

# ICB

# International Choral Bulletin

# ICB

## Dossier World Youth Choir





## International Federation for Choral Music

The International Choral Bulletin is the official journal of IFCM. It is issued to members four times a year. ICB, online edition: <http://icb.ifcm.net>

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World Youth Choir singing at the Nobel Peace Prize Award Ceremony,  
Oslo City Hall, December 2012  
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### Template Design

Marty Maxwell

### Printed by

Onlineprinters.com

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**Additional copies:** Euro 7.50 each

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**Publisher:** International Federation for Choral Music, PO Box 42318, Austin TX 78704, USA

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Jean-Claude Wilkens © Foundation World Youth Choir

WYC performing with Jackie Chan at the Opening ceremonies of the Olympic Equestrian Games in Hong Kong

## World Youth Choir

Singing for Peace  
The World Youth Choir at the Nobel Peace Prize Ceremonies,  
Oslo, December 2011  
**Vladimir Opačić**

The World Youth Choir wants you  
Do come and sing with us!  
**Vladimir Opačić**

# Singing for Peace

The World Youth Choir at the Nobel Peace Prize Ceremonies, Oslo, December 2011



Rooz Photo © Foundation World Youth Choir

## ↑ 40 singers of the World Youth Choir at the Nobel Peace Prize Award, Oslo City Hall

The World Youth Choir is a genuine educational and social experience that draws on many vocal traditions and aims to perform at the highest artistic level. For some 22 years now, the World Youth Choir has built bridges between young singers from diverse cultures. And for over two decades the World Youth Choir has been the meeting point for young singers from around the world. A thousand individuals have taken part and left an indelible mark on the ensemble, imbuing it with their unique talent, personality, creativity, warmth and humour.

The World Youth Choir was, is and will be a unique project which brings people from different cultures and nations together for an unforgettable moment in their lives. It is a global school of understanding, respect and unity of many different nations, speaking one language that all can understand: the language of the world's choral music. It is a unique chance for young people to develop every part of their being and, through music, discover the essence of living. No matter how different our cultures, skin colours, religions, or languages remain, being a *World Youth Choir* member and speaking a *choral* language, shows how every one of us is important, how every one of us is the world, wherever we come from. Our choral language is unique; our choir is unique for all people who want to make the world a better place, even if it is *only* with the sound of music. We feel fulfilled as human beings whenever there is a place for us to be a unique cultural representative of *our* corner of the world. That place gives us the right to be different. With all past, present and future singