relationship between the various factors will suffice. We can therefore considerably simplify the mathematical equation, taking away the square root and the constants¹⁰, and defining the frequency f of a sound with the equation $f = s/v$, where the cross-sectional area of the resonator is the numerator and its internal volume the denominator. Considering the case of the human voice, and consequently applying suitable parameters, we will consider the volume v of the resonator as being constituted of - in declining size order - the chest cavity, the oral cavity and the sinuses in the area known as the mask¹¹. We will consider the cross section s to be the aperture that allows contact between the resonator and the external environment, in this case the mouth. It follows that, in order to obtain the high frequencies of high-pitched sounds, the factor in the numerator (cross-section mouth) must be large, while that used as the denominator (the volume of the resonance chamber) must be small¹². At this point, aside from the timbral and expressive characteristics

of the Renaissance vocal style, we can affirm that contemporary choristers' posture, in which they would, as previously mentioned, "... open their mouths correctly and not more than is necessary to converse with friends", would have impeded the production of sounds any more high-pitched than those possible in the medium, or at most the medium-high tessitura. We must conclude that our understanding of the 'high voice' may lead us away from the true qualities of Renaissance music.

Soave (Sweet). We must first of all ask ourselves how 'sweet' the voices of the bass (bassus) and baritone (tenor) singers would have been; we imagine them as being endowed with an intense and decisive texture, if they were singing a fourth lower than the equivalent section of a modern choir. A look at the theorists' extremely frequent criticisms and bitter condemnations of the sound produced by choristers will help us better to understand the situation, and to see that the ideal of the 'sweet voice' was often very far from being realised. The list of defects demonstrated by these voices is as long as it is varied, and is easily found in practically every historical treatise. These range from nasal sounds to those produced "with beast-like violence and fury"¹³, from "raucous sounds, like those of a hornet shut inside a leather bag"¹⁴ to "barbaric cries"¹⁵ and sounds produced with imprecise intonation. According to Luigi Dentice, who expresses himself through the words of one of the two main characters in his *Duo dialoghi della musica*, Paolo Soardo and Giovanni Antonio Serone: "Everyone errs in something, be it in intonation or pronunciation, in singing, in *passaggio*, or in projecting and strengthening the voice when needed ..." ¹⁶ Of particular interest is the reply of the other protagonist of the dialogue, who affirms that "At this rate no-one will be to

7 I hope my readers will understand why I have included this limited and somewhat inaccurate simplistic cataloguing of the ancient voices. It would be desirable to include a more relevant discussion given their importance, but it would occupy considerable space in this paper, making a fair treatment of the subject not possible on this occasion.

8 Giovanni Camillo Maffei, *Delle lettere del Signor Gio. Camillo Maffei da Solofra, libri due* [...], Napoli, Raymundo Amato, 1562, p. 34. Maffei's suggestion to singers that they keep their mouths only half-open - which he defines categorically as a rule - may seem unusual, but almost all of the treatise writers are notoriously united in their condemnation of singing with the mouth wide open. We can therefore state that all are in agreement, Maffei directly and the others indirectly, on the appropriateness of not opening the mouth too much when singing.

9 German physiologist and physicist who lived from 1821 to 1894, who wrote an interesting treatise on the physiology of music: Hermann von Helmholtz, *Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik*, Braunschweig, Vieweg, 1863.

10 For the sake of completeness, this is the law in full: $f\text{Hz} = v \times s / 2 \pi \sqrt{U \times v}$, where v = speed of sound; s = cross section of resonator; $2\pi = 6,28$; U = volume of resonator, u = volume of resonator aperture. It will be noted that the constants v and 2π , and the square roots, have been omitted (and would obviously be included in a more exact calculation) and the factors 'U' and 'u' united into a single value v .

11 There are eight air-filled spaces, known as paranasal sinuses: two frontal sinuses, two maxillary, two ethmoid and two sphenoid. They carry out two phonetic functions: heating and humidifying air, and allowing the production of high-pitched sounds. The other proposed functions, namely those of insulating the cranium and cushioning the brain, do not appear to have been sufficiently justified.

12 This second condition is assured by the lowering of the soft palate, which results from pushing forward/raising of the tongue, in turn due to the fact that singers of the period kept their tongue in contact with the lower dental alveolus (cf paragraph cited in note 23).

13 Zarlino, *Le Istitutioni harmoniche*, cit., part three, ch. 45, p. 204.

14 Hermann Finck, *Practica musica*, Wittenberg, G. Rhau Erben 1556; facsimile copy Bologna, Forni, 1969.

15 *Ibid.*

16 *Ibid.*

...Is the Voice Really Lost?

12 your liking¹⁷, implying that all singers suffer from at least one of these defects, or that his companion is too much of a perfectionist, and should simply learn to make do. It is reasonable to imagine that any 'sweetness' must have been affected by the inaccuracies, omissions and errors (not to say horrors) of the singers.

Fortè (Strong). As regards secular music, we know that it was performed by very few singers and that, according to Zarlino (quoted above): "In the chamber one sings with a softer, sweeter voice, without making too much noise."¹⁸ On the other hand, the choirs of the epoch were generally made up of only a dozen or so people, and so the sound they produced would clearly have been diluted and lost inside the great basilicas. Again regarding sacred music, it is worth emphasising that the depth of the sound was further muffled by the fact that choirs sang facing the altar, conforming to a strongly theocentric approach to liturgical theology. The altar was the fulcrum of sacred activity and, above all, it was here that whoever supported and paid the choir presided over proceedings. As we can see from various surviving examples of musical iconography, the choristers turned their backs on the congregation/audience, directing their voices towards the sanctuary. It was not until the arrival of polychorality that the perceptive value of the audience as a useful target for the performers would come to be recognised. Even in this case, though, one can well imagine the auditory impact of a limited number of singers on a small, raised platform inside one of the great basilicas,¹⁹ or perhaps they were obliged to climb up to the towering parapet of the lantern dome in St Peter's Basilica in Rome²⁰.

17 *Ibid.*

18 Zarlino, *Le Istituzioni harmoniche*, cit., part three, ch. 45, p. 204.

19 Zarlino, *Le Istituzioni harmoniche*, cit., part three, ch. 45, p. 204.

20 Wolfgang Witzemann, *Otto tesi per la policoralità, in La policoralità in Italia nei secoli XVI e XVII. Testi della giornata internazionale di studi, Messina 27 dicembre 1980*, edited by Giuseppe Donato, Roma, Torre d'Orfeo, 1987 (Miscellanea musicologica; 3), p. 8; see also Arnaldo Morelli,

In addition, when a Renaissance chorister sang in falsetto, the sound he produced, given the characteristic physiology of the human voice, was powered through only a partial vibration of the vocal cords. Using this technique, the singer's vocal cords either vibrate only on the edges, without involving the entire *conus elasticus*, or else only in the front, longitudinal part. In both cases the sound depth, especially with regard to the main sounds of the tessitura, will have been much less when compared to that obtained through complete cord vibration, which was regularly the case with the sounds produced by the bass and tenor sections. Furthermore, it follows not only that within the general auditory structure of the choir the sound produced by the falsetto voice would have been quite faint, but that the other singers would have had to conform to it in order to make the various layers of sound audible, regulating and balancing the sound levels produced. This search for equilibrium, assigned to them by the theorists of the day, was among the most important of the choristers' tasks and duties. Finally, and for the same reason, we can be sure that the refined improvisational abilities of the singers and their sought-after embellishments would not have had to contend with the full force of the other voices, which would have been thinned and softened in order to make room for their precious and much-appreciated virtuosity.

Chiara (Clear). There seem to be few doubts on this point. The conjecture that the Renaissance sound tended to be clear is supported by evidence of an acoustic and physiological nature, which we will examine here.

The practice of singing in front of a *librone* (choir book) obliged singers to keep their heads raised, with their necks bent back and tilted upwards, as is shown in the numerous

"La vista dell'apparato superbo, l'udito della musica eccellente a più cori". Spazio chiesastico e dimensione sonora, in *Roma barocca*. Bernini, Borromini, Pietro da Cortona, edited by Marcello Fagiolo e Paolo Portoghesi, Milano, Electa, 2006, pp. 294-301.

prints depicting choirs performing. In this position the hyoid bone²¹, and specifically the thyrohyoid muscle that connects it to the larynx, elevates the larynx, reducing the distance of the source of sound from the oral resonator. The immediate result is the production of a relatively clear sound, which does not become rounded or darkened²². Furthermore, it was impossible for singers to make use of the downward elasticity of the cricothyroid muscle (as the lengthening of the neck causes it to be pulled in the opposite direction), which would otherwise cause a lengthening of the vocal chords, and this prevents the sound from being muffled and hence allows the production of a clear tone.



A true example of a "librone": the Eton choirbook

In this context, the suggestion made by Giovanni Camillo Maffei concerning the position of the tongue is very interesting. In his Sixth Rule he says that it must be kept distended and forward "in such a way that the tip arrives at and touches the roots of the lower teeth"²³. This position seems perfectly in line with Renaissance vocal practice (which, as we have already seen, did not contemplate any mechanism for covering the sounds) and it consistently pursues the same objective. The advice to keep one's tongue distended until it touches the roots of the lower teeth is, in fact,

21 This is a small but very important horseshoe-shaped osseous ligament, which is found on top of the larynx through the connection with the thyrohyoid membrane and joined to the inside base of the tongue.

22 A degree of darkening could be obtained by using the retreat of the oropharyngeal wall, but the sound would be inexorably coloured by an undesirable guttural component.

23 Giovanni Camillo Maffei, *Delle lettere del Signor Gio. Camillo Maffei da Solofra*, p. 34.

also given to modern-day singers as a simple means of achieving a clearer tone, without running the risk of affecting the sound. In order to maximise the effect, the consonant ‘L’ can be added before vowels or added to all the consonants in a work. This makes the tongue touch the roots of the upper teeth and lengthens it further, resulting in the achievement of a remarkably clear brightening effect²⁴.

Another interesting consideration can once again be linked to a number of important recommendations made to singers by theorists. Though they are harsh reproaches, they certainly provide us with food for thought. We repeatedly encounter a firm condemnation of the habit of changing vowels, replacing dark vowels with bright ones. As an example we will look at a passage from Zarlino on this very subject, though there are numerous similar examples in contemporary theoretical literature, which all convey the same concept²⁵:

[...] But above all (so that the singer’s words can be understood) they must avoid an error that is made by many, that of changing the vowels of the words. As would be done, for example, by pronouncing A instead of E, I instead of O, or U instead of another. But they must pronounce them correctly [...] At times we have heard some shriek (I cannot say sing) songs in very uncouth voices, using actions and manners that are so artificial that they truly seem like monkeys, and saying things such as *Aspra cara, e salvaggia e croda vaglia*

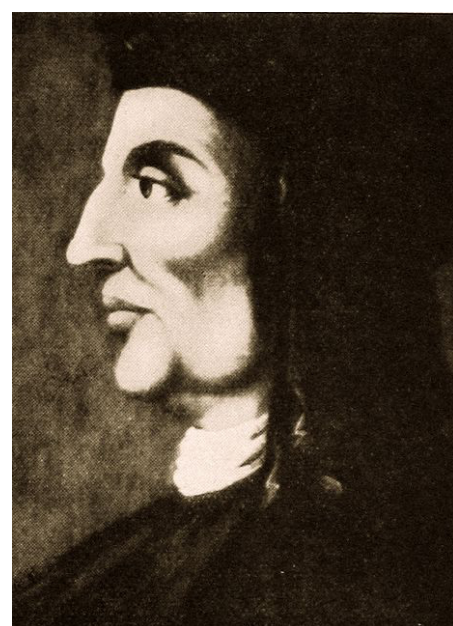
when they should say *Aspro core, e selvaggio, e cruda voglia*: who would not laugh? Or rather, who would not be enraged upon hearing something so artificial, so ugly and so horrid?

Despite the seriousness of this bad style which Zarlino describes as “so artificial, so ugly and so horrid”, singers obstinately continued to receive such criticism rather than abandon the habit of changing dark, round vowels for the bright ones, particularly the A, the clearest of all²⁶. Clearly we can conclude that it was not just a trend or widespread fashion, but must instead have been a physiological-phonatory necessity linked to the factors we have been discussing. The need to sing with a clear tone must have been so essential to singers that they were willing to be subjected to humiliating criticism; above all, this deeply-felt need led them to betray the words and meaning of the texts which they were singing (and it is widely accepted that rhetoric, dialectics and the *ars oratoria* were closely linked to the art of polyphonic music)²⁷.

Given the particular madrigal quoted by Zarlino as his example, one might deduce that all of this occurred exclusively in the domain of secular music, where it would be reasonable

26 It is worth remembering that, when discussing madrigals used by composers to emphasise a degree of harshness expressed by a text, Vincenzo Galilei also refers, like Zarlino, to the same madrigal title: “[...] i nostri pratici Contrapuntisti [...] Aspro core e selvaggio, e cruda voglia [...] haveranno fatto tra le parti nel cantarlo di molte settime, quarte, seconde e seste maggiori; e cagionato con questi mezzi negli orecchi degli ascoltatori un suono rozzo, aspro e poco grato”. See Vincenzo Galilei, *Dialogo [...] della musica antica e della moderna*, Firenze, Giorgio Marescotti, 1581, p. 88. In Zarlino’s case, however, it seems unlikely that replacing the vowels with As was used by the singers solely as a method to stress the explicit meaning of the text. Although it is perfectly plausible in this particular case, this practice, as we shall see below, was often also applied to sacred texts without any intention of colouring the words, but merely for phonic and timbral needs.

27 A somewhat provocative question: is it not perhaps possible that the vocal practice of the Renaissance favoured clear sounds simply because traditionalists were used to this colour, obliged and restricted by use of the *librone*? Could this habit have been pushed to the point of wanting to pursue an aesthetic clarity to such an extent as to aim to replicate the style of the *castrati*, who may be considered as the absolute extreme of this tendency towards high pitches?



Gioseffo Zarlino (1517-1590)

to assume that there was greater freedom of expression and behaviour. Instead, from 1471 onwards, this comforting idea is contradicted by what can be explicitly read in an interesting essay by Conrad von Zabern²⁸. He claims to have heard singers sing “*Dominos vabiscum, aremus*”, then mockingly comments on the image of ploughing the fields²⁹. In the same passage he adds that from Frankfurt to Coblenz and from there to Trier he very often heard the same thing, particularly from students. This means that the trend of misrepresenting sounds by brightening them was already well-rooted in the previous century and was not restricted to Italy.

It is also interesting to note that things have remained unchanged across the centuries. After

24 Certain procedures of a logopaedic nature, aimed at improving guttural emissions and shifting retroflected resonances forward, call for particular exercises in which the patient must follow the movements of a pencil moved by the operator with the tip of the tongue. The movements on a perpendicular plane outside the patient’s lips help him to flex the tongue outwards, triggering the distant resonances of the retropharyngeal cavity (which are otherwise the cause of guttural sounds) and also those not sufficiently projected outwards.

25 Zarlino, *Le Istitutioni harmoniche*, part three, ch.45, p. 204. Formatted according to the original, with punctuation and italics added by revisor.

28 Conrad von Zabern, *De modo bene cantandi choralem cantum in multitudine personarum*, Mainz, Peter Schöffer, 1474, p. 61.

29 Ibid. “[...] ita ut audiverim aliquos cantantes: *Daminus vabiscum, aremus ...*, ut ego dicerem ad mihi proximis: *absit a nobis arare*. Et revera a Francofortia usque ad Confluentiam, et ab inde usque ad Treverim cognovi hoc praecipue in scolariis saepissime”. The mocking comment about “ploughing the fields” derives from the substitution of “*aremus*”, from the verb meaning “to plough”, for the correct form of the verb “*orare*”, meaning “to pray”.

...Is the Voice Really Lost?

14 the historical period of Romanticism, certain opera singers continued to modify vowels, darkening them considerably by covering the sounds. This was because they felt the need to achieve a particularly marked increase in the resonance of certain harmonic sounds, which occurs around 2500 Hertz and is called a formant. This ensures the singer can be heard over the orchestra by the audience, a single voice rising over 80-120 orchestral players³⁰. As we know, when pushed to its extremes, this tended to result in the text becoming incomprehensible. As before, this was once again done in the name of vocal technique.

The configuration of the Renaissance choir with respect to its sound also goes to confirm that our predecessors tended to pursue the idea of brightness in sound. If on the one hand it is true that the early choir pitched its music much lower than the present day choir, on the other hand it can be seen that the development of the timbre of the voices in the Renaissance choir proceeded smoothly from lower to higher, moving from one timbre to another to obtain an ever greater degree of brightness. From the dark tone of the *bassus* to the bright one of the *cantus*, the early choir clearly tended towards the bright timbre. The *tenor* was a male voice with the timbre of a baritone³¹, above which, in this sense particularly characteristic, the voice of the *altus* continued to tend towards brightness. This was entrusted not to the dark voice of the modern contralto, but to the bright, ringing ones of the falsettists and the high voices³². The *cantus* line, obviously, completed the rising

³⁰ This became absolutely necessary following the increase in the mass of sound associated with the advent of the Romantic orchestra, as mentioned above.

³¹ In former times the tenor held the Gregorian chant in the *cantus firmus*; hence the desirability to entrust it to a voice of the middle range, in such a way that it would not depart from the aesthetic and timbral-vocal canons characteristic of the Gregorian melodies.

³² The etymology of the word is clear. It was a high-pitched voice derived from the archaic custom of counterpointing the melody of the *cantus firmus* entrusted to the *tenor* with a second, original melody: the *contratenor altus* (if placed above the *tenor*) or the *contratenor bassus* (if placed below the *tenor*). Most likely the present-day names derive from this.

order of timbres, being entrusted to boys, high falsettists or castrati.

This particular advance towards brightness in timbre is, however, completely destroyed by the phonic composition of the modern choir. As we see, the presence of the dark voices of the contraltos next to the bright timbre of modern tenors represents an inevitable inversion of colours. This causes an unstable progression, passing from the dark sound of the basses to the bright one of the tenors, returning to a dark sound with the arrival of the contraltos before becoming bright again with the sopranos. It is the rounded, enveloping timbre of the contraltos which is mainly responsible (for better and for worse) for the sound of the modern choir. This is excellent and necessary when modern music is involved, but less opportune for the Renaissance period. It is well known how the performance of a motet by an early-music formation can arouse sensations of brilliance and lucidity of timbre which are notably greater than those produced by a modern group's performance - and this is in spite of the latter being able to pitch the composition as much as a fourth higher than the early-music formation could.

As to the formation of the early choir, it might be useful to consider an aspect which could be significant, and probably has more substance than the parallel question of whether or not it is a good idea to perform early music with modern instruments. The Renaissance composer, it must be remembered, adopted certain contrapuntal figurations instead of others, because he had a clear idea of the sound of the voices of his times, and above all of the phonic effect which they would have produced in that particular situation. We know that a harmonic dissonance is much more effective the more similar the timbre of the parts by which it is produced. Starting from this assumption, for example, it would be interesting to carry out a statistical study to find out how often the Renaissance composer assigned his dissonances, suspension, and harmonic clashes to the *tenor*

with the *altus*, and how often he gave them to the *tenor* and the *cantus*. In other words, we can study which of the two sections of the early choir are given the majority of the harmonic dissonances and deduce that their timbre must have been fairly similar. It would be particularly interesting to find the results in the two hypothetical situations: logically, it should be the *tenor-altus* combination which would cover most instances of dissonance, rather than the *tenor-cantus* type, which seems to be more used in the case of modern choir pieces.

As we can see above, the particular structure of the early choir with regard to timbre determined an interesting colour assonance between the *tenor* and the *altus*. We must bear in mind that both were allotted to male voices, close to one other in terms of timbre, the latter being a development of the former into a higher range. In this way they seem completely different from the *tenor-contralto* pairing to be found in the present day choir, a pairing in which the voices belong to two timbral worlds extremely distant from each other: a dissonance between them would have no appreciable effect³³. We can also suppose that the *altus-cantus* pairing may have produced questionable results when rendering dissonances and blending, if we were to hypothesize the juxtaposition of a castrato altus and a boy soprano, because of the powerful sound of the former compared to the latter.

We could clearly continue *ad infinitum* to analyse the many possibilities of the interweaving of polyphony and timbre available to the pens of early composers, but this is not our aim. Rather, as a consequence of these premises, we would prefer to hypothesize a conclusion: the use of modern voices with a timbre different from those of the Renaissance can

³³ Let us conjecture a dissonance distributed between the tenors and altos: the former engaged in the high emission of *g'* (real sound), and the latter comfortably distended on the *f'* before resolving the clash by descending to *e'*. In this case the diversity of timbre notably weakens the impact of the dissonance. The same situation entrusted to the *tenor-altus* pair of the early choir would have produced a much more striking effect.

distort the whole construction of the musical work, because it undermines the basis of its contrapuntal construction, the movement of the vocal parts, the distribution of dissonances, the entries of the different sections, in fact the entire framework of the composition. In other words, we may reasonably ask ourselves: if Giovanni Pierluigi da Palestrina had been able to use the phonic forces available to the modern mixed voice choir, would the contrapuntal choices which he made when composing his many masterpieces have been any different? Would we then have a *Missa Papae Marcelli* very different from the one which has been handed down to us? It must be said that the answer to our question is affirmative, and we can say (jokingly) that we have run the risk of losing many masterpieces ...³⁴.

But there are two sides to every question. To perceive the real effect that the composer was seeking using the sounds of Renaissance voices, should we use the same voices as in the sixteenth century?

Over and above the distortions mentioned and the (human) exaggerations of Renaissance singers, and leaving aside the question whether the lost voice of emasculated singers can be substituted by that of falsettists and present-day countertenors, from the strictly vocal point of view we might conclude that the distance between modern performances and the *authentic* Renaissance performance must be considerable because of certain physiological transformations which have altered vocal parameters over the five centuries separating us from the Renaissance.

It is reasonable to suppose that modern man's average height, so much greater than that of Renaissance man³⁵, might have had a considerable effect on vocal timbre. The vocal chords have obviously increased in

length because of the increased impact of the hypophysis – and above all of the hormones regulated by it – on the bones and cartilage of the larynx which determine its size. We may consequently suppose that timbre may have darkened to a certain extent, while the average frequency of sound has become lower³⁶.

We have not even mentioned the voices of the *pueri*. Unlike Renaissance children, boys today are bombarded with hormones because they eat foods rich in such substances. This has a profound influence not only on bone development but also on lymphatic-metabolic development. We know that there is an ongoing process of transformation of the human voice; there seems to be an increasing masculinisation of frequency and timbre, so we may suppose that the transparent sound of the preadolescent voices of the Renaissance could at present be turning into something different. Boys' voices today have greater body and a rather *woolly* texture, having lost the brilliant, light and *silky* consistency which characterized them even a few decades ago. Moreover, the sexual and vocal change occurs much sooner than it used to, and the period in which the preadolescent voice can be used is much shorter, meaning that all the efforts needed to train a boy's voice to its proper maturity are of little use.

We have referred in passing to the possibility of replacing the castrati with the voices of falsettists. We should not dismiss the complicated question without some thought, but we must admit that the larynx of a castrato must have been completely different from that of a falsettist, which in most cases belongs to a baritone. Because of the revolutionary hormonal changes which coincide with puberty, but which were almost completely impeded by

the act of castration,³⁷ the larynx of a castrato remained reduced in size, similar to that of a prepubescent child. Furthermore it remained at a shorter distance from the mouth resonator than that of a non-castrated singer (if only because of the lighter weight of the singer), giving its owner a most particular timbre, capable of literally enrapturing the audience³⁸. The vocal chords, shorter and thinner than those of a man, allowed great agility not only in phrasing but also in the actual sound itself, placing the castrati in the Olympus of music (and not only music). The plain fact was that their vocal chords were active throughout their full length and breadth, involving in the vibration the entire mucous membrane of the *conus elasticus*. With the support of notable air pressure sustained by a particularly large lung capacity determined by intense vocal-muscular training, but above all – for this very reason – propelled by considerable elasticity of the diaphragm, the voice emitted must have been full, long, penetrating, fascinating and disquieting³⁹.

37 The production of testosterone by the testicles is impeded, but a small part of the hormonal substance was secreted from the adrenal glands, which were obviously not removed.

38 Of the legends that surround the castrati, some can be re-evaluated. The stupefying length of the breaths which we often hear about were only partially caused by the disequilibrium between the small vocal chords (the size of a child's and the large thoracic cage of a man (but more elastic due to the lack of ossification of the cartilage that connects the spine to the sternum)). The rest was determined by the enormous quantity of exercise and vocal training, which the castrati underwent in order to maintain the highest artistic level that was requested of them. Also, the skill in vocal acrobatics can be connected to this fact. Finally, their intense and licentious amorous life can be questioned, along with their attributed charm: the hormonal imbalance, the absence of testosterone (a hormone for the general development of the organism and metabolism of protein) and the consequent almost total elimination of inhibin from their bodies (another hormone that balances growth through its opposition to the pituitary gland) endowed the castrati with bodies somewhat disproportionate, pear-shaped (dysfunction of the pituitary), practically hairless and suffering from numerous lymphatic-hormonal problems.

39 For this reason, their asexual voice must have been unmistakable. When one listens to the famous recording of Alessandro Moreschi's voice, a castrato singer of the Sistine Chapel, made between 1902 and 1904, setting aside the unacceptable aesthetic aberrations, we find in certain short high passages (and only in this tessitura) a substance and colour that are particularly fascinating, that cannot be judged

34 On the other hand we can be absolutely sure that such geniuses of composition would have known how to create as many masterpieces if our own modern choir had been available to them.

35 The evidence includes the length of the tombs, the heights of the doorways in 16th-century palaces, the sizes of armour, and the descriptions and testimony of contemporaries.

36 One could hold that the increase in height may have had repercussions also on the blood pressure and hence on the heart frequency. Indeed the 60 beats a minute of the human pulse, identified in the treatises as the typical speed of the *tactus*, now seem to be over 70 beats. It would be interesting to consider whether this fact may have had an influence also on vocal timbre: for example, connecting it to a likely greater flow of blood to the vocal chords, which may plausibly have caused greater tonicity and greater thickness.

16 If we now turn to reading ancient treatises on the subject, we become exhausted by the number of times that the verb *to offend* appears in reference to perception (*to offend hearing: to bring offence to the listener*). Let us resist the easy temptation to see it as a simple archaism, and try to ask ourselves if the constant repetition of this verb, so strong and so specific, may not have a justification of a purely perceptive nature. Let us consider our own ears and look inside, observing the *eardrum*, the three tiny bones - the stirrup, the anvil and the hammer, the smallest and most delicate bones in our body - which transmit the vibrations to the oval window. Then we see the precious cochlea, the organ of Corti ... and we reflect on a very significant fact: our hearing organ, so important that it is the first to develop during prenatal life, is the only one of all the organs of the senses which is unable to close itself in order to protect itself from the outside world⁴⁰. In conclusion, unlike the eye, the ear does not have lids and when there are loud sounds cannot defend itself. Now let us take another step forward, and acknowledge that the world in which we live is extremely noisy, or at least much noisier than five hundred years ago⁴¹.

by any existing aesthetic canons.

40 In case of danger from the outside, the eyes can defend themselves by closing the eye lids, the tongue can protect itself by sealing the lips, the hands can close itself to a fist and the nose can stop breathing, at least for a short time. The ear cannot: it is condemned to hear incessantly. Is this why we have a field of hearing that is extremely restricted compared to that of the majority of animals? We do not have to defend ourselves from predators, we ...

41 It is only right to quote an amusing passage from Grazioso Uberti's *Contrasto musico*, which describes the sounds of the city and seems to contradict what has been written above: "The bells are discordant, offending the ear drums of shopkeepers, making the viscera fear the squeaks of the saw; the commotion from the streets and squares is loud; the passage of carriages and wagons deafening the head." But when he speaks of life in the country, he equally laments the lack of noise, so we understand we should not take his words seriously: "[...] one hears dogs barking there; other animal sounds; workers shouting; peasants singing; the cicadas are deafening; the owls disquieting; the crickets irritating; the frogs an annoyance." But in addition to the laughable presence of owls, of frogs, and of crickets, that it is all just a joke is revealed when he affirms that "even the friends of solitude in the hermitages and caverns suffer the impertinence of the echo." Besides the speaker, one of the two protagonists is called Giocondo (Joyful). The other is Severo (Severe). See

We can, therefore, imagine our very delicate eardrum constantly attempting to preserve and protect itself from so many outside noises. It can only do this by hardening its fibres and stiffening its muscle tensors to reduce the range of the vibrations. The result: we are equipped with a less refined aural capacity than that of our ancestors. And this explains the exorbitant number of scales and tuning that existed in antiquity, whereas now we are able to appreciate and recognize only two: the major and minor scales⁴². And if we have become so inured and acquiescent to that collection of discordant sounds which make up the tempered scale, then our auditory sensibility has greatly weakened. How then can we appreciate the refinement that ancient music provides, even only from the perspective of intonation?⁴³ And how can we fully grasp the expressive persuasion of a *deuterus*, without limiting ourselves to saying that "it serves to set melancholy texts to music"⁴⁴?

This is indeed a very serious conditioning if we compare the musical situation with that of painting, as at the beginning of this article⁴⁴. The limitation imposed by using only the seven notes of the scale, without being able to adopt any nuance of intonation, is something to which we have now become perfectly accustomed by the use of the said tempered scale; indeed, the contrary would appear strange to us. But the dramatic quality of this

Grazioso Uberti, *Contrasto musico, opera dilettevole*, Rome, Lodouico Grignani, 1630, first part, pages 5-6, (facsimile reprint edited by Giancarlo Rostirolla, Lucca, Libreria Musicale Italiana Editrice, 1991 (Musurgiana; 5)).

42 It is amazing how many different tunings were used in the past. For an example see Patrizio Barbieri, *Acustica accordatura e temperament nell'Illuminismo Veneto. Con scritti inediti di Alessandro Barca, Giordano Riccati e altri autori*, Rome, Torre d'Orfeo, 1987 (Istituto di Paelografia musicale. Serie I: Studi e testi; 5).

43 Eastern musicians, as well as those from the Middle East, not far from us, are able to perform and appreciate the most polished variations of harmonies to the order of one or two cents. These delicate modifications are also applied to the 'tonic', which appears with different intonational angles, depending on its position in the composition.

44 I have already made this observation, but would like to take the opportunity to raise briefly this concept. See Walter Marzilli, "Musica, pittura e cinema: interazioni," *Lo spettacolo*, XLVII, no. 3, July - September 1997, pp. 285-299.

constriction would become immediately evident if we were to imagine a painter obliged to paint his pictures using only the seven pure colours of the rainbow without being able to mix them, thus impeding those miraculous shadings which give life to the masterpieces of painting⁴⁵. No painter, of any historic period, would agree to submit to such a punishment. And so, while on the one hand we have Rossini who succeeded in writing his masterpieces using only the seven notes/colours (we are now entirely in the tempered period), on the other hand there are the Renaissance composers who, on the contrary, wrote all their works keeping a palette rich in the greatest variety of notes/colours in front of their eyes/ears; a palette that we have sadly lost⁴⁶.

In conclusion, it seems that the question should not be restricted to isolated subjects, such as the debate regarding the presence of women as opposed to the use of falsettists, or the search for ancient intonation as opposed to modern temperament. In the debate between ancient and modern choirs, between lost voices and sounds to rediscover, let us conclude with a last provocative reflection. Let us imagine that some cosmic radiation or extreme thermal phenomenon, or perhaps a change in the atmosphere, succeeded in altering the cells of wood, hardening its fibres and rendering it useless for the construction of musical instruments. What would we do then with all our instrumental music? Would we abandon all our orchestras, left without whole families

45 And the painter would still have an advantage over the musician, since of the seven colours of the rainbow, some are the result of the fusion of two others, thus already well amalgamated.

46 In this sense we would like to add a further consideration. After the tempered scale replaced the ancient scale we have the testimony of numerous criticisms of composers, accusing them of the prejudice of modernism, of audacious behaviour regarding the use of dissonance, of harshness of harmonies ... Could we not attribute this also to the conflict of two incompatible factions? On the one hand, the composers, who could have adopted each new harmonic-melodic solutions allowed them by the adoption of equalized and equivalent steps of the tempered scale (modulations, transitions, dissonant harmonies, etc.); on the other hand the instrumentals and the instrumentalists who continued to tune the intervals according to previous scales ...



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of strings, woodwinds, and harps? Would we neglect all the trios and quartets, silencing all the pianos of the world? Would we be willing to destroy forever such a great cultural treasure? Or would we decide to reconstruct instruments with an excellent synthetic wood, easily obtained perhaps from polymers of particular alloys, and try to get used to the new sound that these would emit?

This is just what we did when we lost forever the singers of the Renaissance. And this is what we must continue to do.

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Settling Some Old Scores

The Recomposition of Renaissance Polyphony

Graham Lack

composer and ICB Consultant Editor



18 A welcome trend in the performance of Renaissance polyphony in our own times is surely the manner in which historically informed approaches to and practical realisations of the music have begun to merge. They never were mutually exclusive in the first place. We have gained, too, a sense of critical distance from the incredible revival of early music that began almost half a century ago. Choral directors no longer necessarily face the choice between a ‘scholarly edition’ and a ‘performing edition’ of particular works. That gainsaid, some differences between the various printed versions are bound to remain.

Most recent musicological research confirms that singers’ training in the Renaissance must have differed largely to vocal studies in the present day. It is clear that a choir in those days would have sounded radically different to a modern one.

A common opinion held by many scholars is that the masses of Guillaume Dufay are best interpreted with no more than about ten men and boys, while those of Josquin are better rendered by two to three singers per part, making some 15-20 voices, and works in this genre by Palestrina and Lassus probably performed ideally by choirs with some 20 to 25 singers. The weight of historical information is in favour of such views. Surely, the roaming and ornate melodies conjured up by Dufay in the upper voices require great flexibility, one which can only really be met by highly trained soloists. As for the music of the three latter composers, each voice in what is often a five-voice texture seems just as important as the others – textual declamation in all parts is evidence of this. Generally, the music of the 16th century is less fussy than that of the previous century. Turning to England for a moment, choirs in pre-Reformation times were not large by modern standards. According to Hugh Benham: “At Eton College the choir in 1476 numbered seven men and ten boys... there would have been only one singer to some of the men’s parts in the few largest antiphons from the College’s choirbook... The boys, who sang the top two parts in the majority of pieces, were in good supply, but the larger number of their weaker voices was necessary to maintain balance... Taverner’s choir at Tattershall Collegiate Church had six men and six boys... The size of his other choir, at Wolsey’s Cardinal College, Oxford, with twelve clerks and sixteen choristers, clearly reflected the Cardinal’s general desire for magnificence.”¹

But if we think that it is an easy task to duplicate original performing conditions and that the ‘true character of the music’ will be immediately revealed only when we come close to ‘what the composer imagined’, we will, as choral directors and singers, face immense frustration for a number of reasons.

By its very nature, Renaissance polyphony demands a special kind of precision from the singer. The days are long gone when the standard way of performing polyphonic vocal music was with a fulsome vibrato. And

we must take on board the pioneering work carried out by many early music ensembles, e.g. The Tallis Scholars, which were founded in 1973. Polyphonic music of the Renaissance is just so full of detail, and unless a sense of clarity is inculcated in the singers, this will not be heard. Vibrato is not our enemy, and a moderate use may be indicated for certain repertoires. If, however, it is too hefty and no longer merely modulating the timbre, the vocal lines will surely become muddy and any detail obscured.

In an age in which editions of Renaissance music are readily available on the Internet, CPDL being an excellent example, we must nonetheless realize that the plethora of choirs attempting to sing this kind of polyphony will share immensely different backgrounds and traditions. Howard Mayer Brown picked up on this some three decades ago:

“Many choirs in the world today cultivate sounds derived from their own local histories. German choirs seem to have grown from the 19th-century tradition of singing academies and associations of amateurs, Italian groups from opera choruses, and American groups either from college glee clubs (which is why they sometimes call to my mind memories of football games in the autumn) or from the German or Scandinavian singing societies that sprang up in many American cities during the late 19th and early 20th centuries.”²

He is not sparing either in his criticism of English choirs in the larger churches the present author notes, and proffers a slightly snide term, the “cathedral hoot”.

Members of the small, specialised ensemble employing one singer to a part, or perhaps two at the most when a small section of unbroken voices or girls’ voices takes the upper voice in five-voice music and the two upper voices in six-part works, might well be advised at this point not to read on, my aim here being to offer to larger mixed voice choirs some practical advice on how to solve some thorny issues discussed below.

Historically, Renaissance music was written at two differing visual pitches, called the ‘high clefs’ and ‘low clefs’. These were, respectively, the *chiavi alti*, also known as *chiavi trasportati* (lit. transposing keys) or simply *chivavette*, and the *chiavi naturali* (lit. natural keys³). The low clefs share a ‘clef code’ of C1, C3, C4, F4 and suit music written for the established Renaissance choir of adult male voices, but the high clefs use a clef code of G2, C2, C3, F3 or C4 and appear not to fit any particular ensemble, the result with modern voices leading to much strain and stress. In fact, both these codes might actually equate to one and the same pitch for a present-day choir. This is because the high clefs – it was assumed until quite recently – signified that the music needed to be transposed, carried out by moving the clefs to the lower or upper third; but there is also at least some evidence that transposition downwards was

² Howard Mayer Brown, ‘Choral Music in the Renaissance’, *Early Music*, Vol. 6, No. 2, (April 1978), Oxford University Press, p. 166.

³ The latter word denoting clefs, not key signatures in the modern sense.

¹ Hugh Benham, *Latin Church Music in England*, Barrie & Jenkins, London, 1977, p. 31.

Missa Papae Marcelli

I. Kyrie

Giovanni Pierluigi da Palestrina (1525-1594)

Down a fifth from high clef original

Palestrina, *Missa Papae Marcelli*, Kyrie I. Edition by Lewis Jones held by the Choral Public Domain Library. Transposed down a perfect fifth according to the *chiavette* principle.

required, *alla quarta bassa* or *alla quinta bassa*, i.e. down a perfect fourth or perfect fifth. The transposed top parts of high clef music do not often go below c' and are usually manageable by sopranos and altos acting in tandem. The music of Palestrina and Lassus now takes on a more friendly look. As Gustave Reese explains:

“Actually, although adopted for the benefit of singers and applied to vocal music, the *chiavette*...had a greater bearing on the tasks of instrumentalists than of vocalists: the organist had to transpose consciously, whether at the keyboard or on paper, deriving his part through one of...several procedures..., whereas the singers found significance in the staff-degrees less with regard to fixed pitch than with regard to relative pitch.”⁴

In recent times some so-called ‘high clef’ performances of Renaissance works have been questioned, and viewed as music rendered at spurious

pitch. Here the gravitas and sonority of the music is absent apparently and works by composers discussed so far, and even by Monteverdi, is – it is claimed – being ‘sold’ to an audience as edgy and brilliant. The reverse may even be the case, the music actually characterised by sonorous and dark timbres. Even the venerated Denis Stevens once believed – perhaps erroneously as it turns out – that there was no need to transpose Monteverdi...despite a high amount of evidence and common sense that says otherwise. Recent studies have shown that the clef codes had a much more practical use. As long ago as 1969, a visionary scholar, Willi Apel, had this to say:

“The significance of the *chiavette* has raised considerable controversy among musicologists”, adding that earlier theories seem to be without historical foundation and claiming that “the clefs were moved mainly in order to avoid the use of ledger lines”.⁵

4 Gustave Reese, *Music in the Renaissance*, J. M. Dent & Sons, London, 1954, p. 531.

5 Willi Apel, *The Harvard Dictionary of Music*, Heinemann, London, 1969, 2nd. ed., p. 149.

... Settling Some Old Scores

20 But the discussion is in a way entirely futile, since it depends on there being an absolute pitch in the 16th century, about which nothing is known and which probably did not exist. In any case, by the middle of the 16th century a majority of pieces were notated in *chiavette*, not in 'normal' clefs. Two-thirds of Palestrina's entire *œuvre* is notated this way. And, as Jeffrey G. Kurtzman points out:

"Despite the many studies devoted to *chiavette*, no fully satisfactory explanation has...yet been offered as to why [they] emerged in vocal polyphony in the early 16th century in the first place. Clearly, the avoidance of ledger lines in notation is a significant factor. But ledger lines can also be avoided simply by changing clefs in the course of a single vocal part: such clef changes are not uncommon in 15th-century manuscripts. Why should an entire separate set of clefs have been used to notate parts in a visually higher register than the *chiavi naturali*, or normal set of clefs? On the surface, the question appears even more puzzling when one considers that no standards of absolute pitch existed,

that vocal music of the period need not have been accompanied by fixed-pitch instruments (which were forbidden in the Sistine Chapel), and that singers set their pitch for any given piece in the register that was most comfortable for their voices. Even with organ accompaniment or alternation of organ and choral verses, the comfort of the singers was the critical factor in determining pitch, requiring the organist to be competent at transposition."⁶

As late as the 19th century, universally recognized pitch standards did not exist. What was used in one part of Europe varied greatly from traditions maintained in another. There is even evidence that it varied from one city to another within a single country or limited geographical area, with the same music being rendered at entirely different pitches. Generally speaking, in the Baroque Era, pitch levels ranged as high as A=465 (in 17th century Venice), and as low as A=392 (in 18th century

6 Jeffrey G. Kurtzman, "Tones, Modes, Clefs and Pitch in Roman Cyclic Magnificats of the 16th Century", in *Early Music*, 1 November 1994, p.7.

Kyrie eleison

Missa Papæ Marcelli

Giovanni Pierluigi da Palestrina
(1525-94)

Cantus
Ky - rie e - lei - - - son. Ky - rie -

Altus
Ky - rie e - lei - son. Ky - rie

Tenor I
Ky - rie e - lei - - - son. Ky - rie e - lei -

Tenor II
Ky - rie e - lei -

Bassus I
Ky - rie e - lei - - - son.

Bassus II
Ky - rie e -

[15]

e - lei - son. Ky - rie e - lei - son.

[17]

e - lei - - - son. Ky - rie e - lei - son. Ky -

- son. Ky - rie e - lei - - -

- son. Ky - rie e - lei - - - son. Ky - ri -

Ky - rie e - lei - - - son. Ky -

- lei - - - son. Ky - rie e - lei - son. Ky - rie

Ky - rie e - lei - - - son. Ky - rie e - lei - - - son. Ky - rie e -

- rie e - lei - son. Ky - rie e - lei - - - son, e - lei -

- - - son. Ky - rie e - lei - - - son. Ky - rie e - lei -

- e - lei - - - - - son. Ky - rie e - lei -

- rie e - lei - son, Ky - rie e - lei - - - - son.

e - lei - - - son. Ky - ri - e - lei - son. Ky - rie e - lei -

[20]

- lei - - - son.

- son. Ky - rie e - lei - - - - son.

- son, e - lei - son. Ky - rie e - lei - - - - son.

- son. Ky - ri - e - e - lei - - - son.

Ky - rie e - lei - son. Ky - rie e - lei - - - son.

- son. Ky - rie e - lei - son, e - lei - - - son.

France). Thankfully, it is possible to generalise a little: pitch was high in North Germany and lower in South Germany, it was low in Rome but high in Venice, and pitch in France depended on whether chamber music, opera or sacred music was being performed.

As Herbert Myers puts it so rationally: "...performance pitch was not considered a moral issue in the Renaissance, and it should not become one now...", continuing: "there is no virtue to adhering to any one standard."⁷

Another view worthy of note is put forward by Roger Bowers, who argues convincingly that, in late Renaissance music in England for example:

"Decisions taken by the musicians themselves...lay probably within their discretion", and "reveal much about the nature of the choral balance and of the vocal scoring that they envisaged as appropriate for their music, and also – by inference from the latter – its sounding pitch"⁸

The apt remarks of John Caldwell help us in this regard:

"In the early seventeenth century a double standard of pitch existed in English churches where polyphonic music was sung: that of the choir and that of the organ. The former was rather less than a minor third higher than that of the present day, and the latter rather more than a major third lower; in other words, they were a fifth apart. This at least was the normal state of affairs."⁹

Whether one opts for a transposition down by a fourth, or up by a minor (sic) third – to take two common solutions applicable to a vast body of the choral repertoire – the director is still confronted by the fact that late Renaissance and early Baroque pitch lies almost a semitone lower, with A=415 not 440. This conflation puts paid to any claim of academic propriety.

So, let us assume that choir directors today should assemble a group of the correct size, with an 'authentic' distribution of voice parts, and having taken to heart the conclusions by musicologists about performing pitch, and even after having rationalized the lack of castrati, they will still be confronted with the well-nigh insoluble problem of discovering or imagining how singers in the 15th and 16th centuries actually produced their voices. We simply have to admit that singers are at an immense disadvantage when attempting to recover lost techniques. They are confined to reading descriptions of singers and of singing. Instrumentalists at least have the physical objects in their hands, can

examine built-in clues and readily learn about limitations. A voice described as 'sweet-sounding' in the 16th century will probably not correspond to what we think of as sweet. And which, in any case, are the appropriate adjectives to describe the voice of any given living singer? Our opinions are strongly subjective, and we can only guess as to what earlier writers meant. Nobody has yet built a time machine, and there exists no certainty as to the veracity of our conjectures.

The modern names of 'soprano', 'alto', 'tenor' and 'bass' meant either precious little or entirely different things in the 16th century. To us they are highly characteristic of four particular voice types. They relate in general terms to the older names as follows: 'S' = *cantus*, a falsettist or castrato; 'A' = *altus*, a high tenor; 'T' = *tenor*, our Tenor II today, or a high baritone; and finally 'B' = *bassus*, a 'true' bass, with a range extending down to *D* or even *C* at times.

Any perceived unwillingness by a modern choir director to accept this historical state of affairs is usually caused by a confrontation with a mixed voice choir that is a jack of all trades but master of none. This SATB group has, for better or worse, become the norm. Several approaches on how such an ensemble can best sing polyphony of the high Renaissance – where 'normal' vocal scoring started with music in five parts and extended to works in 19 voices¹⁰ – have been drawn up over the years; some, like the curate's egg, are good in parts.

The objection to women singing tenor is based on evidence that many, if not most, females cast in this role were not taught how to use properly the other registers of their voice. If the singers were young enough, they could, one supposes, be retrained to allow the mid-range to be the range they considered 'normal'. But the issue of time management and the ensuing emotional upheaval within a choir certainly outweigh the benefits. It is not fair to demand that women 'do' this to their voices

To cite one Jim Loos:¹¹

"...the major issue, other than the singer's vocal health, is that female voices in chest voice do not have the same timbre as male voices in the upper middle and head registers. Therefore, in a group which is large enough to allow individual timbres to become part of the greater whole, the issue is not as important as it is in a smaller ensemble, where there may be three singers on a part. Even then, the issue is one of timbre preference. I prefer not to mix the timbres when the group is small and individual voices are a greater percent of the whole. I have the same opinion about males singing alto."¹²

7 Herbert Myers, 'Pitch and transposition', in *A Performer's Guide to Renaissance Music*, Jeffery T. Kite-Powell, (Ed.), Indiana University Press, IN, USA, 2007, 2nd ed., p. 299.

8 Roger Bowers, 'The Vocal Scoring, Choral Balance and Performing Pitch of Latin Church Music in England, c. 1500-58', *Journal of the Royal Musical Association*, Vol. 112, No. 1, p.

9 John Caldwell, 'The pitch of early Tudor organ music', in *Music and Letters*, Vol. 51, No. 2, April 1970, p. 156.

10 The motet *O bone Jesu* by Robert Carver (ca. 1485–ca. 1570) is contained in the Carver Choirbook, MS Adv. 5.1.15.

11 Music Program Chair, Choral Director, Des Moines Area Community College, Ankeny, Iowa.

12 In discussion with the author.

22 As for the possibility of ‘training up’ the high tenors in a mixed voice choir to sing falsetto where needed, there surely are not the resources – in terms of time and effort – to make this a viable alternative. Moreover, the issue of vocal health arises again: mature voices will be subjected to stress and strain and tenors in school choirs and youth choirs will be pushed in a direction not necessarily beneficial to any subsequent vocal career.

Another big issue concerns the vocal range and the *tessitura*¹³ demonstrated by each voice in a polyphonic texture. In a typical Renaissance work in five parts, a single voice part usually extends over an octave and a fourth. Soprano I and Soprano II will often go from *d'* to *g''*, the Alto from, say, *c'* to *f''*, the Tenor from *g* to *c''*, and the Bass from *G* to *c'*. The real problem, as ever, is the second or third voice down. It seems singers in those days were simply able to ‘do different things’ with their voices.

Theorists also indicate that the vocal range of each voice type as well as the total gamut had natural limits. Gioseffo Zarlino, in his famous *Istitutioni armoniche*, declares that it would be good if each of the parts did not:

“...exceed eight notes and remained confined within the notes of its diapason. But parts do exceed eight notes, and it sometimes turns out to be of great convenience to the composer...The parts can at times be extended up or down by one step, and even, if necessary, by two or more steps beyond their diapason, but one should take care that the parts can be sung comfortably, and that they not exceed in their extremes the tenth or eleventh note, for then they would become forced, tiring, and difficult to sing.”

Of great interest to the present discussion – and to view his writings in the light of present day practices – are these further comments: “In computing the lowest note of the bass in a composition and the highest note of the soprano, a composer should take care not to exceed the nineteenth note, although it would not be very inconvenient if he reached the twentieth note, but not beyond that. When this is observed, the parts will remain within their limits and will be singable without any effort.”¹⁴

As a composer, it is clear to me that the ‘ideal’ five-part scoring for a modern choir is SSATB or SAATB, i.e. three women’s voices and but two men’s. In much Renaissance music the result – if most of the scholarly editions are anything to go by – is usually SATTB or SATBarB, an inversion of this ‘best’ distribution. In six-part music composed in our own times, I am convinced that most choirs would welcome SSATBB or

SSATTB,¹⁵ if not SSAATB, this latter voicing must be understood not as a situation *in extremis*, but as a pragmatic acceptance of the sound so many choirs in the 21st century can best attain. Renaissance works in six parts usually end up, in terms of their vocal scoring, as SATTBB, exactly that which the choir director least wishes.

Be all of this as it may, the conductor of an ‘average’ mixed voice choir – whatever that might be – is confronted with the task of either choosing a performing edition with transpositions that are effective for the ensemble and the task at hand, or making his or her own editions. On many an occasion, one’s hands are well and truly tied: a cornucopia of polyphonic settings will work in but one particular transposition: the soprano voice will go as high as *g''* and the bass part as low as *F*. These notes act as effective limits for a contemporary choir. Sometimes there is a modicum of room for manoeuvre, and the overall range of a score is a whole tone less, allowing Hobson’s choice: the Soprano extends to *g''* and Bass goes down to *G*, or the Soprano rises to an *f''* and the Bass reaches low *F*.

The problem, as ever, concerns the inner voices. This is the crux of the matter. Whatever a conductor or editor/arranger decides as the best transposition and scoring, the second or third voice down in a five-voice texture will not only use a range of an octave and a fourth, but either, in its *tessitura*, venture uncomfortably low and linger there awhile, or stray adventurously high, only stubbornly to remain there. To take an invented but not fictitious example: an ‘alto’ line that ranges from *g* to *c''* or *a* to *d''*.

Up to now, I have not discussed the idea of using countertenors. A true countertenor is a *rara avis* indeed, and the choir lucky enough to have some – assuming they have not already been poached by a specialist vocal ensemble – is in an unusual position of strength. This voice part covers naturally the problematic range just mentioned. It is the only vocal solution. Period. It also does not help most choir directors, as they generally will not have these voices at their disposal.

Now that we have effectively excluded both the use of women singing tenor lines in their boots – a ‘baritone’, to coin a term, and in my mind and ear quite unpleasant sound, – and men crooning away in falsetto in a forlorn attempt to manage a countertenor line, I would like to put forward an innovative but perhaps not really radical solution: the re-composition of these lines, in order to arrange five-voice music that needs six voice parts, and six-voice music that requires seven or even more. This amounts to a minimal invasive method, as a cosmetic surgeon might put it. My idea is to simply rescore, say, an alto part in an SSATB texture for two discrete voices in the choir: thus, ‘A’ produces two parts, ‘A’ and ‘T I’, the original ‘T’ now becoming ‘T II’.

13 Not quite the same thing.

14 *Le Istitutioni harmoniche* (1558). A useful edition is *The Art of Counterpoint, Part Three of 'Le Istitutioni harmoniche'*, Guy A. Marco and Claude V. Palisca (trans.), Norton, New York, 1976.

15 The ‘SSA’ might just as well be ‘SAA’, but this is not the point and quite academic at this stage.

With a little jiggery-pokery,¹⁶ and going ‘beyond the notes’, it is usually possible to fix the ‘new’ voices so that they take part in the polyphony in a meaningful way and do not stop abruptly halfway through a line. Occasionally they can simply ‘rove’ and mesh in to an already existing part, a ‘T II’ voice homing in on the bass voice and even joining it for a few notes. Cadences must be observed of course: it would be strange if some members of the chorus were not to take part at such key points in the score; and at the end of the entire work, it is also necessary that all singers are actually ‘doing something’.

In practical terms, what this means is that an inner voice that goes too high even for the high tenors who originally started out with it, is passed to the previously *tacet* low altos, who continue for as long as the line remains capable of being sung. The new tenor line, as noted above, can not simply stop, but must be recomposed so as to merge

with, say, the bass, and thus arrive at a fitting cadential point. It is vital that no new notes appear in the harmony, the aim being to ‘poach’ notes from neighbouring parts. If there appears no way out of melodic dilemma, a pitch not otherwise present in the harmonic structure may be introduced, but this shall perforce be limited to doubling at the octave. The aural result will not be picked up by many an audience and surely will not disturb a highly discerning one.

Choir directors have busy lives, and are usually not trained composers. But I am certain that the vast majority, given the chance and an HB pencil, will be capable of distributing a single inner voice between two vocal parts in such a way that: the music continues to make sense, the singers use the best part of their range, and nobody listening is even aware of the fact that five-part music has been rescored for six voice parts, and six-voice works for what are effectively seven or eight vocal lines.

I trust that the examples below will give ample evidence of the benefits of this approach.

¹⁶ An obscure term, possibly rooted in early Silesian.



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The moment the singers in a modern mixed voice choir open the music and start to sing, many a compromise will already have been made. Choir directors will have chosen a Renaissance work that was originally sung either with just male voices, or with trebles taking the highest part or top two lines. Either way, countertenors would have been part of the proceedings – be it as the upper voices in the former case, or the inner ones in the latter, assuming, say, we are dealing here with polyphony in six real parts and upwards. The problems of pitch, clefs, vocal scoring, range and tessitura have all been discussed in detail, above. We concluded that a new approach is needed.

The work I have chosen for this experiment (and this may come as no surprise) is the *Missa Papæ Marcelli*, by Palestrina. There are two reliable editions held by the Choral Public Domain Library (www.cpdl.org), and these are in stark contrast to each other. In the first, the editor, Lewis Jones, has assumed *chiavette*, and transposed, rightly or wrongly, the music down a perfect fifth. The result is an ATBarBarBB scoring. Clearly, this can only be sung convincingly today by a male voice ensemble. There is nothing wrong with that. In the second version, edited by David Fraser, the music has been transcribed at original ‘visual pitch’; the result is a score calling for SATTBB forces, although the two ‘T’ parts are only nominally tenor lines, considering their range and tessitura.

The actual visual ranges of the six voices in the *chiavette* scoring are as follows: Cantus = *g-c''*, Altus = *c-f'*, Tenor I = *B flat-d'*, Tenor II = *B flat-d'*, Bassus I = *F-g*, Bassus II = *F-g*. In the ‘original’ scoring these are: Cantus = *d'-g''*, Altus = *g-c''*, Tenor I = *f-a'*, Tenor II = *f-a'*, Bassus I = *c-d'*, Bassus II = *c-d'*.

Even a cursory glance at this latter version reveals some musical difficulties. The bass part goes no lower than *c*, and extends as high as *d'*, not a happy sing as it were for many men. (I used to hate parts like

that as a student.) My intuitive reaction is transpose this version down a minor third, giving the bass a range from *A-b*, but this causes problems with the soprano range, which would then become *b-e''*. Although there is nothing wrong with high *e''* as a top note; it could be quite bright, with good use of the mask. There is no reason why every piece sung in a programme must extend *de rigueur* to *g''* in the soprano. Perhaps, then, a transposition down by a whole tone is best. The entire setting of this mass now admits an overall vocal compass extending from *B flat* in the bass to *f''* in the soprano. A music director must choose the best key – to use a modern term – in which to sing the music. A high key will produce a performance that is brilliant and dramatic, an interpretation favoured by some scholars, whereas a low key will engender a sense of

reverence, a more fitting rendition of the music other musicologists would maintain. With a new key signature of two flats (the music down a tone) as opposed to three sharps (the music down a minor third) the score looks quite benign. The basses, let us note, now have a range *B flat-c'*, and no longer need to work at getting from *c'* to *d'* cleanly, this being the moment where chest voices runs over into head voice, much like the somewhat higher *passaggio* that all tenors have to conquer.

Let us now turn to the inner voices, ‘T I’ and ‘T II’, both of which now extend from *e flat* to *g'*. A good choir with some real tenors, not high baritones, will now be able to tackle one if not

both of these parts. (Specialist Bach choirs will no doubt manage the ‘original’, with no need for further downward transposition and the tenors’ range remaining *f-a'*.) A less able choir should be able to mix the timbres of alto and tenor in these two tenor voices; the tone downwards transposition alleviates the need – one hopes – for falsetto singing by the tenors, even if the large range belies *prima vista* a high tessitura.

Palestrina, *Missa Papæ Marcelli*, Kyrie I, bars 14-19. Altus recomposed as two discrete voices: ‘A I’ and ‘T II’ in a modern transcription. Music transposed down a tone from ‘visual pitch’. Original Tenor I notated as small notes for reference. Upper voice of the two ‘new’ voices notated in small notes where it has ‘roamed’ to original Tenor I and is in unison with this part, in normal notes where it takes original Altus line. Lower voice of the two ‘new’ voices notated in small notes where it has entered with original Tenor I and is in unison with this part, in normal notes where it has ‘roamed’ to the original Altus line.

The voice I would actually like to recompose is, of course, the second one down: Altus, in the original MS. Whether one stays with Fraser's transcription, the pitch of which is the 'visual' one, or sings this down a whole tone, the part remains a beast – *g-c'* or *f-b'* flat. It just can not be sung adequately by the altos, and nor by the tenors. I would opt strongly for transposition down a whole tone. And I would then distribute the voice in two discrete parts. Using modern clefs, the higher passages in this alto part remain 'A', whilst the lower ones become 'T I'.

There is a knock-on effect: one could now consider notating 'T I' and 'T II' as baritone parts, in bass clefs, even if this produces more extra ledger lines than when reading in tenor clefs. Also, the highest voice – Cantus in the original and soprano in a modern transcription

– has a not unproblematic range: from *c'* to *f''*, and this could well be recast as two discrete parts, 'S' and either 'A I' or 'MSop'. Thus, the six-voice texture could appear on the page as music for seven, eight or even nine voices. As ever, the proof of the pudding is in the eating, as Cervantes put it in *Don Quixote*.

The CDPL website offers both Sibelius and Finale files, presumably for download, and these could surely form the basis for a choral director's new bespoke version. And volunteers should step forward now.

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The image shows a musical score for Palestrina's Kyrie I, bars 21-24. The score is arranged in a system with seven staves. From top to bottom, the staves are: Cantus (Soprano clef), Altus (versions A, B, and C, Alto clefs), Tenor I (Tenor clef), Tenor II (Tenor clef), Bassus I (Bass clef), and Bassus II (Bass clef). The lyrics are 'Kyrie eleison'. The score includes a '21' in a box at the top. At the bottom, there are three boxes: '* small notes derived from Tenor I', '† small notes derived from Tenor II', and 'notes in [] are recomposed'.

Palestrina, *Missa Papæ Marcelli*, Kyrie I, bars 21-24. Altus recomposed as two discrete voices: 'A I' and 'T II' in a modern transcription. The 'new' lower voice offered in three variants, A, B and C. Original Cantus, Tenor I, Tenor II, Bassus I and Bassus II included to complete full score. Upper voice of the two 'new' voices notated in normal notes because it takes only original Altus line. Lower voice of the two 'new' voices notated in small notes where it has entered with original Tenor I, 'roamed' to original Tenor II, moved back to original Tenor I and 'roamed' again to Tenor II at the cadence (version A); notated in normal notes where it has entered with original Tenor I, 'roamed' to original Tenor II, moved back to original Tenor I and finally joined the original Altus at the cadence (versions B and C).

Falsettists, Castratos and Sopranos...

Different Timbres for the Same Part

Andrea Angelini
choir director and Editor of ICB



26 The falsetto technique played a vital part in early polyphonic music, having appeared long before it was described in formal treatises or employed in Renaissance musical performances. As far back as the 13th century, Jerome of Moravia,¹ in his *Discantus position vulgaris*, mentioned three types of vocal register: 'vox pectoris' (chest register), 'vox guttoris' (throat register) and 'vox capitis' (head register). Until the 19th century, everything that was termed 'vox capitis' (later known as 'voce di testa') could be attributed to the falsetto technique. During the late Middle Ages, awareness of the different vocal registers increased due to the widening of the *tessitura* into various melodic lines. It should be borne in mind that church choirs were exclusively male, and that this brought with it a number of problems connected to the employment of the male voice outside its natural range. The use of boy sopranos for the highest parts was already being mentioned in the 9th century, when the author of *Scolica Enchiriadis* asserted that in the performance of parallel organum "...there is no doubt that the highest voices can be entrusted to children."² However, judging from the pictorial evidence, it is quite clear that in the centuries that followed the highest parts were sung almost exclusively not by children but by men, who would have sung in falsetto where necessary.

With the diffusion of polyphonic music, and naturally enough, the appreciation of the differences in timbre between the various male voices gradually increased. During the late 15th century, for example, there was a rapid growth in interest around the bass voice, observable partly in the composition of separate counterpoint lines (contratenor, bassus), but even more in the emphasis given to low

voices in order to create a new sound. Vocal nomenclature focussed on the Greek prefix *bari-* (bass) and produced a varied terminology, including *baricanor*, *baripsaltes*, *bariclamans*, *barisonans* and *baritonans*. Composers such as Pierre de La Rue and Johannes Ockeghem wrote works that employed two parts below the tenors. *Missa Saxsonie* by Nicholas Champion (1526) has one bass part (A-d') and, below that, a part for *baritonans* (F-b). It is not at all surprising that Johannes Tinctoris cited Ockeghem as the best bass he had ever heard. This Mannerist fashion for bass voices did not last long, however, and in the late Renaissance the male voices were eventually divided into *Bassus*, *Tenor*, *Altus* and *Cantus* or *Discantus* (this last part was generally performed by falsettists until the end of the 16th century).

It does not appear that many singers before the second half of the 16th century became famous in their own right. Singers, although skilled interpreters of music written by others, were seen as mere reciters, and were rarely mentioned in contemporary print. The first singers whose names came to be widely known were the troubadours, from the 11th to the 13th centuries. These performers combined the skills of poet, composer and singer, earning

themselves some degree of fame. 'Minnesang',³ performed by poet-singers who also composed their own songs, had an important impact on musical development in the cultural centres of France, the Low Countries and Italy up until the beginning of the 16th century. In an anonymous 14th century work, Philippe de Vitry was described as a "flower and gem among singers", while Paolo da Firenze was certainly one of many contemporary composers who could also claim the title of 'singer'. Dufay, La Rue, Josquin, Obrecht, Agricola and others who spent their professional lives at the various courts of Eastern Europe carried out the work of both composers and singers. Flemish singers became especially sought after as soon as the Italian courts, including those of Naples, Milan and Florence, began to emulate the Papal Choir from the second half of the 15th century. For the first time, foreign singers were taking part in public performances.

Around the middle of the 16th century a number of musical treatises, among them *Fontegara* (Ganassi del Fontego, 1535), *Trattado de Glosas* (Diego Ortiz, 1553) and *Compendium Musices* (Adriano Petit Coclico, 1552) demonstrate a new emphasis on the art of the singer, which is increasingly connected with the art of ornamentation or embellishment.⁴ This was due, above all, to the arrival of the same technique among instrumentalists; indeed, most of these treatises were directed



A nice representation of a "Minnesang"

¹ Jerome di Moravia, who died after 1271, was a mediaeval music theorist. A Dominican friar of unknown origin, it is thought that he worked in Paris at the Rue Saint-Jacques Convent.

² *Scolica enchiriadis* is an anonymous musical treatise from the 9th century, paired with *Musica Enchiriadis*. These treatises were once attributed to Hucbald, but modern scholars no longer support this theory.

³ Poetic movement with some similarities with the Italian *Stil Novo*, which originated in late 12th century Germany. *Minnesang* was modelled on the work of the Provençal troubadours and was influenced by the lyric poetry of the Cult of the Virgin Mary. German *Minnesang*, centred on Austria and Bavaria, is quite distinct both from the Aristotelianism of the *Stil Novo* and from the sensuality of the troubadours: the lady, not only unreachable but married to the feudal lord, is the object not of direct desire but of a nostalgic love, a dedication to the fusion of two souls.

⁴ 'Embellishment' or 'ornamentation' refers to a succession of generally chromatic notes inserted into almost any part of a tune and nearly always chosen by the composer. The notes of the embellishment are smaller and are almost improvised, without strict rules of rhythm, according to the free interpretation of the performer. The origin of the equivalent Italian term *floritura* probably derives from the Latin *florificatio vocis*, from which also derive the terms *contrappunto fiorito* and *stile fiorito*.

towards flutists, viola da gamba players and other instrumentalists. It is therefore fairly clear that the new technique was not aimed at those with an exclusive interest in, or who prioritised the importance of, sacred music. Although the technique of ornamentation could be applied to motets and other sacred compositions, singers began to experiment with the new stylistic possibilities through the performance of secular music, principally madrigals.

The most outstanding development in the history of singing in the second half of the 16th century was surely the discovery and use of the female voice (especially sopranos) as both an important participant in the performance of existing music and as a revolutionary factor in the composition of new pieces. From the Middle Ages onwards, there is substantial evidence that female singers took part in the performance of secular music, but their participation was viewed as an optional extra rather than an essential part of the music. There were certainly a very large number of female singers and players at the European courts, although it is very difficult to find any written trace of their work: as courtesans they did not receive a salary, and as such do not appear in contemporary financial records. In any case, at the start of the 16th century, several women of noble birth became deeply interested in the practice of music. Isabella d'Este, Marchesa of Mantua (1474-1539) was an excellent example. An attentive patron of the arts in general and of music in particular, she was also a lutenist, singer and collector of musical instruments. During her lifetime, all profane music utilised a tessitura suited to the male voice, and the falsetto part never rose above d". In contrast, the madrigals of the following years reflected the discovery of the soprano. The composer Nicola Vicentino, from Ferrara, who lived through the middle years of the 16th century, distinguished between pieces composed *a voce mutata* (without female voices) and *a voce piena* (male and female voices) and wrote madrigals in which the soprano was to sing notes above g".

This development, which occurred in various northern Italian courts as well as in Rome, reached its peak in Ferrara during the reign of Alfonso d'Este. He brought together an ensemble of virtuoso female musicians in the *Concerto delle Dame* (women's consort),⁵ including Lucrezia Bendidio, Tarquinia Molza and Laura Pavarara (the last of whom had an impressive number of madrigals dedicated to her). This new sound of high voices, most of them female, was used by Claudio Monteverdi in the composition of his First Madrigal Book



A caricature of the famous castrato Farinelli in a female role, by Pier Leone Ghezzi 1724

⁵ According to contemporary accounts, the fame of the group derived from the skilful integration of instruments and vocals. Their talent, especially in performing madrigals, combined with the physical-gestural fascination of which the female musicians were the object, explain the popularity of the *Concerto delle Dame*. The *Concerto Secreto* performed daily in the chambers of Margherita Gonzaga, herself an excellent dancer and musician of some refinement. The Duke, proud of the ladies' performances, made a written record of their repertoire, and during the concerts that were open to outsiders he would show them to select members of the audience (nobles and intellectuals). Nevertheless, he did not allow the compositions to be printed, perhaps in order to maintain the shroud of mystery that would soon surround the *Concerto delle Dame*. Upon the death of Alfonso II d'Este, however, the books disappeared, making it impossible to find out what the repertoire of the group really was, with the exception of Luzzasco Luzzaschi's works.

(1587), in which the bass section stays silent for at least the first eight bars, during which the sopranos and other higher pitched voices render the texture of the piece. The new style brought with it a strong element of *virtuosismo* to all singers, from bass to soprano. The art of improvised embellishment often proved to be extreme or misjudged and, as a result, was subject to strong criticism. Giovanni de' Bardi, in his discourse on ancient music and on the correct singing method addressed to Giulio Caccini (c. 1578), complains of singers who ruined madrigals with their "...disordered passages" to such an extent that even the composer would be unable to recognise his own work. A similar complaint was made by Pietro Cerone in his *El Mellopeo y Maestro* (1613). This was why a few composers began to write in the improvisational elements themselves, for instance Giaches de Wert's Eight, Ninth and Tenth Book of Madrigals, composed between 1586 and 1591.

The passion for vocal embellishment found its natural outlet in monody. Its most brilliant representative was Giulio Caccini (c. 1554-1618) who described an elaborate style of vocal embellishment, as distinct from normal instrumental music, in *Le Nuove Musiche*. He then went on to provide a painstakingly detailed description of the art in *Nuove Musiche e Nuova Maniera di Scriverle* (New Music and New Ways of Writing It) in 1614. The style involved not only elaborate embellishments in the strict sense of the word, but also the use of dynamic inflexions, declamation and posture. In any case, the most important factor for the future of vocal music was that the monodic style paid great attention to the free declamation of the piece, without any kind of constraints placed on the rhythm, as though it were a sort of musical narration – 'almost conversing in harmony'. This mannerism, the first step towards the 'recitative style', was an indispensable part of the language of cantatas, oratorios and operas for two centuries. The recitative style is without a doubt the most celebrated example of how

... Falsettists, Castratos and Sopranos...

28 musical practice can radically alter both the formal structure of, and the whole approach towards, vocal composition.

The period from 1575 to 1625 witnessed two important developments in the history of vocal music: the appearance of the castrati and the birth of opera. The castrato voice made its first significant appearance in church choirs; the discovery of the high female voice in secular music had created an exciting new texture that the Counter-Reformation Church could not do without. With women forbidden from actively participating in liturgical music, only the castrati could deliver the sound that was so sought after, and so all questions of morality were put to one side. Inherited from ancient

oriental and Byzantine traditions, the practice of ritual castration was carried out in order to present something quite extraordinary to the faithful: an incomparably celestial voice with alien, even supernatural, qualities. It developed in Italy from the beginning of the 16th century, finding particularly fertile ground in the Eternal City, where Saint Paul's precept imposing silence on women in church was widely observed (1 Corinthians 14:34). The castrati thrived in 16th century Rome, finding the perfect musical and cultural environment in the florid, polyphonic productions that proliferated in the period. Their unnatural voices, angelic and yet powerful, seemed purposely designed to leave congregations dumbstruck during

liturgical performances, becoming a magnificent intermediary between man and God. The first castrato to enter into the famous Papal Chapel was probably Francisco Soto de Langa in 1562, followed in 1599 by the first two great *virtuosi* Pietro Paolo Folignato and Girolamo Rossini. The success of these 'golden-voiced angels' was such that Pope Clement VIII provided for the gradual substitution of all Chapel choristers with castrati. It therefore goes without saying that, even though it was never made legal, the practice of castration was tacitly accepted by the Church in order to mould the human voice in the service of the Almighty.

At the same time, castrati were also employed by opera composers, who made better use of their special vocal characteristics than the composers of sacred music. Nevertheless, the castrati survived in church choirs until the start of the 20th century: the castrato Alessandro Moreschi made a number of recordings before retiring in 1913 from his position as Director at the Sistine Chapel. He died in 1922.

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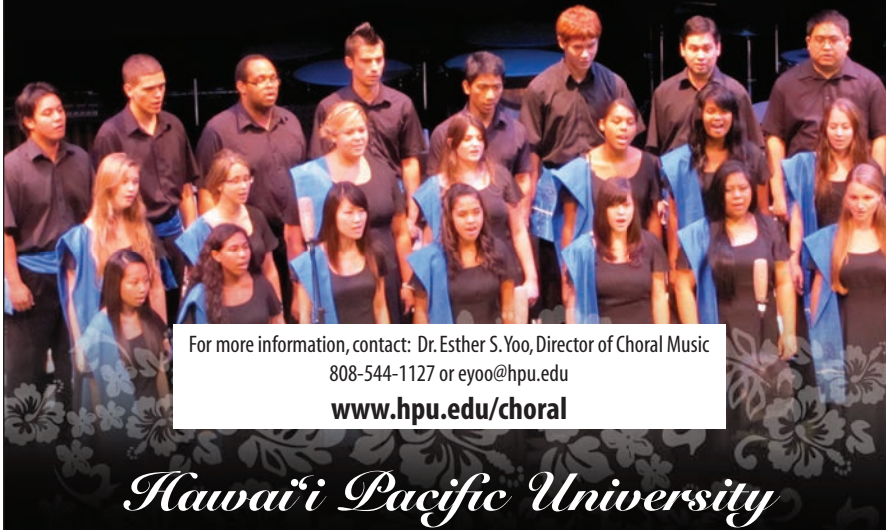
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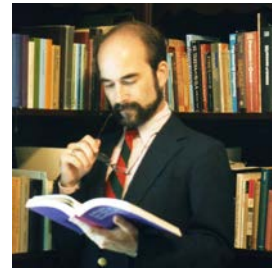
Hawai'i Pacific University

'Musica Angelica'

Renaissance Music and the Sound of Heaven

Steven Plank

choral conductor and teacher



29

When the 13th century Italian nun, Umiltà of Faenza, wrote that “since they [the angels] are spirits endowed with the power of the Most High, they make a song that no other creature is able to sing,”¹ she both echoed and helped shape the deep-rooted tradition that angels are musical. The tradition has scriptural roots, as in Isaiah’s familiar and moving account of the heavenly temple, where the crying of one seraph to another is suggestive of a musical antiphony:

In the year that king *Uzziab* died I saw also the LORD sitting upon a throne, high and lifted up, and his train filled the temple. Above it stood the seraphims: each one had six wings; with twain he covered his face, and with twain he covered his feet, and with twain he did fly. And one cried unto another, and said, Holy, holy, holy, is the LORD of hosts: the whole earth is full of his glory. And the posts of the door moved at the voice of him that cried, and the house was filled with smoke.²

Later, Isaiah’s mystical vision would be amplified on a grand scale in the Revelation of John;³ and particularly familiar is the choir of angels whose voice lauds the Nativity of Jesus:

And suddenly there was with the angel a multitude of the heavenly host praising God, and saying, Glory to God in the highest, and on earth peace, good will toward men.⁴

These scriptural texts, though not explicitly musical are suggestively so, and they are echoed by liturgical formulas, such as the Preface to the Sanctus that bids the earthly singing of ‘Sanctus’ unite with that of the angels and archangels.

These textual foundations of a musical heaven inspired many Renaissance painters to depict angel concerts, sometimes on a splendid scale with an impressive variety of instruments.⁵ More intimately, angel musicians are often seen at the throne of the Virgin, where they are captured in the act of tuning, a symbolic evocation of Mary’s role as mediatrix, one who assists in bringing things into accord.⁶

Unsurprisingly, Renaissance composers found the theme inviting, as well. In a sense, of course, all settings of the Gloria and Sanctus can be construed as ‘angelic’, an association born of accounts of the Nativity of Jesus and Isaiah’s heavenly vision. But a number of composers were also drawn to texts that were explicitly angelic, such as ‘Duo Seraphim clamabant’, well known in settings by Jacobus Gallus, Francisco Guerrero, and Tomas Luis de Victoria, ‘Angelus ad pastores ait’, familiar in Venetian motets by Andrea and Giovanni Gabrieli, and ‘Angelus Domini descendit’, set by Palestrina, Lassus, and Byrd, among others.

5 For a classic study, see Emanuel Winternitz, ‘On Angel Concerts in the Fifteenth Century: A Critical Approach to Realism and Symbolism in Sacred Painting’, in *Musical Instruments and Their Symbolism in Western Art* (New Haven: Yale University Press, 1979): pp. 137-149. Examples of the depiction of angel concerts abound, including Fra Angelico’s splendid paintings of the ‘Coronation of the Virgin’ in the Galleria degli Uffizi (Florence) and the Musée du Louvre (Paris), as well as his ‘Death and Assumption of the Virgin’ in the Gardner Museum (Boston), and the Master of the St. Lucy Legend’s ‘Mary, Queen of Heaven’ in the National Gallery of Art (Washington, DC). Less well known, but a particularly clear example of theme is the anonymous 16th-century Spanish ‘The Fountain of Life’ in the Allen Memorial Art Museum (Oberlin).

6 See, for example, Bernardino di Mariotto’s ‘Madonna and Child in Glory’ (San Domenico, San Severino Marche), Defendente Ferrari’s ‘Madonna and Child Enthroned’ (University of Wisconsin Study Collection, Madison), Girolamo di Benvenuto’s ‘Madonna and Child Enthroned’ (Pinacoteca Nazionale, Siena), Bartolomeo Montagna’s ‘Madonna and Child Enthroned’ (Pinacoteca di Brera, Milan), Cosimo Tura’s ‘Madonna and Child Enthroned’ (National Gallery, London)

Sometimes the compositional link to the sounds of heaven emerges as the fruit of careful interpretation, as in the example of Johannes Ockeghem’s lavish 36-voice canon, *Deo Gratias*. In 1969 Edward Lowinsky published an imaginative and compelling study that viewed Ockeghem’s unusual work as a mystical angel concert.⁷ Drawing on the traditional notions of angels’ musical attributes – the antiphony of alternating choirs, unending song that is always offered in divine praise with unity of voice – he deftly associates these attributes with the *Deo Gratias* canon. Ockeghem’s contrapuntal colossus combines four nine-voice canons, each sung by one voice part: a nine-voice treble canon overlaps with a nine-voice alto canon, which in turn overlaps with a nine-voice tenor canon, and so forth. It thus sonically embodies the antiphony of alternating choirs in a musical form – the canon – that is itself inherently circular, and thus potentially unending.⁸ Additionally the nine voices of each choir invite an analogy with the nine orders of angels in the celestial hierarchy, as described by pseudo-Dionysius, the Areopagite and others. Lowinsky adds weight to the interpretation by noting the association of a sixteenth-century poem by Nicolle Le Vestu that refers to the canon as a “chant mystique” with a famous miniature of Ockeghem and nine chapel singers.⁹ Ockeghem’s choir in the miniature is angelic in its number, and before the singers on their lectern is the music to the equally angelic ‘Gloria in excelsis Deo’. Thus, style, scale, and

7 “Ockeghem’s Canon for Thirty-Six Voices: an Essay in Musical Iconography” in *Essays in Musicology in Honor of Dragan Plamenac* (Pittsburgh: University of Pittsburgh Press, 1969): 155-80; rpt. in *Music in the Culture of the Renaissance & Other Essays* (Chicago: University of Chicago Press, 1989): 278-288.

8 The circularity is not only an embodiment of unending song, but also resonant with circular images that emerge in the medieval descriptions of angels. For instance, John Scotus Eriugena, in his *Expositiones in ierarchiam coelestem* writes that “all things are said to encircle the highest good that have been created from it, since the highest good is also the inmost good, around which all creatures have been arranged, not in local motion, but in their particular, cosmological order.” In *Angelic Spirituality*, 170.

9 F Pbn 1537

1 “Sermon Four on the Holy Angels,” in *Angelic Spirituality*, ed. Steven Chase (New York: Paulist Press, 2002), 151.

2 Isaiah 6:1-4. (King James Bible)

3 Revelations 5:11

4 Luke 2: 13-14 (King James Bible)

30 context combine to shape and reinforce the angelic overtones of the work.

One of the most striking examples of an angel composition is Robert Wilkinson's nine-voice *Salve Regina* in the Eton Choirbook (ca. 1500). Although the Marian text itself does not suggest an angelic composition, Wilkinson has structurally based his extravagant polyphony on the chant *cantus-firmus*, 'Assumpta est Maria in caelum', and, as Renaissance iconography so amply confirms, the Virgin's arrival in heaven traditionally found the angelic host offering abundant welcome.¹⁰ Thus, in a musical echo,

10 Cf, for instance, Francesco Botticini's "Assumption of

Wilkinson enshrines Mary of the Assumption in a halo of angelic sound. The intent is explicit in the manuscript.¹¹ Each of the nine vocal parts is identified with one of the nine angelic orders in decorative, illuminated initials that feature angel musicians bearing the name of their respective order. Written in an expansive style with soaring treble lines and plummeting bass passages, the 'Salve' has an unusually wide range of over three octaves. And Wilkinson arranges his vertical soundscape in general conformity with received notions of the celestial hierarchy. Thus at the bottom one finds the angels and archangels; at the very top, dwelling "as it were in the vestibule of God,"¹² are the seraphim, cherubim, and thrones.

Traditional attributes of the angelic orders may have also informed his writing to a degree. For example, the chant melody is borne most extensively by the tenor line, identified as 'Potestates' (powers). And though not exclusively so, the tenor line for long passages bears the melody in slow-moving, unadorned measure. In his foundational 5th century *De caelestia hierarchia*, Pseudo-Dionysius describes the Powers as in "possession to the highest possible extent of a certain masculine and unflinching manliness towards all those Godlike energies within themselves."¹³ It is not difficult to sense the "unflinching" quality in the tenor's steadily held chant melody. Similarly, in one passage (*Et pro nobis flagellato...*) the cherubic treble line sustains the chant melody, though beneath it other voices from lower in the range

– and thus lower in the hierarchy – motivically sing parts of the chant, as well. This passing of the melody downward from the treble is resonant with the description of the cherubim offered by John Scotus Eriugena, who notes that the "contents of the highest wisdom itself, which is God, are poured out immediately into the Cherubim, whereupon the highest wisdom "flows down through them into the lower orders like a cascading river."¹⁴ With a little imagination, one might also hear in the brilliance of the seraphic line of the *quatrebte* – an unusually high part with regular ascents to *g'* – a measure of the fiery quality associated with this order closest to the Divine Light. Certainly the dictates of occasion, patronage, and practicality are of the highest influence in the genesis of Renaissance Masses and motets. It is important to realize, however, that on occasion inspiration seems to have been 'heaven-sent', as well, with the choir of angels both messenger and guide.

14 Emphasis added. In *Angelic Spirituality*, 174.

the Virgin" in London's National Gallery of Art, where the nine-fold celestial hierarchy in three groups of three encircle the ascendant Mary in profusion.
GB WRec 178, fols. 26v-29.

11 GB WRec 178, fols. 26v-29.

12 Pseudo-Dionysius the Areopagite, quoted by John Scotus Eriugena in *Angelic Spirituality*, 177.

13 *The Celestial and Ecclesiastical Hierarchy of Dionysius the Areopagite*, trans John Parker (London: Skeffington & Son, 1894), 31.

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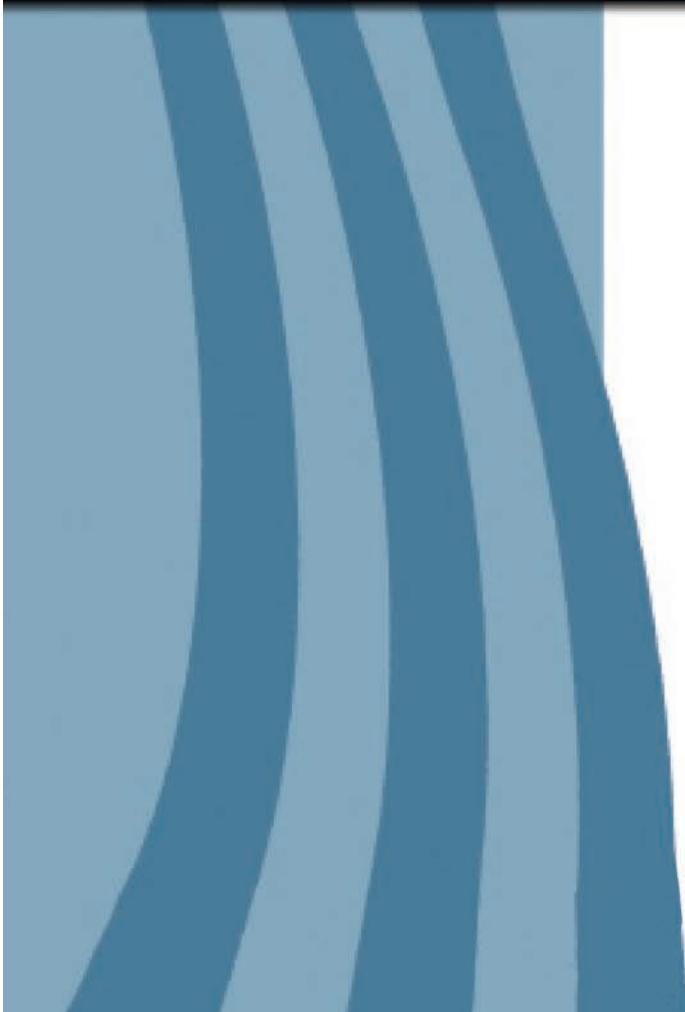
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World Youth Choir 2010, Spain

International Federation for Choral Music

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Andrea Angelini

ICB Editor and choral conductor



In an age in which one can keep in touch with so many people in every country of the world, at every moment of the day, what does this new publication represent? It is an instrument to develop communication among musicians and music lovers, about that immense world that is Choral Music. It is an opportunity to

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THE INTERNATIONAL CHORAL BULLETIN

October 22nd, 2011 | Author: iamtheadmin

The International Choral Bulletin is published quarterly in the four official languages of IFCM: English, French, German and Spanish. It is distributed to all continents (more than 80 countries) and is the official voice of choral music around the world.

IFCM publishes and distributes the International Choral Bulletin to its members. Originally a simple information sheet, this publication has become a multi-language journal of research and international information on choral music.

The IFCM Executive Committee has entrusted the production of the Bulletin to the secretariat of IFCM. The editor, Prof. Andrea Angelini, coordinates the production of the magazine. He is assisted by an international editorial team and a worldwide net of correspondents and translators. Constant communication is maintained with editors of other choral journals worldwide.

The International Choral Bulletin offers a forum for choral leaders to discuss the importance of choral music in their respective countries. It contains articles related to choral music and activities in a country or a region, or on themes such as music education, sacred music; repertoire; international news; information about IFCM, Musica International; record reviews; choral technique; choral world news; a constantly up-dated calendar of international events, such as choral festivals, competitions, seminars and workshops. Internationally renowned music publishers and other organizations advertise their newest productions or events in the Choral Bulletin.

ICB

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World Youth Choir Sings for the Nobel Peace Prize Winners

Sixty singers from 37 countries were invited to Oslo by Jeunesses Musicales Norway

Press release by Vladimir Opacic
World Youth Choir Manager



34 On 19th October 2011 it was announced that the World Youth Choir would participate in the Nobel Peace Prize Concert. The Peace Prize concert was held in Oslo on December 11th – the annual musical tribute to the year’s Nobel Peace Prize laureates. Featuring an international selection of musical artists and celebrity hosts, the concert honored the spirit and message of the Nobel Peace Prize. It was a musical celebration like no other.

The choir also sang at the Nobel Peace Prize Award-Giving Ceremony in Oslo City Hall on 10th December, where the three 2011 Nobel Peace Prize winners, Ellen Johnson Sirleaf, Leymah Gbowee and Tawakkul Karman received the award for their non-violent struggle for the safety of women and for women’s rights to full participation in peace-building work.

Lastly, the choir gave a solo concert in Oslo University’s Ceremonial Hall on Friday 9th December. Since its creation in 1911, the University’s Ceremonial Hall has been the important debut stage for Norwegian composers and musicians. Until 1960 it was the home stage for the Oslo Philharmonic Orchestra. It comprises 232m2 with paintings by the world famous painter Edvard Munch. The hall was built for the 100th Anniversary in 1911 and was renovated for this year’s anniversary of the University of Oslo. This Hall was the venue for the Nobel Peace Prize Ceremony until 1990.

The World Youth Choir is one of the most original and important international choirs in existence nowadays. Made up of young singers between the ages of 17 and 26, of many different nationalities, the World Youth Choir is a remarkable educational and social experience

through different vocal traditions at the highest artistic level. For the concerts in Oslo, the choir consisted of 60 singers from 37 different countries, conducted by Norwegian conductor Grete Pedersen.

Socially speaking, the World Youth Choir contributes to the raising of new generations of ‘Citizens of the World’. Besides this, many countries represented by the singers in the choir and by the music in the repertoire hold in esteem the World Youth Choir as a school of understanding between different cultures, people, music and traditions. The World Youth Choir is a project of the World Youth Choir Foundation, which has its seat in The Hague, Netherlands. Patrons of the choir are the European Choral Association (Europa Cantat), the Jeunesses Musicales International and the International Federation for Choral Music.



The World Youth Choir in Oslo with the Foundation WYC Board and Artistic Committee, and Amb. Dho (© David Baldwin, Canada for the Foundation WYC)

The choir was invited to Oslo by Jeuneses Musicales Norway in cooperation with the University of Oslo for the occasion of its 200th anniversary. The project was sponsored by Bergesens Almennyttige Stiftelse. We also thank the Norwegian Culture Council and Skipsreder Tom Wilhelmsens Stiftelse for their kind support for this project.

The Foundation World Youth Choir and the three patron organizations wish to thank the Jeuneses Musicales Norway, singers of the World Youth Choir, and all the partners in the world auditioning singers and representatives of their respected countries, every year. We do thank you all for your support for all these years. The extraordinary event at which the World Youth Choir performed was a success because of all involved. The Nobel Peace Prize concerts will be a legacy of the World Youth Choir for significant development of the World Youth Choir project in general, as well as the highlight legacy for future generations of young singers. Together we are building bridges between young singers from diverse cultures.

A full report from the Nobel Peace Prize session in Oslo will be published in the next

edition of the ICB. Meanwhile, stay tuned at www.worldyouthchoir.org for more information. ●



Grete Perderson, Norway, conductor of the session at rehearsal
(© David Baldwin, Canada for the Foundation WYC)



Vladimir Opacic, WYC Manager giving the last instructions before the ceremony
(© David Baldwin, Canada for the Foundation WYC)



World Youth Choir

Call for Partners

Vladimir Opacic
World Youth Choir Manager



36 The World Youth Choir is one of the most original and important choirs existing nowadays. Made of young singers between the ages of 17 and 26 from different nationalities, the World Youth Choir brings together talented young singers from all over the world, to its sessions organized in different world countries, twice each year. Artistically, it is a unique experience for young singers to develop their musical and vocal talents by interacting with internationally recognized conductors performing challenging repertoires in a professional level. Beyond the artistic project, which in itself is a major achievement, socially, more than 40 countries/nationalities represented, do emphasize the World Youth Choir as a school of understanding between different cultures, people, music and traditions as well as the unique experience in personal relationships for its members. Regardless of political or cultural differences, around 100 young people, with a passion for singing, share one month together, allowing work, play conversation and debate. Without any speeches or banners, the World Youth Choir provides its message of music, and by its presence, its message of international peace, brotherhood, and the vitality of life itself. **This is the reason why UNESCO has named this project “Artist for peace”.**

Project of: The Foundation World Youth Choir, c/o World Forum in The Hague, the Netherlands

Patrons: European Choral Association – Europa Cantat (ECA-EC); Jeunesses Musicales International (JMI); International Federation for Choral Music (IFCM)

Future sessions:

Each year in a different part of the world for intensive rehearsals (two weeks) with two different conductors and contrasting programs followed by two weeks tour within the region, performing in major concert halls. During the Tour, the choir intends to enhance its social and pedagogical mission by interacting with local schools, choirs through master classes, workshops and clinics.

connected to music and culture, through their projects, are eligible as well. As well as state or private institutions of other kind, directly or indirectly supporting youth, education and culture through their annual programs!

The rehearsal session and part of the concert tour should be in one host country, maximum. For the second part of the concert tour more than one country can be included (shared concert tour in the host and the surrounding countries). Maximum number of these



The World Youth Choir, a unique social and artistic experience
(© David Baldwin, Canada for the Foundation WYC)

countries depends of several different criteria, agreed between the organizer and the World Youth Choir management.

For more information (how to organize the session/minimum and maximum standards needed/budgets) please visit

www.worldyouthchoir.org and download the organizational guidelines under “Host the WYC” button.

Why host the World Youth Choir?

The World Youth Choir is a unique opportunity for a country to present this original ensemble on stage. In its 22 years of history, the World Youth Choir has provided numerous advantages to those organizations who decided to become hosts.

Call for future hosts of the World Youth Choir session 2013 and beyond Bring the World Youth Choir to your country!

Who can host the World Youth Choir?

Cultural associations, foundations, universities, music, choral or orchestra directors' federations, most important choral or cultural festivals, governmental institutions - ministries, etc...are eligible to host the World Youth Choir in their respective country. Of course, institutions of other kind (focused on youth, education, national heritage, science, intercultural exchange, etc...) indirectly

Social and Artistic advantages

- The World Youth Choir is a youth musical showcase of the highest quality with a challenging repertoire and internationally renowned conductors.
- The World Youth Choir is a project for peace.
- The World Youth Choir is an educational project. Local schools and choirs will have the chance to learn from singers from more

than 40 different countries and cultures without leaving their classrooms.

- The singers of the World Youth Choir will turn into ambassadors for the host country.
- The fact that the choir is recognized as UNESCO “Artist for Peace” and is supported by the internationally recognized organizations Jeunesses Musicales International, European Choral Association - Europa Cantat and the International Federation for Choral Music will bring prestige to the local

How to apply?

The letter of intent, containing short, basic proposal of the complete project/session (camp place, dates, concert tour possibilities, number of countries involved, etc...) together with the detail financial elaborate (budget, including incomes and expenditures) and the list of institutions involved or to be involved in the project (financially and logistically), as well as all additional information/documents by applicants choice, to be submitted to manager@worldyouthchoir.org not later than May 1st of the following year, two years before the proposed session dates.

For more information, guidelines on how to host the World Youth Choir, as well as a sample budget and contract documents, check the www.worldyouthchoir.org

Looking forward to cooperate with you in the future,

Truly yours,

The Foundation World Youth Choir and the World Youth Choir project! ●

Session 2012 will be held between August 3rd and September 1st (dates to be confirmed). Two repertoires, two conductors, one Symphony orchestra! Concerts in Cyprus, Greece, Turkey and surrounding countries thanks to the collaboration of the Foundation World Youth Choir and the Cyprus Symphony Orchestra Foundation /Cyprus Youth Symphony orchestra with the support of the Cyprus presidency of the European Union 2012 (Ministry of education and culture - cultural events in 2012) and the three patron organizations of the World Youth Choir. It will be a great opportunity for the World Youth Choir to fully endorse the responsibility of the “Artist for Peace” status and deliver a message of understanding and social unity within more than 35 different cultures of the world whilst working at the highest levels of choral interpretation.

The World Youth Choir will have the chance to perform a cappella repertoire as well as vocal-instrumental repertoire (L. V. Beethoven “9th Symphony” and K. Penderecki “Lacrimosa”) together with the Cyprus Youth Symphony Orchestra (members of the International summer academy 2012).

The World Youth Choir is a life time experience for young singers, age 17 to 26 on July 1st, 2012!

AUDITIONS for the session 2012 are opened! World Youth Choir is calling for applicants!

YOU can join the World Youth Choir, if you are:

- Age between 17 and 26 on July 1st 2012,
- Passionate and highly experienced choral singer or soloist,
- Have basic or semi professional music education
- Ready to accept diversity of world cultures
- Eager to learn in a multicultural environment
- Seeking for a different professional knowledge
- Ready to spend one month with great people, meeting new friends, world renowned conductors!

How?

It is easy; it is fun in two steps!

- Applications are possible through national recruitment organizations, preferable (for the list of recruiters in your country please visit www.worldyouthchoir.org) where the live national audition has to be taken, or (where national auditions do not exist), directly to the World Youth Choir management (more info at www.worldyouthchoir.org)

National auditions are opened until February 15th, 2012.

Hurry up and apply!

- After national auditions, audio files of selected candidates will be sent (by national recruiters) to international jury of the World Youth Choir for final selection of candidates! International jury will meet March/April 2012. All selected candidates as well as the singers on the reserve list will be notified by the World Youth Choir management. Non selected candidates will not be notified about the results.

Important: No participation fee. Chosen applicants (after international audition) only have to cover their own travel expenses to the host country and back.

IT IS EASY, IT IS FUN!

So, do not miss the opportunity to become a member of the unique world's choral project!

Call for recruitment partners

If you are a conductor, vocal or music teacher, if you are a member of your national music, choral or conductors association, you can contribute!

Become one of our recruiters, especially in the countries where no national audition is organized.

Help us find the best young singers from your country.

Your country should be represented in the unique, world's choral project!

For more info visit www.worldyouthchoir.org, write to manager@worldyouthchoir.org or contact one of our patron organizations, if under their membership! ●

Stephen Leek

IFCM Vice President, Editor IFCM eNEWS
composer, conductor



38 **A**s choral musicians we lead very busy lives. We juggle and build our hectic daily schedules around the most important things – choir rehearsals, learning our music, promoting our concerts, administrating our events. And, over time, we learn to be good at all the things that sustain our choral lifestyle.

However, one of the things that we are generally not so good at is staying connected with other choirs, choral activity and choral issues in our own community, in our own country, or indeed, across the globe. Or should I say, one of the things that we choral musicians do not leave enough time for, is staying in touch with other choral events locally, nationally and internationally. Most often, we are so busy just 'doing it' that there is no time left to look far beyond the parameters of our own hectic programs. This is a profile of choirs and choral musicians that is mirrored in every corner of the globe. For an art form whose process and outcome is so heavily focused on communication, participation and sharing, this is a big issue.

Having said this, some communities and countries are more effective in achieving results in communication than others. If you think your country does this well, then spare a thought for those where there are no active national choral associations, no sustainable choral collectives, and indeed in some countries, where choral music is illegal unless you have a permit and permission from the government for every choral gathering or event that takes place. Yes, these places do exist.

Within the IFCM we have been looking directly at these issues and exploring avenues to try and help our members across the globe to stay informed, to have better insights into topical and important international choral activities, events and issues, and to have a better understanding of the important 'behind the scenes' workings and programs of the IFCM, its board and members.

The most important on-going tool the IFCM has for this strategy is the one you are now reading. The International Choral Bulletin (ICB) is masterfully edited by Andrea Angelini and his team and brings us invaluable in-depth articles and more detailed information and issues about choral music to the membership four times a year. Bravo!

The first new strategy in communication that you will have seen rolled out in recent months is the IFCM eNEWS – a monthly electronic newsletter. Yes, I know you are bombarded every day from all directions with unwanted electronic 'updates', but, if you are involved in choral music anywhere on the globe, I believe that this is one monthly email you should open. This is a very quick way to keep abreast of the bigger choral world outside of your own network and an easy way to participate in the future of choral music globally.

The IFCM eNEWS is designed to be easy and quick to read, and informative and full of as much up-to-date international choral information as possible, without boring you with too many details. If you want more information, with the click of your mouse the IFCM eNEWS will redirect you to these sources. You will have noticed already from the first editions that the eNEWS team is trying to produce and distribute it every month in as

many languages as possible (more volunteers are still needed particularly in smaller demographic languages); if you would like to volunteer to assist with translations or are not receiving the IFCM eNEWS on your computer, please email Nadine at the IFCM office, nrobin@ifcm.net.

'Have Your Say' is a new feature of the IFCM website and is your opportunity to communicate your ideas and thoughts directly to your representatives on the IFCM board. Why not try it and let international choral music hear your voice?

So, if we all use these simple tools, these first small steps have to be good in helping us communicate. They have to be good for international choral music, and the understanding and recognition of artistic and social excellence. These small steps have to be a great and simple way for everyone around the world who has access to the Internet to understand that they are part of a very large and friendly musical family and that their voice is important. And, the hope at the IFCM is that every reader of the IFCM eNEWS will ultimately be informed and involved, and feel that he or she is part of the very big, very extraordinary and very passionate community of choral musicians across the globe.

My own hope is that we can build and strengthen international choral music through these first initiatives. So why not join the global choral community by staying informed, involved and active by simply clicking open the IFCM eNEWS email every month and by sharing your choral thoughts with the IFCM through 'Have Your Say' – www.ifcm.net ●





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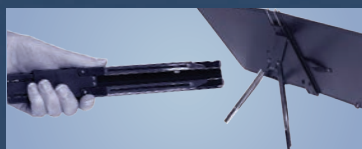
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Choirs Transforming Our World

A New Initiative of the Yale International Choral Festival

**Mary L. Cohen,
André de Quadros &
Jeffrey Douma**



40 A few years ago the IFCM's Executive Committee commissioned a group of choral conductors to meet in Venezuela to create Conductors without Borders (CWB) with a specific purpose in mind – building skills and capacity in choral music in developing countries. Since the establishment of CWB, several projects have taken place under its umbrella, with American and European conductors giving master-classes and courses, and initiating a variety of partnership projects in Africa, Asia, and Latin America. CWB became an informal network of conductors and choirs working collaboratively.

With the passage of time, it became clear that CWB had a larger role to play in conceptualizing the 'border' as an element of exclusion. The international borders that separate countries are not the only kind of exclusion. A variety of barriers to full participation in cultural life exist for communities and individuals in all countries. Thus, CWB, in this new phase, sought to locate and understand the many of these barriers to participation in choral singing, whether because of poverty, alienation, mental health, conflict, illness, incarceration, or other obstacle, and to consider how conductors and choirs may develop transformative projects locally. It was essential to critique CWB's former mission and find a new, socially responsible philosophy; this task is central to this historic symposium at Yale.

The story of the Yale International Choral Festival – and of the present symposium – begins with the Yale Glee Club, Yale University's oldest musical organization. Since the early decades of the twentieth century, the era in which Marshall Bartholomew (known to many simply as 'Barty') served as its director, the Glee Club has been a proponent of the idea that choral singing has a unique power to create meaningful connections between people, and has traveled the world with the goal not only of providing an enriching experience to its student singers, but of promoting international

understanding and goodwill through singing.

The Yale Alumni Chorus was founded in 1998 to provide former members of the Yale Glee Club – and their singing friends – an opportunity to reconnect with one another through song. The Alumni Chorus has worked to carry Barty's vision into the twenty-first century, engaging in international musical collaborations and sponsoring creative musical outreach initiatives throughout the world.

Most of the Alumni Chorus's activities have been focused abroad, but for a number of years, the Glee Club and the Alumni Chorus have been interested in joining forces to do something that would bring the idea of international choral exchange home. The result is the first Yale International Choral Festival (June 19-23, 2012) – a collaboration between the Yale School of Music, Glee Club, Alumni Chorus, and New Haven's International Festival of Arts & Ideas. This new event that will bring four renowned choirs from four continents – the Chorus of the Central Conservatory of Music in Beijing, the Manado State University Choir of Indonesia, the Imilonji Kantu Choral

Society of South Africa, and the Cambridge University Consort of Voices, along with the Yale Alumni Chorus and the newly formed Yale Choral Artists – to New Haven, Connecticut, for five days of singing and exploring the connections that choral music fosters between people.

It is this latter idea – the idea of exploring – that has given rise to the symposium, Choirs Transforming Our World, which will take place during the final two days of the festival, June 22-23, 2012. We live in an increasingly interconnected global community, a fact that extends to all facets of our daily lives. The choral singing community is, of course, no exception, and there is surely more international choral collaboration, exchange, and outreach happening today than ever before. At the same time, groundbreaking work happening on a local, grassroots level is reshaping our views of what choral singing can accomplish and how it can transform lives.

While many in IFCM may agree that these interconnections are beneficial, they also raise important questions. How can the



The Yale Alumni Chorus

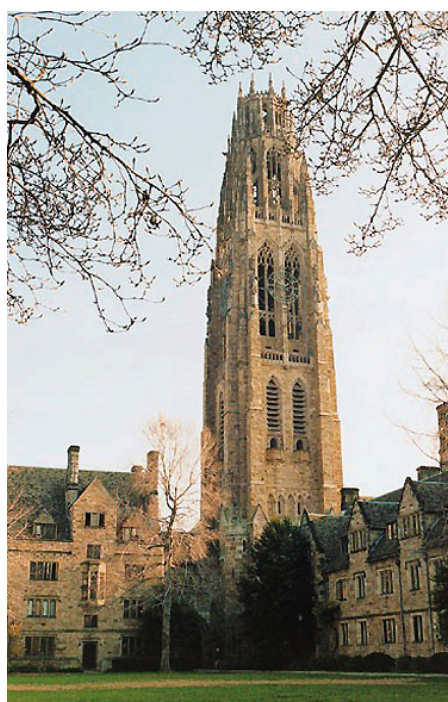
connections we form through singing broaden our perceptions in meaningful ways? What can be learned through international choral exchange, and what cannot? Does an ensemble that engages in outreach with the best of intentions run the risk of being unintentionally paternalistic, or glossing over the very real differences between cultures? Is there, in fact – as we choral musicians frequently claim – something about singing that has a unique ability to draw people together, and if so, what is it? Do we overestimate the power of choral singing to solve problems, bearing in mind that choral music has been used to reinforce social divisions? How are choirs and their conductors called upon to develop a socially responsible practice? Through its partnership with Conductors without Borders and the American Choral Directors Association International Conductors Exchange Program, the symposium will bring experts and innovators from around the US and the world to explore these and other questions.

In particular, the symposium will bring together people from across the globe who are leading unique, empowering, and life-changing programs. The format of the symposium will include full group presentations, panel presentations on particular themed-topics, and a salon-style poster session where participants will have opportunities to discuss programs and

ideas with presenters in a one-to-one dialogue. Ample breaks between presentations as well as a group symposium luncheon on Friday, June 22, 2012, group singing, and concerts, rehearsals, and performances will provide participants informal interaction opportunities. The symposium will conclude with a Gala concert featuring Yale Alumni Chorus and New Haven Symphony Orchestra. Following the concert, performers and audience have the opportunity to move to New Haven Green for the Arts & Ideas outdoor concert.

The range of topics to be addressed during Choirs Transforming Our World reflects the symposium's unique emphasis on choral singing and social responsibility. Sessions will explore the work of prison choirs in the U.S., choirs for adults with physical and neurological disabilities, and the Threshold Choir movement, an all-women choral program where members sing at the bedsides of people who are struggling, some with living and some

with dying. Other sessions will share the ways professional choirs such as the Berlin Radio Choir and educational institutions such as the University of Toronto have used creative programming to engage with new audiences. Panels will discuss successful international choral exchange, cross-cultural outreach through choral singing, choral singing and mental well-being, choral advocacy, youth choirs and social responsibility, and lesbian, gay, and transgendered choruses and their relevance today. Future listings will include a detailed schedule and names of all presenters. Information about how to register is available at www.yaleinternationalchoralfest.org. As organizers of this new event, we are extraordinarily excited about its promise, and hope that you will consider joining us at Yale this coming June. ●



Harkness Memorial Tower, erected in 1921, rises over the campus



Mary L. Cohen is the Head of the Music Education Department at the University of Iowa where she teaches choral methods, elementary methods, graduate courses, and directs the Oakdale Prison Community Choir in conjunction with her research and teaching. Email: mary-cohen@uiowa.edu

André de Quadros is a professor of music at Boston University, artistic director of the Arab Choral Initiative and the Bali International Choral Festival, conductor of the Manado State University Choir, and a founding member of CWB. Email: adq@bu.edu

Jeffrey Douma is Associate Professor at the Yale School of Music, where he teaches conducting in the graduate choral program and serves as Musical Director of the Yale Glee Club, Yale Alumni Chorus, and Yale Choral Artists. Email: jeffrey.douma@yale.edu ●

Fireworks of Choral Music

The EUROPA CANTAT Festival in Turin

Press release by the European Choral Association



42 The EUROPA CANTAT Festival has been taking place every three years in a different city since 1961, and is organized by the European Choral Association – Europa Cantat – in cooperation with local partners. In 2009 the festival was hosted by the city of Utrecht in The Netherlands, and 2012 it will go to Italy for the first time, with the Olympic City of Turin, supported by the region of Piemonte and the Italian choral association FENIARCO, welcoming thousands of choir enthusiasts from July 27th to August 5th.

The International Music Commission has put together an exciting programme, which has something to offer for everybody. Male choirs, children's choirs, female choirs, mixed choirs and vocal ensembles, individual singers, conductors, composers and managers will find a rich and flexible programme on offer.

Almost 50 ateliers with a duration of four to eight days offer vocal music from Gregorian Chant to premieres of commissioned works, from folk to classical music, vocal pop and jazz, gospel and spirituals, Renaissance music, classical music and opera. There is something to choose from for every choir, for beginners

and those who are already experienced, for normal choirs and auditioned choirs of the highest level, but also for individual singers and groups of friends – they can all learn new repertoire under the direction of renowned and experienced conductors from all over the world and present the results to the audience. In addition they can offer their own repertoire in concerts, participate in the fringe programme or sing in the region, join the Open Singing and many other initiatives to spread the festival atmosphere and sounds in less conventional ways and places and involve the whole city in a great choral celebration.

Conductors, composers and choral managers will find a separate programme with presentations, workshops, round-table discussions and practical exercises, enough space for personal contacts and exchange among colleagues as well as the possibility to watch the renowned atelier conductors at work in the frame of a Study Tour.

Those who cannot be there all the time are also welcome for one or two days - for a taste

of the festival we offer the so-called 'Discovery Ateliers' in which a different music style can be experienced every day, but singers can also experiment with body percussion, beatboxing or belcanto, get a feeling of what it means to conduct a choir or improve their breathing techniques.

Most of all, the EUROPA CANTAT festival offers many opportunities for meeting others, people with similar interests who come from up to 50 different countries. Also to be experienced are Italian and Mediterranean culture and atmosphere, and choral music from all over the world, which will transform the city into a huge choral platform. The motto is 'On Stage – Festa – Soul Food'. And you, are you ready TO sing?

For further information go to www.ectorino2012.it, watch the film on the festival and get an overview on all offers (you will find the list of ateliers at <http://en.ectorino2012.it/ready-to-sing/ateliers>), or write to info@ectorino2012.it, the festival office. ●



"Songbridge choir" during the festival Cantare è giovane! - 02 July 2011 - Copyright FENIARCO



The Italian youth choir "Il Calicanto" performing in Galleria San Federico during the festival Cantare è giovane! - 02 July 2011 - Copyright FENIARCO

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The Very First International Choral Music Festival in the Ivory Coast

Koua Pascal

professor of choral conducting and vocal music



44 The young choral federation A Cœur Joie Ivory Coast, founded in 2009, is the organizer of the first International Choral Music Festival of Abidjan (FESTICCA in French) from August 8th through 12th, 2012. The Ivory Coast, following the example of Togo and the Democratic Republic of the Congo, joins the ranks of French-speaking African countries in which training sessions in choral conducting have been organized as part of the Conductors Without Borders project initiated by the IFCM and implemented by the choral music organization A Coeur Joie International. Pascal Koua Angoua, its president, answered questions from us.

IFCM: Many choral music festivals have been organized in West Africa, for example, Cal'U (Choeurs à l'Unisson) in Senegal and FICCFLO in Togo. What are the specific goals of your event?

KOUA PASCAL (KP): I would like to thank you for the chance you have given us to share our thoughts in your magazine.

Through this festival in the Ivory Coast, we wish to show the different facets of choral singing, which should be open to all through the creation of independent choral societies in schools, towns, and even businesses. You need to know that, at present, the development of choral societies is taking place almost exclusively in parishes. This festival should also make it possible for choral societies from the Ivory Coast to undergo evaluation through concerts and contests.

IFCM: This festival has many parts to it – choral music contests, workshops, lectures. How is all this being organized?

KP: All festival attendees will participate in the different workshops, according to the goals of each participant. Repertoire and training workshops are being coordinated by top-notch contributors. We have divided the concerts into two sections, classical music and traditional music. Choral societies wishing to participate in the contests have to choose the category in which they wish to participate.

IFCM: How many choral groups are you expecting to attend? Is this festival open to individual choral group members? How about choral conductors?

KP: We are expecting twenty foreign choral groups and societies and fifteen from the Ivory Coast. The festival is open to individual choral group members and to choral conductors wishing to hone their skills.

IFCM: The Ivory Coast went through some hard times at the beginning of this year. It must have been difficult to organize an event like this one.

KP: The Ivory Coast is really making a major comeback. We believe that one of the roles of choral music is to bridge differences and bring men and women together. In organizing a festival like this one, we wish to show the essential role that the Ivory Coast must play in spreading its cultural traditions abroad, as well as in receiving and sharing in those traditions that originate from abroad. The Ivory Coast needs to regain its historic pivotal place among the nations of Africa. Organizing a festival is not easy, but we are counting on support from government institutions in our country, as well as from the businesses, partners, and sponsors with whom we have made contact.

IFCM: What foreseeable prospects do you have regarding the choral conductor training that began in 2009?

KP: A Cœur Joie International has played a decisive role in structuring a course for training choral conductors. In 2010 its President, Thierry Thiébaud, who is very familiar with the Ivory Coast, played a part in a first session for evaluating choral conductors from the Abidjan region and did additional choral music session work on various repertoires. Fervor has been generated, and a core group of young conductors-in-training has been set up. In the context of the Conductors Without Borders project, we will follow all this up with support, in particular from the Cultural





Left to right: Josué Namien, ACJ Côte d'Ivoire treasurer, Christian Oquet, French Embassy Cultural Advisor, Koua Pascal and Thierry Thiébaud

Services cooperating with the French Embassy. Ultimately, we hope to create a Choral Academy like the one currently being formed in Togo, involving voice work, choral conducting classes, solfège, harmony, and repertoire variation.

IFCM: Well...do you feel ready for tomorrow?

KP: I would like to thank all those who are joining us in this exciting adventure. They are the ones who make this chance worth taking. Join us next summer in Abidjan and find out what our beautiful country is like. The

Ivory Coast's tradition of accordng a warm welcome, hospitality, and generosity to others is unmatched. What better way to celebrate this tradition than to bring our voices together!

To attend FESTICCA on August 8th through 12th, 2012 go to www.acoeurjoie-ci.com

Koua Pascal is specialist in African hymns, professor of choral conducting and vocal music, President of A Cœur Joie Ivory Coast, and President of the Ivory Coast Choral Music Federation ●



Photos: Thierry Thiébaud

Choral World News



Chamber Choir Clinics Sendai (cond. Mikio Hayakawa) - Japan

Choral World News

27th Takarazuka International Chamber Chorus Contest held after the Great East Japan Earthquake

Mitsukazu Suwaki

Oriente Conventus IV – International Choral Competition

Andrea Angelini

The Choral Music of Taiwan

Yu-Chung John Ku

*Bright Colours, Great Singing: Music from All Over the World
Report on the Rimini International Choral Competition*

Giorgio Morandi

The First 'chor.com' in Dortmund Runs a Striking Pennant up the Mast

Juan Martin Koch

Western Choral Music Sung by Farmers in Chinese Rural Fields

Li Xi

27th Takarazuka International Chamber Chorus Contest

held after the Great East Japan Earthquake

Mitsukazu Suwaki
TICC Vice-President
former IFCM Board Member



The 27th Takarazuka International Chamber Chorus Contest was held on July 23-24, 2011, at Vega Hall in Takarazuka, Japan, a satellite city located between Osaka and Kobe with a population of 220,000. The Great East Japan Earthquake that occurred on March 11 took many lives, forcing a number of choral events and music festivals scheduled across Japan to be cancelled; there was thus concern about holding the 27th TICC so soon afterwards. However, thanks to the significant encouragement we received both domestically and from abroad, it was with great pleasure that we were able to make it happen. We are especially glad to have drawn participants from

the affected areas of Miyagi and Fukushima: These singers told us they were delighted to participate in the contest despite losing their rehearsal rooms in the tsunami and not being able to prepare well. Looking back, we realized that the success of the contest held after the Great Hanshin Earthquake sixteen years ago was also due to the great support of our choral associates, although parts of Takarazuka City and a pipe organ at Vega Hall had been severely damaged.

A total of twenty-two choral groups took part in the TICC this year, including overseas choirs from Lithuania and Korea, competing in

four categories: 'Renaissance/Baroque', 'Theater Pieces', 'Contemporary Music' and 'Folklore'. Aichi High School Choir won the first place overall title, turning in a great performance with a song composed by Jozef Karai. Wakayama Children's Choral Group came in second, in the 'Theater Pieces' section. Third place went to Asaka Chorverein, from the earthquake affected Tohoku area.

For the first time, we held in addition to the concert a two-day choral workshop led by Ms. Theodora Pavlovitch, who was also one of the TICC jurors from overseas. She conducted a Bulgarian folk song and her own arrangement of George Gershwin's I Got Rhythm, leading

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Workshop with Theodora Pavlovitch

... 27th Takarazuka International Chamber Chorus Contest

48 a 30-voice female choir comprised of singers from different Takarazuka City choral groups. As a result of her powerful leadership and sense of humor, she brought out their singing voices beautifully at a winners' concert held on the final day, bringing the TICC to a close with great applause.

We are proud of having had distinguished choral directors and professional choral groups from abroad in this year's contest, which marked our 27th year. Not only did they give great singing performances at Vega Hall, they also offered their compliments on its acoustic system. For Japanese choirs, competitions and exchanges with overseas choirs such as the Schola Cantorum Gedanensis (Poland), Pro Musica Chamber Choir (Sweden), Jauna Muzika (Lithuania), Estonia Philharmonic Chamber Choir (Estonia), and Vancouver Chamber Choir (Canada) provide the best opportunities for learning choral music. In this way, outstanding groups representing Japan, such as the Kyoto Academy Choir, the Mulberry Chamber Choir, Vocal Ensemble EST, and

Choeur Chêne, have been developed and now perform internationally.

Also, I would like to mention the new 'Theater Pieces' category, begun only in 2007. What is a theater piece? The term is defined as a style of performance in which the singers use the entire auditorium in many different ways, not limiting themselves to a stylized performance on stage. It is common in acting performances where the on-stage singing source may move around. Or it can refer to the extensive use of audience seats, aisles, backstage or the balcony of a singing space as the sound source. In such circumstances, singing and acting are often improvised, i.e. centered apart from the conductor's instruction. Japanese composer Minao Shibata (1916-1996) was a pioneer in this genre. *Oiwake bushikou* (1973) as represented by him was first created specifically as a theater piece. The Wakayama Children's Choral Group, this year's winner in the 'Theater Pieces' category, performed *The Blue Eye of God* by Nancy Telfer and the *Agnus Dei* by Hideki Chihara, successfully creating a

beautiful sound-space that filled the hall with great choral voices. Hopefully these concerts are not only about competing in singing skills but are also new opportunities for creating your own choral music.

Last, I would like to express my sincere gratitude for the enthusiastic support of and generous contributions from our choral associates abroad for the victims of the Great East Japan Earthquake. We have also received great support in the form of singing, such as the Sing It for Japan movement. The TICC continues to lend our voices to projects that hope to rebuild the affected areas.

We will see you at the 28th TICC, to be held July 21-22, 2012.

Edited by Anita Shaperd, USA ●



Choir "Kivi" (cond. Danguole Aukseliene) - Lithuania



Wakayama Children's Choir (cond. Haruhiko Numamaru) - Japan

Oriente Concentus IV – International Choral Competition

Taichung (Taiwan), 14-18 July 2011

Andrea Angelini
ICB Editor and choral conductor



The Federation for Choral Music in Singapore and ACE 99 are proud to present the ‘Oriente Concentus IV’,” says the speaker. We are in Taiwan, to be exact in Taichung, for the ‘Oriente Concentus IV’ International Choral Festival.

Outside is the hot and humid weather characteristic of July in Taiwan. These are perfect climate conditions for the cultivation of pineapple: it enjoys high temperatures and has excellent drought resistant properties and locations where the temperature varies throughout the year. The pineapple was introduced to Taiwan long ago and during the 19th Century became a common fruit throughout the island.

“The festival has welcomed participants from various parts of South-East Asia, as well as Taiwan, China and South Korea”, continues the speaker, while the groups are preparing for their performance. The audience, waiting in silence, is curious to listen to the repertoire of each choir.

The Competition takes place in a beautiful theatre surrounded by gardens and tropical flowers. On the stage the competition continues with its medley of voices, arrangements, colors. At the end, the adjudicators Nelson Kwei, Andrea Angelini and Yu-Chung (Johnny) Ku selected the following winners: Temasek Primary School (Singapore) for the

children’s choirs category, Minahasa Regency Choir (Indonesia) for the folklore and mixed categories, Raphael Chorus (South Korea) for the chamber choirs category, and Dali High School Choir (Taiwan) for the mixed youth choirs category.

“It is my sincerest desire that every single participant should take home cherished memories and continue to pursue excellence in choral arts”: these are the words of Dr Nelson Kwei, Artistic Director, during the closing ceremony of the festival.

The competition venue is Taichung, the third largest city in Taiwan, with a population of just over 2.6 million people. During Taiwan’s



Raphael Chorus (South Korea)

... Orientale Concentus IV – International Choral Competition

50 long history, prehistoric people, indigenous people, Dutch, Spanish, Japanese, and Han Chinese have successively populated Taiwan, creating a varied culture and developing different local customs and traditions along the way. When visiting Taiwan, you will be able to come into contact with all aspects of this country's multifaceted culture. You can find this variety also in the cuisine: Taiwan has so many different facets, and, moreover, these have increased and become more marked with the rise in local awareness. This diversity of cuisines numbers eight main categories: Holo or simply Taiwanese, Hakka, and vegetarian foods, as well as the various cooking styles with

long histories from the length and breadth of mainland China. These include northern style, Hunan, Jiangzhe (from the provinces of Jiangsu and Zhejiang), Hong Kong (Cantonese), and Sichuan. In general, therefore, it can be said that Taiwan's varied cuisine shows ethnic, geographic, economic, and other cultural influences.

And we must not forget the delicious tea! The beauty of Taiwan tea resides in the flavour, with aesthetic standards set by the clearness of its colouring, the purity of its taste, and the

elegance of its aroma. Whether it is *baozhong* tea, *dongding* tea, *pengfeng* tea, *tieguanyin* tea, dragon well tea, or black tea, each type has its own unique characteristics. I can personally guarantee this as I never drank so much tea in my life before going to Taiwan!

For more information: www.ace99.com.sg

Edited by Gillian Forlivesi Heywood, Italy ●



Minahasa Regency Choir (Indonesia)



Oriente Concentus V

International Choral Festival
19th July - 22nd July 2012, Seoul, South Korea

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ACE 99 Cultural Pte Ltd is proud to present Oriente Concentus V, International Choral Festival in South Korea! With the success of Oriente Concentus I, II, III & IV, the festival has seen participants from various parts of South-East Asia, including Taiwan, China, and South Korea.

The choral competition will be judged by an international panel of adjudicators. Choirs will be presented with Gold, Silver and Bronze awards based on their performances, and the category winners will vie for the Grand Prize during the festival's closing ceremony.

FESTIVAL HIGHLIGHTS

- Opening Ceremony
- Friendship Concert
- Choral Master Class & Workshop
- Grand Prize Concert
- Award Presentation Ceremony
- Closing Ceremony

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ORGANIZER:



**Artistic Director:
Professor Nelson Kwei**

Registration Closing Date: 31th May 2012

The Choral Music of Taiwan

Yu-Chung John Ku
conductor and teacher



52 Taiwan, with a population of 23 million and a total land area of only 36,000 square kilometres, is a small island that is narrow at both ends. It lies off the south-eastern coast of mainland Asia, across the Taiwan Straits from mainland China – a solitary isle on the western edge of the Pacific Ocean. To the north are Japan and Okinawa, to the south are the Philippines. Taiwan is located on the western edge of the Pacific ‘rim of fire’. Therefore, the continuous tectonic movements have created majestic peaks, rolling hills and plains, basins, coastlines, and other wonders. The cultural aspects are also not to be missed. The blending of Min-Nan, mainland Chinese, Hakka, aboriginal, Japanese, and even western cultures has produced a rich plethora of cultural and social color.

With the blend of several different cultural origins, Taiwanese culture is literally one big melting pot. There are many unique types of traditional Taiwanese performing arts; however, choral singing is not one of them. Even though there is some sort of harmonized singing in Taiwanese aboriginal music, such as the wedding songs of the Atayal tribe and the *pasibutbut* (the eight-part harmony song) of the Bunun tribe, choral music was never a major part of traditional Taiwanese culture. Taiwanese traditional music, especially vocal music, emphasized mostly the solo voice. The idea of the chorus – multipart-singing ensembles – was first introduced to Taiwan during the 17th century, when the Dutch made Taiwan a colony. Western music, however, was not widely introduced to the Taiwanese citizens until late 19th century, and predominantly by Christian missionaries.

In the 17th century, when the Dutch made Taiwan a colony, a number of Christian missionaries came from Europe. One of their major activities was to teach Christian hymns to Taiwanese people, especially to the aboriginals. In order for the Taiwanese to understand, and maybe accept the religion, they put in translations of the biblical text in local Taiwanese Languages, thus marking the beginning of choral singing in Taiwan (See musical example below). After the Dutch were defeated and expelled from Taiwan in 1662, the Christian religion was prohibited. It was not until the late 19th century, when Taiwan became a colony of Japan, that western missionaries came back to Taiwan again. This time around, in addition to the western hymns with Taiwanese text, some missionaries adapted existing Taiwanese songs and created new Taiwanese hymns – harmonized Taiwanese/aboriginal melodies with biblical text in a local Taiwanese language (See musical example below). Dr. George Leslie Mackay, a Canadian Presbyterian missionary, established churches, schools, and hospitals in northern Taiwan. In 1907, the Oxford College, one of the schools founded by him, started to offer western music courses, the first school programs for western music taught in Taiwan.

In addition to the western missionaries, the Japanese colonial government also helped to lay the foundation for Taiwanese choral

SOREN
7 (4) Hô

Mrs. W. Gould
?

1. Liū khiàm-kheh-kòu-sit-bāng, Goá ài siat-hoat saⁿ pang-ohān.
An-ni Kiu-chú chiū hoá-hi', Khah-thang-hian-bêng-thàn tō-li'.
Hô Lán koat-i saⁿ-thiáⁿ, Lán koat-i saⁿ-thiáⁿ,
Lán koat-i saⁿ-thiáⁿ, Kiu Seng-sin to̍ pang-chān. A-men.
"Goá ēng sin ē kài-bēng hō líu, chiū-si líu saⁿ-thang."
Iok-hān 13: 34.

Musical example 1, Soren, Hymn with Taiwanese text

TŌA-SIĀ 大社 聖父上帝
7 7 7 7 Ptⁿ-po' tiau

Key D

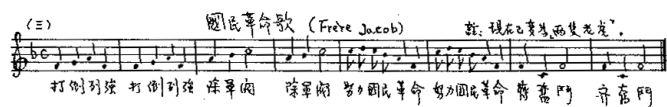
1. 眞主上帝造天地能光能暗無人能
2. 上帝慈心濟敬服保庇衆人賜福祿
3. 各樣菩薩總無眞不值上帝是至神
4. 主之功德大無比拯救靈魂皆免死

冥轉做日日轉冥生成萬物功勞圓
食穿與用皆妥當萬物齊備誌親綉
世間假佛人所刻清知服事眞無益
天下四海大與小誠心敬拜獨上帝 A-men

Musical example 2, Toa-Sia aboriginal melody with biblical text in Taiwanese

music. During the Japanese colonial period (1895-1945), the Colonial Government established a formal education system based on western models then in Taiwan. Music was an integral part of this system, especially in teacher training schools. And throughout primary school and secondary school, singing was a required course that all students must take. Western music and westernized Japanese songs were the core of these courses – mostly harmonized folk melodies, children’s songs, Japanese art songs sung in Japanese, and some Japanese melodies with Taiwanese text. (Note that Taiwanese folk songs were not allowed.) This requirement allowed people to further explore the art of choral singing and set the basic fabric for the Taiwanese education system until recently.

As mentioned previously, setting Taiwanese or Chinese text to foreign melodies was very common at that time because people sought to harness the power of choral singing by composing new text in the local language to fit foreign choral music. Consequently, primary importance was given to the meaning of the new text, whereas the melodies were used regardless of the original context and mood. For example, in 1926, a song entitled *The Citizen’s Revolution* was appointed by the Chinese government as a temporary national anthem. With its patriotic text – fight the outside conquerors, fight the corrupt generals, we must work hard for the revolution, we must work and fight together – this decision was appropriate. However, this patriotic song was based on a famous French tune – the children’s song *Frère Jacob*. The end result was somewhat comical to those familiar with the original.



Of course, musicians would not be satisfied with just this kind of ‘copied’ music. During Japanese colonial times, the best students were encouraged to study music formally in Japan, even being offered scholarships. Students from Christian schools also went to Japan to further their studies of music. It was at this time that the first group of native Taiwanese art musicians, such as Jiang Wen-Ye (1910-1983), Chen Su-Ti (1911-1992), Lu Chuan-Sheng (1916-2008), Guo Zhi-Yuan (*1921), became known. Even though all their music was composed in the manner of western tonal harmonic procedures, many of the composers were trying to combine Eastern / Chinese / Taiwanese cultural flavor with Western elements. Among these composers, Lu Chuan-Sheng was the one most active in the choral field. He composed more than 200 choral pieces, and founded the first children’s choir in Taiwan – the Rong-Shing Children’s Choir – in 1957. In addition, he organized choral competitions, gave lectures, and hosted choral festivals all over Taiwan. Nowadays, professor Lu is praised as ‘the father of Taiwanese choral music’.

After World War II, Japan returned Taiwan to China in 1945, but in 1949, after the Chinese Civil War, China was separated into two parts: the People’s Republic of China and Taiwan. Hundreds of thousands of people, including a group of composers, retreated to Taiwan. These composers, such as Li Bao-Chen (1907-1979), Huang You-Di (1912-2010), and Lin Sheng-Shih (1915-1991), composed in the style of 19th-century Romanticism with Eastern and Chinese melodies – in other words, pentatonic Romanticism. They worked largely with ancient Chinese poems and contemporary Chinese and Taiwanese lyrics, as well as with folk songs from different corners of China and Taiwan. Huang You-Di, with his numerous artistic awards and over 2000 compositions, was the most influential choral and vocal music composer in Taiwan, Hong Kong, and all of the Chinese-speaking communities in democratic countries across the globe. He passed away in 2010, and in his will he donated his music to the public domain for anyone to use freely.

Being in a democratic country, musicians in Taiwan were fortunate to be exposed to all kinds of new music from Europe and America. Debussy, Stravinsky, and Messiaen were some of the most influential composers, among others. The first generation of composers, after the wars, started out with the traditional pentatonic Romanticism style but began to experiment with the avant-garde technique in the middle of the century. Shi Wei-Liang (1925-1977), Liu De-Yi (1929-1991), and Hsu Tsang-Houei (1929-2001) were those who actively introduced new techniques into Taiwanese music, and mentored generations of Taiwanese composers for the latter half of the 20th century. Hsu Tsang-Houei’s choral piece *Song of Flower Burial* (premiered in 1962) combines Western compositional techniques, Buddhist *pathake* singing, Taiwanese theatre singing, a pentatonic scale using the Yu mode (one of the Chinese traditional music modes), and traditional Chinese percussion instruments in this 4-part, a *cappella* female chorus piece. It marked the beginning of contemporary Taiwanese choral music (See musical example on page 54).

The early 1970s witnessed the awakening of an interest in native culture. The Taiwanese folk song collection projects and the Native Literature movement inspired not only composers but also all performing artists, as well as other social activists. And with the growth of economic power and a rising middle class, Taiwan experienced its most dramatic political and social changes. The liberalized and localized Nationalist government shifted its cultural policy and paid more attention to native subjects and local benefits. So, by the 1980s and 1990s, thousands of concerts and several large or small international music festivals were held in Taiwan by public and private agents every year. New compositions, often specially commissioned, were performed in Taiwan and overseas.

A large group of composers who studied abroad returned to Taiwan and worked closely with conductors who also returned to Taiwan after studying abroad. They made use of contemporary practices, experimented with Chinese and other instruments or unconventional media, emphasized the inflection of pitch and timbre from different

中慢板
Andante ma non troppo

引聲
Yin-ching

女高音獨唱
Solo Soprano

第一女高音
Soprano I

第二女高音
Soprano II

第一女低音
Contralto I

第二女低音
Contralto II

Yin-ching

Solo Sop.

Sop. I

Sop. II

Cor. I

Con+ I

試 shih 看 k'an 飛 ch'un 我 ts'an 花 hua 漸 tsien 落 lo

春 ch'un 我 'an 花 hua 漸 tsien 落 lo 便 pien 是 shih

試 shih 看 k'an 春 ch'un 我 ts'an 花 hua 漸 tsien 落 lo

花 hua 漸 tsien 落 lo 便 pien 是 shih 紅 hung 顏 yen

落 lo 便 pien 是 shih 紅 hung 顏 yen 老 lao 死 ssü

Musical example 6, Hsu Tsang Houei's *Song of Flower Burial*, published by Yo-Fu Music Publisher

Taiwanese languages, and above all, they concentrated on finding a new voice for Taiwan in all their philosophical and aesthetic concepts. Luo Wei-Dao (*1936), Hsiao Tyzen (*1938), Ma Shui-Long (*1939), Yu Chang-Fa (*1942), Chien Nan-Chang (*1948), and Gordon Shi-Wen Chin (*1957) all have large choral outputs. Their works are popular among Taiwanese choruses and are well received by Taiwanese audiences.

Chien Nan-Chang is one of the composers equally active in both symphonic and choral compositions. His choral works have been performed by most Taiwanese choirs and by internationally renowned ensembles outside Taiwan, such as the World Youth Choir, Gustaf Sjökvist chamber choir, and others. His innovative musical concepts, simple but effective compositional language, and humorous word play in the lyrics has won him five Golden Melody Awards, the most prestigious annual musical award in Taiwan. In 2005, he was honoured with the Annual National Culture and Arts Award of Taiwan. Some of his well-

I Am Flying

Words by CHIEN, Chia-Ming
Music by CHIEN, Nan-Chang

Moderato (♩) Solo I

Allegro (♩) Solo I

rit. (Differ.)

a tempo

Wuu tsai tien kong fe shiang fe

我在天空飛翔

飛翔

美景盡收眼底

fe fe

fe fe

心中無比舒舒舒暢自由自在遨遊四方

Surprised like a dove's neck popping

fe fe

fe fe

吊橋半在霧中纜車叮噠於山丘叮噠

ding dong ding dong ding dong

ding dong ding

© 2003 by earthsongs

Musical example 7, Chien Nan-Chang's *I Am Flying*, published by Earth Songs

received works include *The Buddhist Requiem*, the choral symphonic works *Symphonic Poem on Taiwanese Folk Tunes* and *The Maiden of Malan*, and the *a cappella* choral suite *I Am Flying*.

Hsiao Tyzen is often categorized as a Neo-Romantic school composer because of his rich, romantic harmony and sentimental melodic lines. His choral output includes large-scale choral symphonic works and newly composed Christian hymns, as well as Taiwanese art songs. These pieces, all sung in the Taiwanese (Min-Nan) language, are often considered works of Taiwanese Nationalism.

Now, in the early 21st century, a new group of composers has joined the market bringing a new vision to choral compositions from Taiwan. Hsu Ya-Ming's *Zero-Sing for Environmental Protection*, with its emphasis on acoustic effects, uses human voices along with a Pipa (a Chinese instrument) and a pre-recorded tape. Wan Yi-Chia (Edgar Macapili) brings in overtone singing and the ocarina to further enhance

the presence of Taiwanese aboriginal scenery in his aboriginal choral work *Praise the Mountains*. On the other hand, Jenny H. Chou and Shi Ching-Ju both have several works based on contemporary Taiwanese and Chinese poems. Their simple, pastoral-style compositions are popular with college and high school choirs, as well as with many community choirs.

Among these composers, Tsai Yu-Shan and Jan Tian-Hao are probably those whose works are most often sung. Jan is most known in Taiwan as a music theater composer (14 full-length music theater works). However, he also works closely with the Taipei Philharmonic Chamber Choir and Taipei Chamber Singers on choral compositions and on arrangements. Tsai has worked with the Formosa Singers for more than a decade. Together with the ensemble, she has published more than 50 choral arrangements of songs in Taiwanese, Hakka, Mandarin, and aboriginal languages. Both Jan and Tsai's works are performed widely by Chinese-speaking communities all around the world.

When we talk about Taiwanese choral music, there is one key person we should not forget – Professor Dirk DuHei (*1944). As the first formally trained choral conductor in Taiwan, for decades he was the sole power propelling the Taiwanese choral scene to move forward. Since the early 1980s, he has contributed greatly to the Taiwanese music scene in many different ways, such as developing new choirs and helping existing choirs to reach higher levels all over Taiwan, premiering hundreds of new choral compositions and pieces from classic western and Chinese choral repertoire in Taiwan, constantly commissioning new choral works from Taiwanese and Chinese composers, starting competitions, workshops, and festivals of choral music in Taiwan, introducing internationally renowned choirs and conductors to Taiwan, and most importantly, mentoring generations of conductors and composers, and thousands of singers in Taiwan, and also in China. With his enormous efforts, Taiwanese choral music has reached a high standard, becoming one of

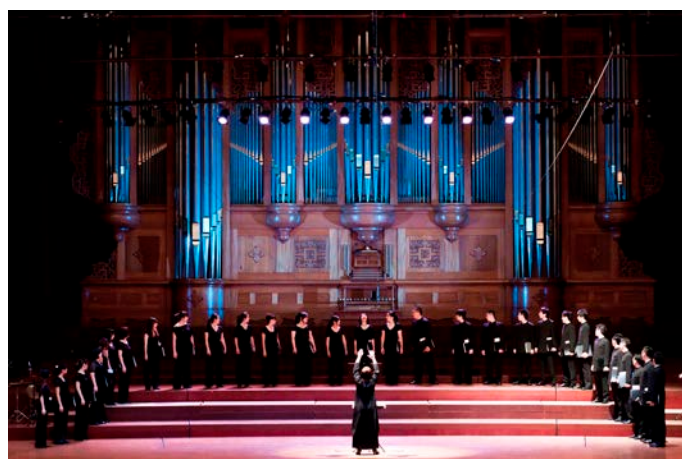
the leading forces in the Asia-Pacific region.

Today, after many years of development, there are dozens of professional conductors, and a large number of well-trained choirs in Taiwan. Among these ensembles, several choirs devote a lot of time to promoting new Taiwanese choral works. These semi-professional choirs operate actually at a high professional level and are active internationally. Among these choirs, the Taipei Philharmonic Chorus and Chamber Choir (Dirk DuHei, artistic director; Yu-Chung John Ku and ShangLun Wu, music director) was the first choir in Taiwan devoted to promoting quality choral music – including contemporary and classical, from Taiwan and elsewhere. Constantly featured in high-profile international events (the World Choral Symposium in 1996 and 2002, Origen Bach Festival in 2006, ACDA National Convention in 2011, etc), this world-class ensemble has established an international name for itself and provides a fascinating window into Taiwan's rich history and culture. The Taipei Chamber Singers (Yun-Hung Chen, conductor), another of Taiwan's renowned choirs, is the winner of several international competitions including the prestigious Bela Bartok International Choir Competition, among others. Striving to interpret contemporary music, they have launched the Music Unlimited Program, cooperating with internationally -known Taiwanese and Chinese composers, and have performed in many contemporary music festivals. The Formosa Singers (Su Ching-Chun, music director), on the other hand, is a group dedicated largely to preserving Taiwanese music, promoting new choral works of different Taiwanese cultural origins (Min-Nan, Hakka, aboriginals, etc.), and collaborating with local composers and internationally renowned guest conductors; they have published over 100 scores and have made several recordings of Taiwanese choral music.

Moreover, several international choral events are hosted in Taiwan regularly. The most prestigious and extensive one is the Taipei International Choral Festival held by the Taipei Philharmonic



Taipei Philharmonic Chamber Choir in Carnegie Hall, New York



Taipei Chamber Singers in National Concert Hall of Taiwan

56 Foundation at the end of July every year since 1993. It brings together several outstanding choirs invited from all around the world, as well as excellent local artists, and includes the extended learning opportunities of conducting master classes; featured lectures, and workshops for singers and conductors. This event appeals not only to an audience of tens of thousands locally, but also to a great number of choral fans internationally. Another major international event in Taiwan, the Taiwan International Contemporary A Cappella Festival and competition, has been hosted by the Taiwan Choral Music Center every year in autumn since 2001. With the goal of facilitating intercultural communication among a cappella singers from diverse backgrounds, this festival is the first and the most organized a cappella festival in Asia. The Taipei Bach Festival includes an 11-day master class, discovery lecture concerts, and gala concerts, all under the artistic direction of Maestro Helmuth Rilling. This bi-annual event has attracted conductors and choral lovers from all over Asia and has made a great impact on the Taiwanese choral music scene.

It has now been a little over a century since choral music began in Taiwan. We can safely say that choral music in Taiwan has flourished tremendously, and with the joint efforts of conductors, composers, singers, choral organizations, and even audiences, the choral scene in Taiwan is still growing continuously. We can definitely look forward to seeing more and more great choral music and musicians from Taiwan throughout the next century. There is indeed a bright future ahead of us.

Edited by Gillian Forlivesi Heywood, Italy

Taiwanese Choral Music Publishers
China Music Book Store (www.musicbooks.com.tw)
Formosa Singers (www.formosasingers.com.tw)
Taipei Chamber Singers (www.tcschoir.org.tw)
Taipei Philharmonic Foundation (www.tpf.org.tw)
Yue-Yun Music Publisher (www.musiker.com.tw)

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Yu-Chung John Ku is the Conductor of the Taipei Philharmonic Chorus and Chamber Choir. He carried out his doctoral study at the University of Cincinnati and holds a Masters degree from Temple University. Ku has conducted around the world, including Carnegie Hall in New York City, the National Art Center of Beijing, National Music School in Sofia, Bulgaria, and the Symphony Hall of Chicago (International concert of ACDA National Convention). He is also a guest conductor, adjudicator, lecturer, and master class clinic leader in many countries. Ku has prepared the choir for maestro Frieder Bernius, WenPin Chien, Günther Herbig, Jahja Ling, ShaoChia Lu, and Helmuth Rilling, among others. In addition, he is the chorus master for several opera productions by Taiwan's National Symphony Orchestra. Ku is the representative of Taiwan in IFCM's Asia Pacific Choral Committee, and is one of the six members of the IFCM AP working team. E-mail: johnnyku99@hotmail.com ●

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Bright Colours, Great Singing: Music from All Over the World

Report on the Rimini International Choral Competition

Giorgio Morandi
ICB journalist and singer



58 Cardinal Angelo Scola, Archbishop of Milan, recently quoted a comment by Father Bernard Lonergan, that art brings out beauty, splendour, glory, and majesty; that little extra something which is found in all things but which disappears if you say that the moon is only earth and the clouds only water. This is a clear definition of the experience one undergoes when face to face with a work of art. The same is true of music, especially choral music, and this was what really came about at the Rimini International Choral Competition in October 2011.

The importance of singing together is often and widely discussed. Singing together means making a huge effort to collaborate with others in order to produce something, as a group, which would be impossible for the single individual to obtain. A group of singers, be they professionals or amateurs (in the true sense of the word, that they love making music, as the great choir conductor Mino Bordinon always used to say) is a brightly coloured group reflecting to perfection the world we live in: black, white, Latino, and Asian; Roman Catholics, Protestants, Moslems and Jews; small children, young people, adults and seniors; conservatives, liberals, independents and...fans of five o'clock tea. This is a unique and characteristic feature of the choral world; and this is just what was seen in Rimini from the 6th-9th October 2011 when the Rimini International Choral Competition took place for the fifth consecutive year. This highly respected event enjoys the patronage of the European Parliament, the President of the Italian Republic, the Emilia Romagna Region,

the Province and Municipality of Rimini, FENIARCO (the Italian Federation of Regional Choral Associations), AERCO (the Emilia Romagna Regional Choral Association) and Fondazione Carim (Rimini Savings Bank).

Twenty-nine choirs were admitted to the competition (but the choirs applying were

another; the intention is to bring to the notice of the public the features and diversities of each group and each repertoire. And the competition takes place in the splendid setting of this ancient Roman city, famed for its beautiful beaches but deserving of even greater renown for its many vestiges of a glorious history."

To organise an event like this is a mammoth task, but the Artistic Director was able to call on a team of volunteers coordinated by the secretary for the event, Ms Annamaria Fonti, and a team of judges formed by musicians Milan Kolena (from Slovakia – President of the Jury), Lorenzo Donati, Matteo Unich, Stojan Kuret, Ilario Muro and Fabio Pecci. For our readers' information, here follows the complete list of the various classes included in the Rimini International Choral Competition, and the guidelines followed by the judges.



Ensemble Arte Choral from Salta, Argentina; Luis F. Benavidez, conductor

considerably more than 29) coming mainly from Europe (18 choirs), but also from Russia (four choirs), South America (Argentina and Mexico, two choirs) and one choir from South Africa, the country which – through the Ekurhuleni Children's Choir (from Ekurhuleni, Gauteng, South Africa) – won the City of Rimini Grand Prix. The Ekurhuleni Children's Choir also won first place in Class C, Children's and Youth Choirs, and Class D, Folk and Gospel Choirs.

The Rimini International Choral Competition was organised by the Musica Ficta Association, Rimini; the artistic director was Prof. Andrea Angelini, who said "This event is not just about choirs competing against one

The classes included are as follows:

- A – Equal Voice Choirs (Male or Female)
- B – Mixed Voice Choirs
- C – Children's and Youth Choirs (Male, Female, Mixed)
- D – Folk or Spiritual/Gospel Choirs (Male, Female, Mixed)
- X – City of Rimini Grand Prix (the choirs competing in this class were those who had already won first or second place in classes A, B and C above).

The judges' criteria were as follows:

- intonation
- fidelity to the score
- sound quality

- programme choice
- overall artistic impression

The event was greatly enriched by a number of collateral musical activities:

In the afternoon of Saturday, October 8th, the choirs, conducted by Prof. Angelini, provided the music for evening Mass at Sant'Agostino Church in Rimini;

In the evenings of Thursday 6th, Friday 7th, and Saturday 8th October, all the participating choirs were given the option of singing in non-competitive concerts at the Novelli Theatre in Rimini, which was also the competition venue. For this occasion, choirs were asked to present four pieces of music different from those chosen for the competition itself. And on Saturday evening, some of the choirs took part in a concert in the nearby town of Riccione.

The final concert in which the winning choirs competed for the City of Rimini Grand Prix was honoured by the presence in the audience of the President of ECA (the European Choral Association Europa Cantat) and President of FENIARCO Mr Sante Fornasier; the President of AERCO Mr Fedele Fantuzzi; and Ms Monique Lesenne, President of the Flemish Choral Association, from Belgium.

What more can I say, given the tyranny exercised by limitations of page space? How can anyone express, in just a few lines, the overwhelming tide of information, images, emotions and sensations flooding minds and hearts? Minds amazed by the multitude of people from all around the world, hearts overcome by such a wonderful sight and such a musical – and especially choral – marvel. The whole event was indescribable, and the emotions it aroused will long remain. How could anyone not be affected by it all?

Information:

www.riminichoral.it
info@riminichoral.it

Translated from the Italian by Gillian Forlivesi Heywood, Italy ●

Competition Results

Class A – Equal Voice Choirs (Male or Female)

1. CHAMBER CHOIR OZARENIE – Moscow (Russia)
2. VOKALNA SKUPINA SOLZICE GS BREZICE – Brežice (Slovenia)
3. JUGENDCHOR KONSERVATORIUM WINTERTHUR – Winterthur (Switzerland)

Class B – Mixed Voice Choirs

1. MIXED CHOIR ODMEV – Kamnik (Slovenia)
2. PERBANAS INSTITUTE CHOIR – Jakarta (Indonesia)
3. ITS STUDENT CHOIR – Surabaya (Indonesia)

Class C – Children's and Youth Choirs (Male, Female, Mixed)

1. EKURHULENI CHILDREN'S CHOIR – Ekurhuleni Gauteng (South Africa)
2. RODNIK CHAMBER CHOIR – Moscow (Russia)
3. CHILDREN'S CHOIR CONSONANCE – Moscow (Russia)

Class D – Folk or Spiritual/Gospel Choirs (Male, Female, Mixed)

1. ITS STUDENT CHOIR – Surabaya (Indonesia)
2. EKURHULENI CHILDREN'S CHOIR – Ekurhuleni Gauteng (South Africa)
3. PERBANAS INSTITUTE CHOIR – Jakarta (Indonesia)

City of Rimini Grand Prix

EKURHULENI CHILDREN'S CHOIR (Ekurhuleni, Gauteng, South Africa), conducted by Christine Dercksen.

Other prizes awarded:

Best Director: BUDI SUSANTO YOHANES, ITS Choir – Surabaya (Indonesia)
 Best Chamber Group (not more than 12 singers): VOCAL GROUP OCTACHORD – Rijeka (Croatia)



Regina Coeli Choir from Cavite, Philippines; Renalie d.C Aquino, conductor

The First 'chor.com' in Dortmund Runs a Striking Pennant up the Mast

Juan Martin Koch
musicologist and journalist



60 Take throngs of people, take them in their hundreds, their thousands, and help them indulge in humane interaction, interaction, where each individual may exercise freely his personality, not just by expression but in words too, where he simultaneously receives homogeneous impressions, where his sense of human autonomy is inculcated and he, in the most intuitive and various ways, is aware of being educated, and where he emanates and expires love with each breath – do you have anything other than choral singing?”

It was with some sense of glee that Friedhelm Brusniak – an expert in the history of the choral movement in Germany – served up this quote by Hans Georg Nägeli from the year 1809; it would have been a tad more exciting

if he had been addressing not the hand-picked participants of the Research Symposium on the Choral Movement (who will surely have known it beforehand), but the broader community of choral enthusiasts gathered on the occasion of the very first 'chor.com' in Dortmund [Ed. 22-25 September 2011].

And why exactly would that have been more exciting? Well, a mere glance at the history of this movement from the beginning of the 19th century onwards would have conveyed to the audience a sense of exactly that tradition in which it was steeped – be it deliberately or unintentionally – and certainly despite the teenager-friendly, intercultural moniker. Could this have perked up our ears and helped

us home in on the German word *gesellig*, denoting here unfortunately a sense of folksy conviviality, and which the Managing Director of the host organisation, the Singers Guild of Westphalia, had somehow managed to include in the typescript of her somewhat maladroit opening speech. It would at least have opened up some new directions and harnessed perhaps the collective, if legitimate, euphoria that was to mark 'chor.com' on this, its very first outing.

A trade fair? A meeting point for the industry? A congress? A festival? Fine, but only as long as such an event can not be tied to a particular function, and only if it manages to be all this and more, and only if it believes its visitors are capable of fulfilling other aims than traipsing past the various booths to avail



themselves of a few give-aways and dropping in on workshops for a few homespun recipes along the lines of 'Pimp Your Choir'. The German Choral Association had obviously listened very closely to its disparate membership and multipliers of information – mainly choral directors – and had put together a bespoke programme.

The readiness with which around 1000 official participants embraced the event – there were 120 workshops and over 50 exhibitors – was readily apparent: one gathered that

there was immense enthusiasm amongst those attending, without any sense of ensuing dissipation. The unofficial yield from a plethora of *ad hoc* discussions at the many venues spoke for itself. The actual concerts were exquisite offerings indeed, and the radio choirs from Cologne and Berlin, as well as the 'Night of the Choirs' with its 30 events plus, allowed the entire panoply of the choral repertoire to unfold, from Gregorian chant up to contemporary music.

But before we all indulge in an obligatory rendering of the Hallelujah Chorus in praise of

the choral landscape in present-day Germany, it seems there is a pressing need for a few more rehearsals. The introductory press conference, accompanied as it was by an 'Opening in Song' suffered greatly from a simple lack of information and pithy content, and lost any impact it might have had in the public domain. We noted with interest, however, the spontaneous decision by the President of the German Choral Association (Deutscher Chorverband, DCV), Dr Henning Scherf, to bring Dr Regina Görners, President of the



... The First 'chor.com' in Dortmund Runs a Striking Pennant up the Mast

62 Consortium of German Choral Associations (Arbeitsgemeinschaft Deutscher Chorverbände, ADC) into the fold. Nevertheless the DCV has announced its withdrawal from the ADC at the end of 2011. And with over one million members, of whom approximately 750,000 are active singers in around 27,000 choirs, the ADC has lost by far the most important and the largest of the various choral federations in Germany. With the DCV no longer part of the ADC, the latter's role is clearly weakened and its existence as both a conglomerate of choral federations and an umbrella organisation for smaller associations actively promoting amateur choral music must now be questioned.

At the core of today's choral life in Germany there is a current of optimism, despite the sheer amount of work still left to be done: Peter Brünger made this very clear in his presentation on the average age, educational level, and professional or occupational backgrounds of singers in the field of amateur choral music. New measures it seems could do much to win over parts of society previously far removed from choral activities, despite demographic changes taking place in our own times.

Nonetheless, the focus of these efforts has to be on strengthening the role of singing in childhood and adolescence, possibly the most important task in the field of musical education. And even Brünger's partial evaluations gained from a recent study provided additional arguments. It was then, quite a visionary decision taken by two key figures responsible for the development and implementation of the first 'chor.com' – Veronika Petzold and Moritz Puschke – to ensure that projects already up and running in various places throughout Germany would be represented in order to facilitate an exchange of information and encourage best practice. A good example of this are the many kindergartens in Germany with strong singing programmes, despite the odd name for the seal of quality they might in future be awarded by the DCV, the 'Caruso' – a tag that might surely be revised.

As for the final discussions, opinions diverged as to how exactly such diverse initiatives and trends could be harnessed to reach the same objectives. Pedagogical orientation varies widely, and there is a need for a single movement with real 'clout' that would act nationwide. There was however broad agreement that mere words and verbose appeals will not help matters. The vast majority of participants recognised a need for joint action, coordinated by the DCV, which at a political level would not allow those in power to fly in face of the facts, but would help mobilize broad sectors of the population.

But what music will we be singing if all these activities really do create such a thing as a mature choral movement of the 21st Century? It was a special stroke of luck that the Choir of the West German Radio Cologne (WDR Rundfunkchor Köln) under Rupert Huber answered precisely this question with its opening concert. He inculcated in the audience a heightened sensitivity to an important and sometimes neglected historical repertoire, music sung by a kind of choir that came into being in the 19th Century in Germany and known as a *Sängertafel*, or 'Singing Society' (lit. Singers Board). But the conductor explored too the type of works sung by men's and women's choirs, the *Männerchöre* and *Frauenchöre* which played such an important role in this period. Only from this perspective is it possible to gauge what might be viewed as 'singable' today. Whether it really meant a democratization of the singers as they were called upon to deliver according to the improvisations of a singer who 'lined out' the music, a *Vorsängerin* in this case, as opposed to following a baton or the beat of a hand, remains

an open question, although the contagious charisma of one Natascha Nikeprelevic will remain in our collective memory.

The stimulating encounter with the rappers Maeckes & Plan B produced no new masterpiece where serious music and light music merged, but placed a salutary question mark behind any mindless choral euphoria. These two young musicians, with their at times perverse texts, certainly made that point clear as they wandered over to the WDR choir during the opening concert only to place a paper bag over each singer's head, the muffled effect intentional of course.

It is planned to hold 'chor.com' as a biennial congress, and the DCV has clearly given German choral life exactly the kind of event it has needed for so long. And if a National Choral Centre should become a reality in Berlin – the tireless efforts of an always credible Henning Scherf made the notion of 'Chor@Berlin' more concrete in conversation with Theo Geißler – then a true 'Renaissance of the choral art', as promised by Simon Halsey, will gather up all before it. The task remains as to how this can be kept on the move.

Translated from the German by Graham Lack, Germany

This article first appeared in the German language in: *neue musikzeitung* 10/2011
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Western Choral Music Sung by Farmers in Chinese Rural Fields

Chinese Yunnan Little Well Miao (Xiao Shui Jing) Farmers Choir

Li Xi

choral conductor and teacher



64 **A** farmers' choir from the small town of Little Well, in the Yunnan province of China, attracted everyone's attention at the China Central Television's Young Choirs Competition in 2008. The chorus is fully comprised of Miao farmers. They wear highly traditional clothes that they made themselves and look so relaxed and natural that you can almost smell the fragrance of the earth coming from their sun-burnt faces. Surprisingly, the choir did not sing local folk songs but chose instead 'For Unto Us a Child is Born' from Handel's *Messiah*.

Their voices were very harmonious, but it seemed to our ears somehow strange that their sound was a mixture of *bel canto* and *Miao* style. Their sopranos and altos were very bright but they did not sound sharp at all. Their tenors and basses were deep and dignified. All in all, the chorus combined the fresh *Miao* style with the sacred church music one perfectly, but generated this rather peculiar effect. They performed however like musicians with full formal music training and at this particular competition were required to sing a piece without the score – they did an excellent job.

During the Expo 2008 International Folk Music Week, the Yunnan Little Well Miao Farmers' Choir came to the National Theatre again to perform and their excellent performance was warmly received by the audience.

On 8th October 2008, a Solfeggio Teaching Forum was held at the Chinese Central Conservatory of Music, which is the highest music institution in China. The organizing committee invited the Yunnan Little Well Miao Farmers' Choir to perform a concert at the forum and the audience were treated to selections from the *Messiah*, such as, 'Worthy is the Lamb', 'And the Glory of the Lord', 'The Lord Gave the Word', and 'Hallelujah', as well as a setting of the Gloria by Mozart. They also sang 'Zigeunerliedchen' from *Liederalbum für die Jugend* Op. 79, No. 7 (1849) by Robert Schumann and the Scottish folk song *Auld Lang Syne*. A total of sixteen works were given at this special event and the audience were impressed with the choir's ability to perform music from the Baroque and the Romantic periods equally well.



All members of the choir

We could not help ourselves wondering how singers from such remote rural areas, who never received professional music training and are not highly educated, could perform Western choral music so professionally. How could they sing with such wonderful *bel canto* voices? Why was their ability to read *solfeggio* so high? Why did they not sing local folk songs instead of Western choral music? Where did they learn this Western music? And who taught them?

With a sense of wonder and doubt we went to Small Well, the biggest Miao Village in Kunming, Yunnan. Small Well is located in Fumin County in the southeast section of Kunming City and lies in the mountains at an altitude of 2380 m. A rugged mountain road is the village's only connection to the outside world. There are 475 villagers living there, 85% of whom are Christian.

Because they have over a century of history in Christian beliefs, the village is very a harmonious and peaceful place, and the villagers always try to uphold honesty, trust, and simple charity. In this remote hill village far away from the prosperous world, the villagers are poor in wealth but rich in spirit. The heavy physical labour and rugged village life do not make them unhappy, but instead encourage them to love singing and to love life. The members of the Yunnan Small Well Miao Farmers' Choir are just ordinary villagers but differ from those of other villages. Everyone in this village loves to sing. Although they have never studied it in school, their level of *solfeggio* skills and musical abilities are as high as any professional musician. Singing Western choral music has become a custom of the villagers here.



Everyone in this village loves to sing western choral music

So how did all of this come about? In the early 20th century, Mr. Samuel Pollard (1864–1915), a British missionary, came to this area of China. He devoted twenty years to preaching and improving the cultural level of the local people and made many remarkable contributions before he passed away in northwestern China in the city of Guizhou.

Meanwhile, Mr. Arthur G. Nicholls, an Australian missionary, also arrived in the area. He taught the local Miao villagers the *bel canto* style. Once each singer had learned an appropriate voice part, and from then on, the soprano, alto, tenor and bass parts were taught to their children and their children's children, from generation to generation. They simply taught their children the music and the words and this custom never stopped.

The villagers often sing Christian hymns which were sung by their grandparents but sing secular songs too. After they finish their physical work for the day they often sing together at night and singing Christian hymns remains their main cultural activity. Everyone in the village can sing although there is no professional conductor and no professional vocal teacher in the village. Most of the members of the village only have a primary school education, but singing is an integral part of life which accompanies them throughout their whole life.



The choir was singing in the church of the village

Yunnan Little Well Miao Farmers' Choir was founded in 1986 and now has 63 members in the choir, all young people from families in the village and all ordinary peasants. After their daily labour, they get together and sing just for fun and, as one villager put it in quite simple words, "We like to sing, and then sing."

In recent years, the choir often has had the opportunity to perform outside the village, but when they return home they are still ordinary peasants who still carry a hoe to work in the field.

Because the chorus doesn't understand the musical symbols, the singers use 'moveable do' *solfege*, and use the ancient *Miao* letters to name the notes, making the music easier to learn for the young villagers when they join the choir.



The choir was singing Christian hymns after whole day of heavy physical labor

The choir has over 400 songs in its repertoire, many works in foreign languages, and is familiar with the music of Beethoven, Schumann, Bach, Wagner, Mozart and many other famous composers. They are also familiar with the works of the Baroque period, the Classical period and Romantic period. Considering their relative isolation from the Western world, this is a truly amazing phenomenon.

This *Miao* man in this picture is of short stature, and who is answering the interviewer's questions, is the conductor of the choir. His name is Long Guang Yuan and he had just finished conducting the chorus at the National Grand Theatre before coming back to the village. He was telling us how busy he was with the corn harvest in the fields – the food for the coming year. This can not be delayed.

Long Guang Yuan first learned singing from the old men in the village when he was eighteen years old before becoming conductor of the choir for ten years. He is an ordinary peasant and works in the field every day, but rehearses the chorus every Monday, Wednesday, Friday and Sunday evening after work.



The conductor of the choir

... Western Choral Music Sung by Farmers in Chinese Rural Fields

66



The youngest member of the choir

This is the youngest member of the choir. Her hair is tied in a simple ponytail and she is wearing homespun clothes and she looks like an ordinary girl from an ordinary village, but she has bright and clear eyes. There are four cows at home that she and her younger sister need to care for. She studied at school for five years but then had to leave in order to stay home and support her family. She thinks that this is the fate of every villager.

I asked her: "What do you usually do every day?" And she replied: "I work in the fields for my family." "And how many songs can you sing now?" I continued. She said, "I think I can sing more than one hundred songs."

The villagers say that as Christians, they have their children participate in choir from a very young age, and all of them love to sing. When she sang a song for us, this small unremarkable child suddenly changed into a beautiful girl. Her voice was so beautiful, it seemed like we were listening to a song sung in a music hall. It touched our hearts and warmed us with her passion for singing.

This is the story of China's Yunnan Little Well Miao Farmers' Choir, a very special ensemble indeed. Although they are very famous in China today, they retain their simple life, and this art form still exists in its original state. They pick up a hoe to work the fields, put down the hoe to sing. They are so plain but their songs are so harmonious. With their dreams of this life, their gratitude to heaven and to the earth, their beautiful songs certainly come from deep in the heart as they talk to God in such pure voices. They sing these amazing pieces of music year after year, from generation to generation, and only get better over time.



The whole choir

You can listen to the songs sung by Chinese Yunnan Little Well Miao Farmers' Choir online at:

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- 5 - <http://goo.gl/Me8oQ>
- 6 - <http://goo.gl/LTK4l>
- 7 - <http://goo.gl/ZpL6h>

Li Xi is the founding conductor of the Shenzhen Yantian Foreign Language Primary School Children's Choir in China, which she started 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 folk music into a cappella works. Member of the International Federation for Choral Music, American Choral Directors Association, China Choral Association, and China Society of Music Education (CSME).

Email: Jack.zeyu@gmail.com

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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 Ukhangyo Primary School near Cape Town, South Africa

Choral Technique



Ekurhuleni Children's Choir from South Africa with conductor Christine Dercksen at the Rimini International Choral Competition, Italy (by courtesy of Claudio Novelli)

CHORAL TECHNIQUE

International Research on the Maestro as a Manager and the Organization of Choirs

Rita Fucci-Amato

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

**Please contact Andrea Angelini,
ICB Managing Editor**

E-mail: aangelini@ifcm.net

Rita Fucci-Amato

conductor and postdoctoral researcher,
University of São Paulo (USP), Brazil



Choirs can be understood as organizations, because they have people, material resources and a management function that organizes and directs all activities to the provision of a cultural service or product. The cooperative aspect is intrinsically linked to the nature of choral singing and constitutes its essential point as an organization. This takes on a special dimension viewed from Chester Barnard's perspective¹. This pioneer author identified the main function of the executive as creating and communicating a common proposal. In this sense, a maestro is closer to a manager, as a conductor, is a leader capable of creating and maintaining a polyphonic collective harmony, the basis of the artistic and music educative work developed mainly in amateur choirs. The cooperative note characterizing this network that constitutes a 'choral' organization was described by the Brazilian maestro Heitor Villa-Lobos (1887-1959):

Collective singing, with its power of socialization, predisposes the individual to lose, whenever necessary, the egoistic notion of excessive individuality, integrating himself/herself in the community, valuing in his/her spirit the idea of the need to renounce and the discipline to face up to the imperatives of social collectivity, favoring, in summary, this notion of human solidarity [...].²

By meeting the norms of the choir, by dedicating themselves to the learning of music during rehearsals and 'extra hours', the individuals support the group by seeking for common goals, thus creating a group charisma, and thus conflicting sentiments and obstacles are removed. This musical practice develops a sense of group union through common scope and values, in that individual predispositions and activities are channeled into an artistic

collective production governed by rigorous discipline, serious study and the dedication of everyone. Choral singing is a common example of teamwork and represents a musical practice developed and widely known among the most different cultures and ethnic groups. Being a group pursuing musical learning, vocal development, interpersonal integration and social inclusion, the choir is a space constituted by different social and teaching-learning relationships; it demands from the conductor a number of competences and abilities not only concerning the technical musical preparation, but also in reference to the management and direction of a team that looks for motivation, education, culture and new aesthetic and social experiences. A choir has different levels of action and promotes individual integration in various dimensions, from personal motivation to interpersonal relationships, from aesthetic expression to political symbolism and communitarian role.

By their power and competence to guide these complex organizations, maestros are a very common example, in managerial literature and discourse, of efficient leadership, based on hearing and teaching, on learning and cooperation. In fact, maestros are selected by managers as the perfect example of management, but in a much romanticized vision: the maestro on the podium, the theatricality of his gestures, the baton ...

On the one hand, in amateur musical groups, markedly in amateur choirs, the managerial work of conductors is much wider behind the stage, in the day-to-day tasks like networking, searching for partners and sponsors, marketing, organization of agendas and rehearsals rooms, etc – not to mention the serious motivation that choral conductors have to develop and cultivate in groups where participation is open to all and voluntary, but where nevertheless there must be musical results. It is necessary to produce such a level of pleasure that it compensates for the hard technical work of repeating and correcting the musical phrases, paying attention to

details in rhythm, breathing and dynamics. On the other hand, in professional choirs – as in professional orchestras – maestros are increasingly being challenged in their abilities to create a good personal climate, managing the human relations in teamwork and engaging in socially and culturally sustainable practices involving the community. All that reality, which the conductors know only too well, reveals a deeper dimension in our managerial roles, not synthesized in the mere caricature of commanding a group by 'simple' gestures on a podium.

Choirs are paradigms of teamwork and motivation and examples of learning and knowledge organizations, while conductors are symbols of leadership and efficient management ... "Despite the persuasive power of these images, the real face of the maestros' job and of musical organizations in their day-to-day life cannot be revealed unless we open our eyes to their work behind the stage and before the concerts.

While managers base their perspectives on an idealized – usually authoritarian – view of the work of conducting, maestros need to perform a lot of managerial tasks in order to turn the artistic goal into reality, but among traditional conductors this pragmatic but indispensable aspect of their work is typically despised. As almost all maestros need to be managers for conducting the collective musical work, the consequence is that we learn only by doing, by trial and error. Viewed from this angle, this scenario suggests that a deeper and clearer analysis of this universe – management tasks inserted in musical conducting – is very welcome. This is the premise of my research.

I am developing a postdoctoral research project on the theme 'The work of the maestro as a manager and the organizational perspective of choral singing: interdisciplinary contributions for managers and conductors'. This project is based at the University of São Paulo (USP), Brazil, and is funded by the São Paulo State Research Foundation (FAPESP: www.fapesp.br/en). In a first phase of the

1 Barnard, C. (1966), *The Functions of the Executive*. Harvard University Press, Boston.

2 Villa-Lobos, H.: Villa-Lobos por ele mesmo, in Ribeiro, J. C. (ed.), *O pensamento vivo de Villa-Lobos*. Martin Claret, São Paulo (1987), p. 87.

70 research, I studied cases of Brazilian choirs and choral conductors, accompanying the work of some groups and musicians, and interviewing them. In a second phase, I am asking for choral singers and maestros from all over the world to complete a questionnaire about how their choirs are managed and about the organizational difficulties that they face. Many singers and maestros from many countries – like Italy, Switzerland, the Netherlands, Mexico, Argentina, England, the USA, Canada, etc. – have already contributed their answers. But the panel is not complete, and this call for contributions, through the *International Choral Bulletin*, has the intention of extending this rich panel of choral activity to different realities

and countries. The questionnaire, both for conductors and singers, is available in three languages and can be accessed by the following links:

- <http://goo.gl/N10jI> (in English);



- <http://goo.gl/62jcu> (in Spanish);



- <http://goo.gl/GX9Bp> (in Portuguese).



The questionnaires will be available until June, 2012. Conductors and choirs taking part in this research will be cited in a special acknowledgement list which will be published on the website <http://choralmanagement.blogspot.com/>. This website will be enriched through time by the publications (like papers in journals and conference proceedings) analyzing the results of the research. The individual answers concerning singers, choirs and maestros will be displayed anonymously. All these data will be focused on theoretical bases using headings such as: the manager's job, human resource management, leadership, motivation, organizational culture, organizational learning, etc. Therefore, through the answers of singers and conductors it will be possible to propose new models and approaches to the difficult – and necessary – activity of managing choral organizations. Thank you in advance for your contribution!

Rita Fucci-Amato is a Brazilian conductor researching the work of the maestro as a manager and the administration of music organizations. She has a postdoctoral degree in Management Science and Engineering (Production Engineering) from the University of São Paulo (USP), a Ph.D. and Master's degree in Historical, Philosophical and Sociological Foundations of Education, specialization in Voice, and a bachelor's degree in Music (Conducting). She has published some books and more than one hundred complete papers in scientific journals and conference proceedings in Latin America, the USA, Canada and Europe.

Website:

www.fucciamatoconductor.blogspot.com/

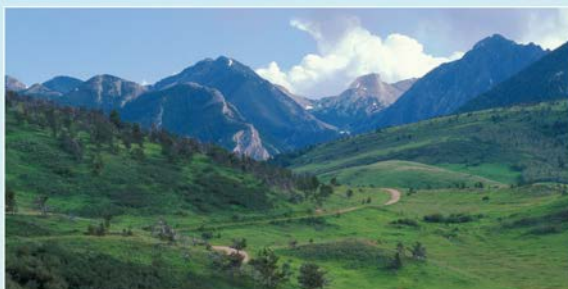
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Composers' Corner



Temasek Primary School (Singapore) at Orientale Concertus IV, Taichung City, Taiwan

COMPOSERS' CORNER

An Interview With Rajko Maksimović
Theodora Pavlovitch

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

An Interview With Rajko Maksimović

Theodora Pavlovitch
Professor of Choral Conducting
at the National Academy of Music Sofia, Bulgaria

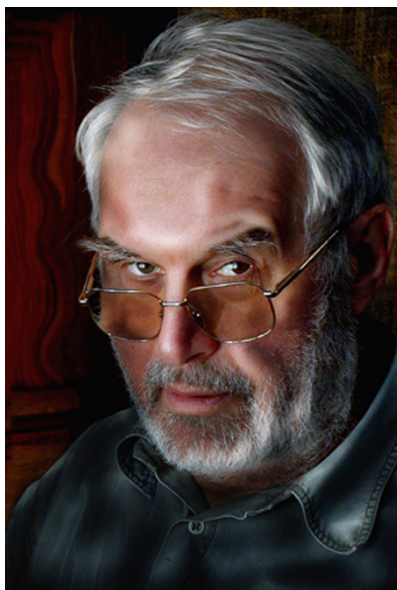


Theodora Pavlovitch (TP): *How would you describe your compositional style?*

Rajko Maksimović (RM): Over the course of my life my style has greatly changed. When I graduated, in 1961, I was curious to know what was going on in the world, and during the 1960s I belonged to the so-called avant-garde in Serbia. We used clusters, wrote aleatoric music, explored atonality and so on. These aspects mostly apply to my chamber and orchestral music, but also to *Three Haiku*, for female choir and ensemble, which was commissioned by and premiered at the Zagreb Biennale, in 1967. In 1963 I wrote a six-movement epic partita *When the Living Envied the Dead*, for choir and small orchestra, a work that displays the above characteristics, but also – because it uses medieval Serbian texts – reveals just how I was attempting to recreate the atmosphere prevalent at the time. On many occasions the ancient text itself generated appropriate melodic lines. As for the entire fourth movement, ‘Prince Lazar’s Plea/Holy Communion’, it is entirely a *cappella*, and produced back then quite an astonishing sound, because it sounded like a choir in the Orthodox Church: diatonic, sweet, and harmonically correct.

Later on, when my music started to be performed more often, and particularly after I had got in touch with the amateur choir Krsmanović, I realized that the most important goal for me is *not* what critics say in their newspaper reviews, but vigorous communication with singers and players who otherwise are singing and playing Mozart, Bach, Verdi, Orff...and who surely know what music really *is*. I started to adjust my musical ideas in order not only to be sung easily, but also to make it pleasurable for performers. And that happened more and more... *Testament* and *Passion* are the best examples of this.

Two years ago I was in Washington with a new friend of mine and during a conversation, all of a sudden, to illustrate something, he precisely sang two bars from my madrigal *Then There Was Famine!* Just where the basses have the



words ‘I ješte že’ [‘And still another’, Ed.] He remembered it from the 1970s, when he was a member of the chorus in the town of Subotica and had sung that madrigal.

I would say that my best, largest and most significant work – *The Saint Prince Lazarus Passion* – is in a ‘neo-Byzantine’ style. It has diatonic, actually modal melodies, occasionally uses ‘Isson’ [the low bourdon or ‘note tenue’ in Byzantine chant, Ed.], and excludes clarinets and trombones, since these instruments were not in use in mediaeval times.

TP: *Which composers do you find most important for contemporary music in Serbia and how do you see its future?*

RM: We have many composers who produce excellent music and are, I think, even better than the previous generation. In my opinion, the best are Zoran Erić and Milan Mihajlović. But they only write instrumental music, I am sorry to say. Each has written only one choral piece to date, as far as I know. With regard to choral composers, I feel the best are Kosta Babić, who died recently, Aleksandar Vujić and Dimitrije Golemović.

I cannot forecast the future, but at the present I am witnessing an excellent type of

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cooperation between composers and individual players and ensembles. They play our music really enthusiastically. But our State institutions do not recognize the high quality of our players, and conductors and composers, and do not support them adequately. The leader in that sense is the Belgrade Philharmonic. In one season they give 30-40 concerts, but only one or two Serbian conductors or players appear, and these are from abroad, i.e. do not live in Serbia. Also, only three or four Serbian compositions are programmed. That is the reason why we have many excellent players, conductors and composers who no longer actually live in the country.

TP: *Would you tell us more about your connection with Witold Lutosławski, the great Polish master?*

RM: I first met him at the Zagreb Biennale in 1963 when his *Trois Poèmes d’Henry Michaux* was premiered. I loved that music and I found it highly influential at the time. The same year I went to Warsaw for almost a month. And I attended the festival Warsaw Autumn, where *Trois Poèmes* were performed for the second time. Among other works, Penderecki’s *Polimorphia* was premiered. But before the festival started, I became friends with some Polish people I had met and – believe it or not – little by little, I started to speak Polish! Certainly, during the 1960s and 1970s I was considered a follower of the Polish School. Considering the avant-garde at that time, I disliked Cage, Kagel, Boulez (as a composer, but I highly respect him as conductor), Stockhausen, Xenakis and others, considering that they only broke down and finally destroyed ‘traditional’ musical language but did not create any real new music. Contrary to that, I stated that “Polish composers have made real new music.” In 1975 Belgrade Television decided to record an interview with Lutosławski and some other Polish composers. I was appointed as the interviewer.

I recorded several interviews in Polish – with Henryk Górecki, Tadeusz Baird, Zygmund Krauze, and some others. (Penderecki was

...An Interview to Rajko Maksimović

74 in Krakow.) Finally, we met Lutosławski, convening with him over a course of two days – first in the Union of Composers, and later at his private home. We chatted in Polish but did the interview in English, since we were dealing with the most serious of subjects and I did not want to take any risks.

TP: *Which other composers have influenced you over the years?*

RM: During my studies, my idols were Stravinsky, Prokofiev and Bartók. Later on, Lutosławski and Ligeti. But during the 1980s and later on too, I thought I was trying to find my own style, based on mediaeval Serbo-Slavonic language and Byzantine tradition, as well on the masterworks of Bach (my first love), Mozart and Debussy. Besides that, in the late 1970s and subsequently I was engaged in studying the existent modes and was trying to expand existing theories as well as developing my own modes. Lutosławski said that tonality was worn out and I agreed with that. But I stated that it should be replaced with something else, some kind of order and *not* chaos! More and more I found myself using modes – sometimes medieval ones such as Dorian and Phrygian, but also my own ones (see my website [www.rajko-maksimovic.net/Books/More On Modes](http://www.rajko-maksimovic.net/Books/More%20On%20Modes), in English).

TP: *What moments of your artistic life do you consider the most valuable?*

RM: There are several: the performance of *Saint Prince Lazarus Passion* in Tours, France, 1989, with Serbian soloists, Krsmanović choir, Armenian Orchestra and Darinka Matić-Marović conducting; three portrait concerts (1987, 1996, 2006) in the prestigious Kolaratz Hall (almost a full house for each concert); the performance of *Testament* in St. Petersburg with Choir & Orchestra of Cappella Glinka, Vladislav Chernushenko conducting; the performance of *Testament* in Burgas (Bulgaria), with a local choir and orchestra under Yordan Dafov; and the performance of the *Saint Prince Lazarus Passion* in Belgrade, December 2010



With Alain Charron and Milan Kolena in St. Petersburg, 2010

(after a gap of 21 years). The latter event was a tremendous success – in spite of challenging circumstances – and the choristers of both choirs were delighted, as too were the soloists, members of the orchestra, and the audience. I am deeply thankful to conductor Boyan Sudjić for what I called the ‘event of my life’.

TP: *You wrote and published several books: the autobiographical memoir trilogy ‘That’s the Way It Was’ (1998, 2001, 2002) and ‘Speech of Music’ in 2008. How did you find inspiration to write them?*

RM: I would say it happened by accident. When my older brother died in 1995, I realized that I had become the oldest member of our large (Maksimović) family. Then I decided to write some 10-20 pages about my parents, grandfather, and uncles – things that I could remember – for our descendants. When I finished, I gave some copies to a couple of friends who knew my family. They suggested independently that I continue to write not only about the dead but also about the living. I agreed, and having no other obligations, I found it easy to write the first book (covering the period up to 1965) and printed it privately (1998). All who had read it were delighted and all 500 copies were sold very soon.

That reaction encouraged me to continue. I started with my trip to America (Fulbright scholarship, 1965/66) and finished with *Saint Prince Lazarus Passion* (1989). The promotion of the second book happened to coincide with the exact moment when, live on television, the twin towers of the WTC were demolished on 11th September 2001. Nevertheless, the hall was full, with about 150 people. This was when the text for the third book was more or less finished. I announced the fact and at the same

time promised not to write any more books in the future. The third tome was soon available. It is about our struggle against Milošević, and deals with demonstrations, protest walks, my newspaper articles, and many other things. The fourth book you mentioned is actually a kind of interview. In 1991 Miloš Jevtić, a journalist at Radio Belgrade, asked me onto his live radio show. He intended to publish the book, but the general situation in the 1990s prevented him. We met in 2005 or 2006 and we agreed to come up with new questions and answers, and to publish both the previous version and the new one together.

TP: *What are your latest pieces?*

RM: I have just finished a choral work this year, *LAMA*, setting lyrics by Ogden Nash in a brilliant translation by Dragoslav Andrić. But normally I do not write anything new. I try to find possibilities of performance for earlier works that were proven to be good. Or I make adaptations. I arranged a *Suite for Orchestra* out of four movements from *Passion*. Also from the *Passion*, I completed *Suite for Violin & Strings*, which had already been performed. I have adapted too *Testament*, as well as *Passion*, and they can now be sung in English! I hope this may help in the future.

TP: *What would be your final message to readers of the International Choral Bulletin?*

RM: I suppose I can draw on quite vast experience, and would say that the meaning and sense of composition itself lies in the performance. If there is no performance, it makes no sense. The score on paper is not yet the music. It is just a hypothetical project. When the performance happens, then it becomes music. As if to prove a point, I do not sell my music. I simply give it away. Today, with the advent of the e-mail, it is very easy indeed: rajkomaksimovic88@gmail.com

Revised by Cara Tasher & Edited by Graham Lack ●

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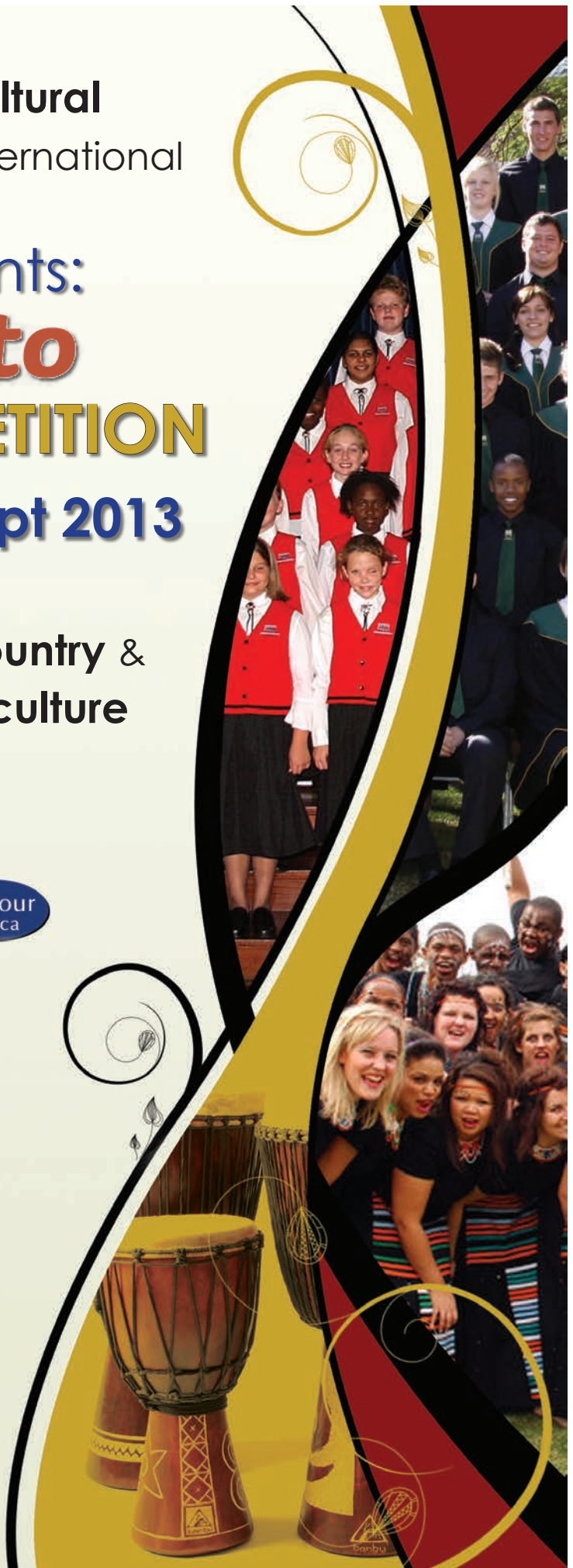
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Events



Da Li High School Choir (Taiwan) at Orientale Concertus IV, Taichung City, Taiwan

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

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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

Singing in Havana, Cuba, 1-7 Apr 2012. Week of choral singing in the historic centre of Cuba's capital, directed by Carlos Aransay. Contact: Lacock Courses, Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

Carmina Slovenica Attaca, Maribor, Slovenia, 19-22 Apr 2012. International masterclasses and workshops for conductors with artistic leader Karmina illec. Program of the workshops by international and Slovenian clinicians: choregic 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. Guest choirs: The Elmer Iseler Singers, the National Youth Choir of Canada and 13 auditioned choirs from across Canada. Workshop presenters include Hilary Apfelstadt, Elise Bradley, Karen Grylls, Chantal Masson-Bourque, Alina Oracca, Zimfira Poloz, Michael Zaugg. Tribute concert to Ruth Watson Henderson, live competition for the Sir Ernest MacMillan Foundation Award for Emerging Conductors, and more. 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

Montenegro Voice Workshop, Montenegro, 10-16 June 2012. Course on vocal technique on the Adriatic near Ancona, led by Ghislaine Morgan. Contact: Lacock Courses, Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

Music at Monteconero, Sirolo Ancône, Italy, 17-23 June 2012. A chamber-scale course near Ancona with Patrick Craig. The Hotel Monteconero, on a mountain overlooking the Adriatic, began life as a Camaldolite abbey; we rehearse in the Romanesque church of St Peter dating back to 1038 that still stands in the centre of the complex. Contact: Lacock Courses, Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

Learn from the Masters: Summer 2012, Princeton, NJ, USA, 24 June-3 Aug 2012. Programs for adults: chamber choir, summer choral festival, choral pedagogy, YogaVoice, coOPERAtive. Programs or high school students: vocal institute, solo vocal artist, musical theatre, etc... Contact: Westminster Choir College of Rider University, Tel: +1-609-9247416, Fax: +1-609-9216187, Email: woce@rider.edu - Website: www.rider.edu/woce

National Symposium on American Choral Music, Washington D. C., USA, 29-30 June 2012. The search for an American Style. Contact: American Choral Directors Association, Tel: +1-405-2328161, Fax: +1-405-2328162, Email: acda@acda.org - Website: http://acda.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

European Seminar for Young Choral Composers, Aosta, Italy, 21-27 July 2012. For composers and aspiring composers interested in choral music and choral conductors with composition and elaboration experience. Contact: FENIARCO (Italian Federation of Regional Choir Associations), Tel: +39-0434-876724, Fax: +39-0434-877554, Email: info@feniarco.it - Website: www.feniarco.it

Sarteano Chamber Choral Conducting Workshop, Sarteano, Italy, 29 July-5 Aug 2012. Three levels: full conductor, conducting auditor and singer. Conducting master classes with Simon Carrington. Vocal pedagogy ensemble work with Bronislava Falinska (Rohmert method of functional voicetraining). Clinics on developing a vital chamber choir with Brian O'Connell. Contact: Sarteano Chamber Choral Conducting Workshop, Gail Leicher, Tel: +1-781-6520158, Email: sarteanochoral@rcn.com - Website: www.sarteanochoralworkshop.com

First International Choral Festival of Abidjan - FESTICCA, Côte d'Ivoire, 8-12 Aug 2012. The first edition of FESTICCA will include a variety of choral initiatives and the performances of 16 choirs from Africa, Europe and America, joined by their counterpart, 10 choirs from Côte d'Ivoire! Contact: A Coeur Joie Côte D'Ivoire, Tel: +225-7-165706, Email: admin.acj-ci@acoerjoie-ci.com - Website: www.acoerjoie-ci.com

Choral conducting Workshop Chamber Choir and..., Norfolk, CO, USA, 12-19 Aug 2012. For advanced singers and choral directors. Repertoire will range from the Renaissance to the 20th century. Workshop sessions and final concert will be recorded on DVD. Conductors will have the opportunity to conduct instrumental as well as choral ensembles. Contact: Norfolk Chamber Music Festival, Tel: +1 860 5423000, Fax: +1 860 5423004, Email: norfolk@yale.edu - Website: norfolkmusic.org

Music in Ávila, Spain, 22-27 Aug 2012. Program centred on larger-scale works of Tomás Luis de Victoria (1548-1611). For experienced and confident choral singers of all ages. Director: Carlos Aransay. Contact: Lacock Courses, Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

Rimini International Choral Workshop with Peter Phillips, Andrea Angelini and Ghislaine Morgan, Rimini, Italy, 26 Aug-2 Sep 2012. 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.choralworkshop.org or www.musicaficta.org

World Youth Choir Summer Session 2012, Cyprus, 3 Aug-1 Sep 2012. Two repertoires, two conductors, one Symphony orchestra! Concerts in Cyprus, Greece, Turkey and surrounding countries thanks to the collaboration between the Foundation World Youth Choir and the Cyprus Symphony Orchestra Foundation /Cyprus Youth Symphony orchestra with the support of the Cyprus presidency of the European Union 2012 (Ministry of education and culture - cultural events in 2012) and the three patron organizations of the World Youth Choir European Choral Association-Europa Cantat, Jeunes Musicales International and International Federation for Choral Music). Contact: Vladimir Opacic, Project Manager, Email: manager@worldyouthchoir.org - Website: www.worldyouthchoir.net

European Academy for Choral Conductors, Graz, Austria, 9-16 Sep 2012. Young conductors (under 35) can apply for active or observing participation. Artistic direction: Johannes Prinz. Contact: Chorverband Österreich, Tel: +43-1-5869494, Fax: +43-1-58694944, Email: info@chorverband.at - Website: www.chorverband.at

Corsham Winter School, United Kingdom, 27 Dec-1 Jan 2012. Week of choral singing between Christmas and New Year in the small Wiltshire town of Corsham, near Lacock, directed by Paul Spicer. Contact: Lacock Courses, Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

China meets Australia Chinese Culture Festival, Sydney, Australia, Feb 2012. Festival for exchanging art and music on a high-level, and contributing to intensifying the friendship between China and Australia. Contact: Masters International Culture Development (Beijing) Ltd., Tel: +86-10-58695038, Fax: +86-10-58691055, Email: info@master-music.cn - Website: www.master-music.cn

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

İnin 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

Canti veris Praga, Prague, Czech Republic, 23-26 Feb 2012.

International festival of contemporary choral music with the Zden k Luká Award. Contact: Music Travel Agency, Tel: +420-224-916899, Email: info@agencyMTA-Stadler.com - Website: www.agencyMTA-Stadler.com

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 a cappella choral composition competition for advanced children's choir, Yerevan, Armenia, 15 Mar 2012.

Composition competition open to musicians over 20 years of age from all over the world with the aim of promoting the creation of a new choral repertoire for the "Little Singers of Armenia" choir. Money prizes and performances for the winning pieces. Contact: Little Singers of Armenia, Email: alsccc@hotmail.com - Website: www.alscompetition.am

11th European Youth Music Festival, Region of Emilia-Romagna, Italy, Spring 2012.

The festival will create a meeting place full of concerts for 4500 young music enthusiasts from all over Europe. Contact: European Music School, Tel: +31-30-2303740, Fax: +31-30-2303749, Email: office@musicsschoolunion.eu - Website: www.musicsschoolunion.eu

5th Fukushima Vocal Ensemble Competition, Fukushima, Japan, 22-25 Mar 2012.

Rebuilding Fukushima with music. Fukushima was affected by the earthquake, tsunami, and nuclear power plant accident on March 11, 2011. Competition for ensembles with number of singers limited to 2-16. Three categories: ages: 12-15, 15-18 and others. Contact: Fukushima Vocal Ensemble Competition, Email: bunka@pref.fukushima.jp - Website: www.pref.fukushima.jp/bunka/seigaku/en/index.html

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

Spring Festival Cantus Salisburgensis 2012, Salzburg, Austria, 22-25 Mar 2012.

Compulsory Pieces: Carl Orff - excerpts from Carmina Burana, Johann Sebastian Bach - choir pieces for Passion Sunday. Contact: Cultours Carl Pfliegler, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.cultours.at

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

9th Festival Musica Religiosa, Olomouc, Czech Republic, 28 Mar-1 Apr 2012.

For choirs in all categories from all around the world. Contact: Festa Musicale, Tel: +420-585-237373, Fax: +420-585-237373, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

Young2012Prague, Czech Republic, 29 Mar-1 Apr 2012.

For young people aged 8-26 who have an active interest in music and choir singing. Contact: Music Travel Agency, Tel: +420-224-916899, Fax: +420-224-916899, Email: info@agencyMTA-Stadler.com - Website: www.agencyMTA-Stadler.com

International Festival of choirs and orchestras in Istria, Croatia, 29 Mar-2 Apr 2012.

For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Tel: +49-7221-967765, Fax: +49-7221-967764, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

15th International Festival/Competition for Children's Choirs Gatchina Rainbow, Gatchina, Russia, 29-31 Mar 2012.

Competition for children and youth choirs. Conferences lead by famous conductors from Moscow. Contact: School of Music for Children Ippolitov-Ivanov, Tel: +7-911-9366343, Fax: +7-813-7121467, Email: choirharmony@gmail.com

4th International Festival of Contemporary Sacred Music

Courant d'Art, Rouen, France, 30 Mar-1 May 2012. Three chosen choirs will join the choir and choristers of Rouen Cathedral to sing Arvo Pärt's Kanon Pokajanen. They will also perform their own program of sacred contemporary music in the prestigious Cathedral of Rouen. Contact: Choeurs Saint Evode, Monika Beuzelin, Tel: +33-2-35712580, Fax: +33-2-35717158, Email: monika.beuzelin@gmail.com - Website: www.saint-evode.com

12th 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

Yale Glee Club 2012 Emerging Composers Competition, Yale University, New Haven, Connecticut, USA, 1 Apr 2012.

Compositions for mixed choir (SATB). More guidelines online. Contact: Yale School of Music (Yale Glee Club), Tel: +1-203-4324138, Fax: +1-203-4324137, Email: jeffrey.douma@yale.edu - Website: www.yalegleeclub.org

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

1st International Choir Festival Ghent 2012, Belgium, 8 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

Mediterranean Zimriya Vocal Choirs Assembly, Acre, Israel, 8-15 Apr 2012.

Open singing, choir to choir sessions, concerts, workshops will be part of this musical and cultural event hold for the first time in the old historic town of Acre. The well known and experienced Israeli conductor, Prof. Avner Itai, Music Director, will lead the Artistic Committee of the Festival together with Mr. Rami Barber, as a Music Assistant and Ms. Maya Shavit and Ms. Naomi Faran, as Music Advisors. Contact: ZIMRIYA, Tel: +972-3-6041808, Fax: +972-3-6041688, Email: harzimco@netvision.net.il - Website: www.zimriya.org.il

4th Antalya International Choir Festival, Antalya, Turkey, 11-15 Apr 2012.

For amateur choirs. Categories: female, male, mixed, children and youth choirs. Contact: Antalya International Choir Festival, Tel: +90-242-316 4660, Email: festivalantalya@festivalantalya.com - Website: www.festivalantalya.com

2nd Messiah Festival, Salzburg, Austria, 12-15 Apr 2012.

10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Tel: +43-662-874537, Fax: +43-662-874537-30, Email: chorus2000@aoon.at - Website: www.chorus2000.com

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... Festivals & Competitions

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Charleston International Choral Festival, South Carolina, USA, 12-15 Apr 2012. Contact: Music Contact International, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.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/ceec

2nd Vratslavia Sacra - Wrocław 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@vratslaviasacra.pl - Website: www.vratslaviasacra.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: EvenTTours, Tel: +31-46-4106565, Email: info@eventtours.nl - Website: www.eventtours.nl/choirfestivals.html

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 Festival of choirs and orchestras in Costa Brava, Spain, 27 Apr-1 May 2012. For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Tel: +49-7221-967765, Fax: +49-7221-967764, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

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

European Music Festival for Young People, 58th Vocal Festival, Neerpelt, Belgium, 27 Apr-2 May 2012. Categories: children's, single-voice youth, mixed-voice youth, pennant series children, pennant series single-voice youth, pennant series mixed-voice youth, free series: vocal and vocal-instrumental ensembles such as close harmony, vocal jazz, folk music, gospel & spiritual. Contact: Europees Muziekfestival voor de Jeugd, Tel: +32-11-662339, Fax: +32-11-665048, Email: info@emj.be - Website: www.emj.be

2nd World Choir Festival on Musical, Thessaloniki, Greece, 27-29 Apr 2012. For all kind of choirs from around the world. Contact: Choir Korais, Tel: +30-6942-487804, Fax: +30-2310-309900, Email: choir_korais@hotmail.com - Website: www.xorodiakorais.com

10th 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 Cork International Choral Festival in Ireland is a world class festival celebrating the very best of choral and vocal music. The programme includes 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

First International Festival of Children and Youth Choirs "Vivat, Odessa!", Ukraine, 2-7 May 2012. Let's break the borders and language barriers with our songs is the theme of this festival for children and youth choirs from all over the world. Apply before 10 January. Contact: Festival "Vivat, Odessa", Larysa Garbuz, Tel: +38-67-974 3329 or +38-98-442 8753, Fax: +38-48-725 1682 or +38-48-725 1682, Email: vivat-odessa@keysolution.ru or chorus@keysolution.ru - Website: www.vivat-odessa.keysolution.ru

7th Paparats Kvetka International Student Choir Forum, Minsk, Russia, 2-6 May 2012. For choirs with singers aged 18 to 35. Apply before 1 February 2012. Contact: Belarusian State University, Katsiaryna Saladukha, Tel: +375-17-2095469, Fax: +375-17-2095469, Email: k_saladukha@yahoo.com - Website: www.chorum.bsu.by/eng/_index.html

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

33th Children's Choir Festival "Fröhlich sein und singen", Halle (Saale), Germany, 3-6 May 2012. Non-competitive festival for all kinds of children's choirs and folklore dance groups, with many concerts and common singing in workshops. Contact: Jugendwerkstatt „Frohe Zukunft“, Tel: +49-345-7808000, Fax: +49-345-7757103, Email: kinderchorfestival@jw-frohe-zukunft.de - Website: www.jw-frohe-zukunft.de

European Music Competition, Filadelfia, Italy, 6 May 2012. For equal voices, mixed, children and youth, folk, Gospel/Spiritual choirs. Contact: Associazione Musicale Melody, Tel: +39-968-725804, Fax: +39-968-725804, Email: associazionemelody@libero.it - Website: www.associazione-melody.com

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

Canta Guayana International Choral Festival, Cuidad Guayana, Venezuela, 16-20 May 2012. For all choirs of all kinds from around the world. Contact: , Email: cantaguayanaweb@gmail.com - Website: www.cantaguayana.org

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

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... Festivals & Competitions

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8th International Choir Festival Mundus Cantat Sopot 2011, Sopot, Poland, 16-21 May 2012. For choirs from all over the world. Exchange of cultural traditions, strengthening natural human bonds. Contact: Festival Office Mundus Cantat Sopot, Tel: +48-58-5558458, Fax: +48-58-5558442, Email: munduscantat@sopot.pl - Website: www.munduscantat.sopot.pl

Festival Musica Sacra in Venezia, Italy, 17-21 May 2012. For choirs and orchestras with sacred music repertoire. Contact: MusikReisenFaszination Music Festivals, Tel: +49-7221-967765, Fax: +49-7221-967764, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

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 Vojta šák. 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

Mayo International Choral Festival, Ireland, 24-27 May 2012. Involvement with choirs from the Mayo County, local performances, concert tour in different cities of the county, competition and a Gala Concert at the Royal Theatre in Castlebar, Competition categories: mixed, female and male choirs, Sacred Music and Gospel Choirs, Gaelic or Celtic Language pieces. Contact: Mayo International Choral Festival, Tel: +353-94-9026214, Fax: +353-94-9026421, Email: info@mayochoiral.com - Website: www.mayochoiral.com

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, Marktobendorf, 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

Competition Festa Choralis, Bratislava, Slovak Republic, 30 May-3 June 2012. Competition in all categories for choirs from all around the world. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

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

6th International Choir Festival Harmonia, Harmanli, Bulgaria, 1-3 June 2012. Non competitive festival for all kind of choirs. Contact: Mixed Choir Slavej, Gencho Donchev, President, Email: harmchoir@abv.bg or harmchoir@yahoo.com - Website: www.harmchoir.org

36th International Choir Festival of Songs, Olomouc, Czech Republic, 6-10 June 2012. Mundi Cantant: international choir competition; Mundi Cantant superior: international choir competition with obligatory songs. For all kind of choirs from around the world. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

Frankfurt Is All Ears!, Frankfurt, Germany, 7-10 June 2012. Festival including a international choral competition (Categories: Early music, Romantic (sacred and secular), Contemporary, Jazz/Pop/Gospel, Folk/World Music or Show/Musical), large-scale sing-along concerts (Elias, Felix Mendelssohn Bartholdy), night of the choirs, etc... Open to choirs of all kinds. Contact: Deutscher Chorverband e.V., Tel: +49-30-847108930, Fax: +49-30-847108999, Email: projektbuero@deutscher-chorverband.de - Website: www.chor.com

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

International Sacred Music Festival, Bratislava, Slovak Republic, 14-17 June 2012. International Sacred Music Festival. Competition, workshop, concerts in churches, sightseeing. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

Lahti International Choral Festival, Lahti, Finland, 15-18 June 2012. Non-competitive festival open to all choirs round the world. Contact: Hanna Valkonen, Tel: +358-40-5105746, Email: hanna.valkonen@lahtichoifestival.com - Website: www.lahtichoifestival.com

1st Portugese Summer Choral Festival 2012, Lisbon, Portugal, 16-19 June 2012. As part of the annual festivities of the Festas de Lisboa '12, organised by EGEAC and SourceWerkz Pte Ltd, Singapore, this Festival is a platform for choirs to partake in high-level competition as well as work under the tutelage of an artistic panel of 5 judges drawing from all corners of the world. Contact: SourceWerkz, Tel: +65-98440453, Email: sourcewerkz@gmail.com

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

World Choir Festival, St. Petersburg, Russia, 20-24 June 2012. Competition for all kind of choirs from around the world. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

Choirs Transforming Our World: A Symposium, Yale University, New Haven, Connecticut, USA, 19-23 June 2012. Outstanding choirs from four continents will come together for five days of singing, learning, and exploring the connections that choral music fosters between people. Formal concert each day as well as lectures, workshops, and masterclasses. A two-day symposium entitled Choirs Transforming Our World, organized in association with the International Federation for Choral Music's Conductors Without Borders network and the American Choral Directors Association's International Conductors Exchange Program, will also take place within the festival (June 22 and June 23). The symposium will explore the ways in which people throughout the US and the world are using choral music to create positive social change, promote mental well-being, and foster community. Contact: Yale School of Music (Yale Glee Club), Tel: +1-203-4324138, Fax: +1-203-4324137, Email: jeffrey.douma@yale.edu - Website: www.yalegleeclub.org

Children of the World in Harmony International Youth Choir & Dance Festival, Petoskey, Michigan, USA, 21-26 June 2012. For children choirs from all around the world. Contact: Voices Without Borders, Inc., Tel: +1-602-618 2807, Email: choralfest@msn.com - Website: www.vwbchoir.com



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Guest Conductor

July 11 - 22, 2013



- Perform at famous venues in three of Europe's most historical and musical cities
- Festival for all children's choirs
- Perform in St. Stephen's Cathedral, Vienna
- Participate in Workshops

... Festivals & Competitions

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13th Crescent City Choral Festival, New Orleans, USA, 22-26 June 2012. For treble chorus (age range between 10 & 18). Conductors: Cheryl Dupont and Paul Caldwell. Contact: New Orleans Children's Chorus, Tel: +1-504-833 0575, Email: nocc787@bellsouth.net - Website: www.neworleanschildrenschorus.org

9th International Choir Festival Maesrto Mednikarov, Dobrich/Albena, Bulgaria, 25 June-2 July 2012. Competitive and non-competitive festival for children's and youth choirs only. Contact: "Friends of Bulgaria" Int'l Festival Program, Tsvetan Ivanov, President, Diana Raikova, Artistic Director, Tel: +359-2-9875568, Fax: +359-2-9875568, Email: festival_dia@abv.bg - Website: www.festival-bg.com

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. Guest conductor: Bob Chilcott. Space limited to 10 choirs. Contact: Oregon Festival Chorus, Tel: +1-541-4659600, Fax: +1-541-4654990, Email: piccfest@oregonfestivalchoirs.org - Website: www.piccfest.org

International Festival of choirs and orchestras in Rome, Italy, 28 June-2 July 2012. For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Tel: +49-7221-967765, Fax: +49-7221-967764, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

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

14th International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 28 June-1 July 2012. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Tel: +43-662-874537, Fax: +43-662-874537-30, Email: chorus2000@aon.at - Website: www.chorus2000.com

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>

55th International Festival of Choral Art Jihlava and 11th International Composers' Competition Jihlava 2012, Czech Republic, 29 June-1 July 2012. International composers' competition, concerts, workshops, meetings. Contact: NIPOS Artama, Tel: +420-221-507961, Fax: +420-221-507955, Email: dankova@nipos-mk.cz - Website: www.nipos-mk.cz

4th International Children's and Youth Choir Festival "Touch the future", Dannstadt-Schauernheim, Germany, 29 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 Choreographer 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

Yogyakarta International Music Festival Academy, Yogyakarta, Central Java, Indonesia, 1-12 July 2012. Festival including workshops on voice, composers residency program, choir training and conducting apprenticeship program. Contact: Distinction Music School, Tel: +62-274-8509483, Email: yogyamusicalfestival@gmail.com - Website: www.yogyakartafest.blogspot.com

47th International Days of Choral Singing, Barcelona, Spain, 2-8 July 2012. Concerts and workshops with Matlakala Bopape (South African Music), Òscar Boada (A Catalan suite, Kirby Shaw), Matthias Hanke (Mozart Requiem). Contact: Federació Catalana d'Entitats Corals, Tel: +34-93-2680668, Fax: +34-93-3197436, Email: fcecc@fcecc.cat - Website: www.fcecc.cat

International Festival of Academic Choirs IFAS 2012, Pardubice, Czech Republic, 3-8 July 2012. For choirs from universities, academies, college-level vocational schools in the following categories: mixed, mixed chamber, female and male. Contact: IFAS - Alena Mejstřiková, Tel: +420-724-010428, Fax: +42-0466-614162, Email: ifas.pardubice@seznam.cz - Website: www.ifas.cz

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

Istanbul International Chorus Competition and Festival, Istanbul, Turkey, 4-9 July 2012. For children, female, male, mixed choirs and folk groups. Contact: Istanbul Harman Folklor, Tel: +90-216-3461354, Fax: +90-216-3461308, Email: istanbul@istanbulchorus.com or istanbul@istcup.com - Website: www.istanbulchorus.com or www.istcup.com

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 5-15 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 Chorus, 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

Choral Festival Verona Garda Estate, Lake of Garda, Italy, 5-9, 12-16, 19-23, 26-30 July 2012. Six to eight choirs will be invited at each part of the festival. Each choir should present two 30-40 minutes programs, one sacred and one profane. Contact: Associazione Pro Musica Cantate Domino, Tel: +39-337-572343, Fax: +39-1782725707, Email: hanna.valkonen@phnet.fi - Website: <http://gardaestate.altervista.org>

International Choir Festival of Preveza, International Competition of Sacred Music, Preveza, Greece, 5-8 July 2012. For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Repertory must include a compulsory piece, a piece composed before 1800, a piece composed during 1800 - 1950, a piece composed after 1950 & a folk song from the choir's country of origin. Contact: Choral Society "Armonia" of Preveza, Tel: +30-2682-024915, Fax: +30-2682-029852, Email: armonia4@otenet.gr - Website: www.choralpreveza.gr

Cantus Salisburgensis International Choir and Orchestra Summer Festival, Salzburg, Austria, 5-9 July 2012. Kaleidoscope of Nations and cultures interacting in the city of W.A. Mozart's birth. Contact: Cultours Carl Pfliegler, Tel: +43-662-821310, Fax: +43-662-82131040, Email: office@cultours.at - Website: www.cultours-europe.com or www.cantussalisburgensis.at

3rd International Sacred Music Choir Festival & Competition Laudate Dominum, Vilnius, Lithuania, 5-10 July 2012. For all choirs around the world. Contact: Congratulations, Email: info.gratulations@gmail.com - Website: www.gratulations.lt



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Dear Conductors and Choral Enthusiasts,

As part of the annual festivities of the Festas de Lisboa'12 organised by the Empresa de Gestão de Equipamentos e Animação Cultural (EGEAC) and together with Sourcewerkz Pte Ltd, Singapore, the 1st Portuguese Summer Choral Festival™ will be held from 16 – 19 June 2012.

Held in Lisbon, one of Europe's most charming cities and historical capital of Portugal, the festival is designed to provide a platform for choirs to partake not only in high-level competition, but also as an opportunity for choirs of different cultures to exchange choral ideas, interpretation and techniques.

In line with this, participating choirs will perform together on a common work under the tutelage of the panel of 4 internationally renowned judges and myself. Drawing from four corners of the world, we have **Eugene Rogers (USA)**, **Werner Pfaff (Germany)**, **André van der Merwe (South Africa)** and **Ms Lim Ai Hooi (Singapore)** on our panel to provide a diverse perspective to the festival.

The festival also aims to provide valuable performance opportunities to the choirs by having participants sing at various city landmarks in the historical district of Belém, joining in the festivities of the annual Festas de Lisboa'12. We sincerely hope to see you in Lisbon, Portugal! With best regards,

Paulo Vassalo Lourenço
Artistic Director, 1st Portuguese Summer Choral Festival
Director of Choral Studies at the Escola Superior Música de Lisboa, Portugal

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... Festivals & Competitions

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4th International Youth Music Festival, Bratislava, Slovak Republic, 6-9 July 2012. International Festival for Youth and Children Choirs and Orchestras. Competition, workshop, concerts of sacred and secular music. Apply before April 15, 2012. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

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: Maria 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

50th International Seghizzi Choral Competition and Festival, Gorizia, Italy, 12-15 July 2012. For choirs or musical groups. Categories: Renaissance, Baroque, 19th Century, 1900 to the present day, folk and traditional songs or spirituals and gospels, pop and jazz music, contemporary music. Grand Prix Seghizzi 2011 - Nation's Trophy. Contact: Associazione Corale Goriziana "CA Seghizzi", Tel: +39-0481-530288, Fax: +39-0481-536739, Email: info@seghizzi.it - Website: www.seghizzi.it

Rhapsody! Children's Music Festival, Vienna & Salzburg, Austria & Prague, Czech Republic, 12-23 July 2012. Participating choirs will perform at famous venues in three of Europe's most musical and historical cities: Vienna, Salzburg, and Prague, highlighted by the Grand Final Concert. Choirs will enjoy a workshop, musical exchanges and sightseeing tours. Contact: Zhongjie Shi, Classical Movements, Inc., Tel: +1-703-6836040, Fax: +1-703-6836045, Email: ZS@ClassicalMovements.com - Website: 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. Contact: International Federation for Choral Music, Fax: +1-512-5510105, Email: nrobin@ifcm.net - Website: www.ifcm.net

15th International Choral Festival en Provence, Var & Bouches du Rhône, France, Mid-July 2012. Contact: Ensemble Polyphonique en Provence, Email: epepro@wanadoo.fr - Website: www.aicler-provence.fr

Melodia! South American Music Festival, Rio de Janeiro, Brazil & Buenos Aires, Argentina, 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

International Choir Festival, Pattaya, Thailand, 18-22 July 2012. Competition for all kind of choirs from around the world. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

30th Cantonigròs International Music Festival, Barcelona, Spain, 19-22 July 2012. For mixed, children's, female and male choirs, and dance groups. Contact: Festival Int'l de Música de Cantonigròs, Tel: +34-93-2326444, Fax: +34-93-2463603, Email: fimc@fmc.es - Website: www.fmc.es

Slovakia Folk 2012, Bratislava, Slovak Republic, 19-22 July 2012. International festival for children, youth and adult folklore ensembles and choirs. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

Oriente Concertus V, Seoul, South Korea, 19-22 July 2012. Competition for mixed, equal voices, children's, folklore and chamber choirs. Organised by the Singapore Federation of Choral Music and Ace99 Cultural Pte Ltd. Artistic Director: Nelson Kwei. Contact: ACE 99 Cultural Pte Ltd., Ryan Goh, Tel: +65-9663-1325, Fax: +65-6368-3819, Email: event@ace99.com.sg - Website: www.ace99.com.sg

58th International Choral Contest of Habaneras and Polyphony, Torrevieja (Alicante), Spain, 23-29 July 2012. Outdoors habaneras, polyphony in the auditorium "Eras de la Sal" on the Mediterranean Sea coast. Apply before: 15 Feb 2012. Contact: Certamen Int'l de Habaneras de Torrevieja, Tel: +34-965-710702, Fax: +34-965-712570, Email: habaneras@habaneras.org - Website: www.habaneras.org

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

4th International Festival of choirs and orchestras in Tuscany, Italy, 26-30 July 2012. International festival of choirs and orchestras in Tuscany. Contact: MusikReisenFaszination Music Festivals, Tel: +49-7221-967765, Fax: +49-7221-967764, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

SingDownUnder New Zealand Choir Tour & Festival, New Zealand, 27 June-2 July 2012. Visiting choirs will reach deeper into the indigeous choral life of New Zealand. Possible tour before or after the festival will include Australia. Contact: SingDownUnder New Zealand Choral Festival, Owen Sharpe, Email: Owen@SingDownunder.com - Website: www.singdownunder.com

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

10th International Choral Festival The Singing World, St. Petersburg, Russia, 3-8 Aug 2012. For choirs and vocal ensembles of various styles, levels and origins from all over the world. Event promoting long-term contacts among choirs. Apply before: 1 Apr 2012. Contact: International Choral Festival and Competition, Tel: +7-812-3283921, Fax: +7-812-3283921, Email: Singingworld@mail.ru or fest-lig@yandex.ru - Website: www.singingworld.spb.ru

International Choral Festival of Abidjan FESTICCA, Côte d'Ivoire, 8-12 Aug 2012. Concert featuring 3 themes: Brotherhood, Love & Joy. Competition for up to 25 singers choirs including 4 categories: 1 classical & 1 traditional piece, 1 choir's own composition & 1 piece of their choice). Workshops on collective choral technique, choir set up & skills and career management. Contact: A Coeur Joie Côte d'Ivoire, Tel: +225-01-191628, Email: admin.acj-ci@acoeurjoie-ci.com - Website: www.acoeurjoie-ci.com

International Children & Youth Choir Festival Sing The Music You Love Most, Freiburg, Germany, 8-15 Aug 2012. Repertoire: Beatles, Spirituals, Salsa and Latin America, with Oscar Escalda (Argentina) and Michael Hartenberg (Germany). Contact: Internationale Chorakademie Freiburg, Tel: +49-761-2169673, Email: info@chorakademie-freiburg.de - Website: www.chorakademie-freiburg.de

9th International Youth Chamber Choir Meeting, Usedom Island (Baltic Sea), Germany, 10-19 Aug 2012. Girls' and youth choirs, max 35 persons (incl. staff). Age: 16-26. 3 Ateliers with Naomi Faran (Israel), Michael Gohl (Switzerland) and Jan Schumacher (Germany), concerts in churches and open air. Time to get to know each other on the beautiful island of Usedom. Contact: Arbeitskreis Musik in der Jugend AMJ, Tel: +49-5331-9009598, Fax: +49 5331-9009599, Email: nfo@amj-musik.de - Website: www.amj-musik.de

9th Cantemus International Choir Festival, Nyíregyháza, Hungary, 16-21 Aug 2012. Friendship festival and optional competition. Contact: Cantemus Choral Institute, Tel: +36-30-8153975, Fax: +36-42-508708, Email: mail@cantemus.hu - Website: www.cantemus.hu

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

International Festival of choirs and orchestras in Paris, France, 23-27 Aug 2012. For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Tel: +49-7221-967765, Fax: +49-7221-967764, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.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 Choir Festival Amsterdam 2012, Netherlands, 29-30 Sep 2012. For all kind of choirs around the world. Contact: EventTTours, Tel: +31-46-4106565, Email: info@eventtours.nl - Website: www.eventtours.nl/choirfestivals.html

Cracovia Music Festival, Poland, 3-7 Oct 2012. International festival of choirs and orchestras in Cracow. Contact: MusikReisenFaszination Music Festivals, Tel: +49-7221-967765, Fax: +49-7221-967764, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

Rimini International Choral Competition, Rimini, Italy, 4-7 Oct 2012. Competition for equal voices, mixed, chamber, children, young, folk and spiritual choirs in the beautiful old 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

6th International Choir Festival Corearte Barcelona 2012, Spain, 8-14 Oct 2012. 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

International Choral Festival Canta al Mar 2012, Calella, Barcelona, Spain, 17 Oct 2012. Meeting place for choirs from all over the world focusing on folk and pop repertoire. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

Lago di Garda Music Festival, Italy, 18-22 Oct 2012. International festival of music for choirs and orchestras on Lake Garda. Contact: MusikReisenFaszination Music Festivals, Tel: +49-7221-967765, Fax: +49-7221-967764, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

Cantate Barcelona, Spain, 19-22 Oct 2012. Performances, friendship concerts and workshops. Contact: Music Contact International, Tel: +34-972-358871, Email: info@musiccontact.com - Website: www.musiccontact.com

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

Let the Peoples Sing EuroRadio Choral Competition, Luxemburg, 30 Oct 2012. Open to amateur choirs in three categories: youth choirs (age 19-31), adult choirs and choirs who perform exclusively music of particular cultural traditions or styles (e.g. folksong, gospel, barbershop, jazz, early music, traditional music, etc.). Contact: Radiodiffusion Socioculturelle du Grand-Duché de Luxembourg, Tel: +352-440044-801, Fax: +352-440044-980, Email: fweides@100komma7.lu - Website: www.ebu.ch/en/radio/competitions/ltps_index.php

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

1st Xinghai Prize International Choir Championships, Guangzhou, China, 8-14 Nov 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

5th International Festival Interfolk in Russia, St. Petersburg, Russia, 9-14 Nov 2012. 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: interfolk@mail.ru - Website: www.interfestplus.ru

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

... Festivals & Competitions

International Choir Festival Barcelona 2012, Spain, 17 Nov 2012. For all kind of choirs around the world. Contact: EvenTTours, Tel: +31-46-4106565, Email: info@eventtours.nl - Website: www.eventtours.nl/choirfestivals.html

Vienna Advent Sing, Austria, 22 Nov-17 Dec 2012. Concerts and friendships. Contact: Music Contact International, Fax: +1-802-8622251, Email: vienna@music-contact.com - Website: www.music-contact.com

Jubilé des Vétérans du Mouvement Choral au Congo - Festival des Compositeurs Congolais, Kinshasa, RD Congo, 1-8 Dec 2012. Spectacles, Concerts, Conférences, Ateliers, Séminaires, Sessions chorales, Projections, Parc musical, Expositions, Forum des compositeurs, Mémorial, Marché de chant choral. Thème: "Chant choral et Diversité". Contact: Choeur La Grâce, Tel: +243-999958469, Email: kuanzambi@yahoo.fr

World Choral Festival of Adults and Seniors, Vienna, Austria, 3-5 Dec 2012. Intercultural exchange between choir members of advanced age. Contact: World Peace Choral Festival, Tel: +43-1-2698 699-0, Fax: +43-1-2698 699-21, Email: senior-festival@hotmail.com - Website: www.allchoir.com

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.america-cantat.org or www.corosyorquestas.org interkultur.com - Website: www.interkultur.com

14th International Choir Competition and Festival Budapest, Hungary, 24-28 Mar 2013. 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 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

11th Venezia in Musica, Choir Competition and Festival, Venice, Italy, 28 Apr-2 May 2013. 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

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

Competition Festa Choralis, Bratislava, Slovak Republic, 29 May-2 June 2013. Competition in all categories for choirs from all around the world. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

4th International Anton Bruckner Choir Competition and Festival, Linz, Austria, 29 May-2 June 2013. For all kinds of choirs from all around the world. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

36th International Choir Festival of Songs, Olomouc, Czech Republic, 5-9 June 2013. Mundi Cantant: international choir competition; Mundi Cantant superior: international choir competition with obligatory songs. For all kind of choirs from around the world. Contact: Festa Musicale, Tel: +420-587-420334, Fax: +420-587-420334, Email: info@festamusicale.com - Website: www.festamusicale.com

Treble Choirs Festival ¡Canta! Costa Rica, San José, Costa Rica, 12-16 June 2013. Contact: Witte Travel & Tours, Tel: +1-800-4694883, Fax: +1-616-9579716, Email: groups@wittetravel.com - Website: cantacostarica.com

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

5th Musica Sacra a Roma, Italy, 3-7 July 2013. Competition in different categories and difficulties. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 4-14 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 & 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, Rio de Janeiro, Brazil & Buenos Aires, Argentina, 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

1st Florence International Choir Festival, Florence, Italy, 17-19 July 2013. For choirs of all categories from all around the world. Other date in 2013: 1-3 Nov. Contact: Florence International Choir Festival, Tel: +39-3276608423, Fax: +39-055-741527, Email: director@florencechoirfestival.com - Website: www.florencechoirfestival.com

8th International Johannes Brahms Choir Festival & Competition, Wernigerode, Germany, 17-21 July 2013. Competition in different categories and difficulties. Contact: Interkultur Foundation, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

6th Animato Choir Competition, Pretoria, South Africa, 26-29 Sep 2013. In collaboration with the ATKV (Afrikaanse Taal and Kultur Vereniging). Competition for all kinds of choirs from around the world which want to also experience the different cultures of South Africa. Contact: CULTOUR AFRICA, Tel: +27-12-8032213, Fax: +27-86-5028922, Email: animato@cultourafrika.co.za - Website: www.cultourafrika.co.za

10th In... Canto Sul Garda, Riva del Garda, Italy, 10-14 Oct 2013. 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

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

5th International Choir Competition and Festival Malta, Malta, 31 Oct-4 Nov 2013. Open to all categories. Contact: Förderverein Interkultur, Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

5th International Festival Interfolk in Russia, St. Petersburg, Russia, 8-12 Nov 2013. 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: interfolk@mail.ru - Website: www.interfestplus.ru

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

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Dr. Michael J. Anderson,
President of IFCM

The joining of the 11th China International Choral Festival and the IFCM World Choral Summit will open the window of opportunity for the world to know and experience the great choral music of China. I am confident that choral leaders and choirs from around the globe will look forward with great anticipation to July 2012, when we will meet and exchange the world's cultures through choral music.



Mr. Zhang Yu,
President of China Arts
and Entertainment Group

Welcome to the 11th China International Choral Festival in Beijing 2012. The China International Choral Festival will have its 20th anniversary in 2012, which is going to be a phenomenal event and our common festival together with the World Choral Summit co-held by CICF & IFCM.

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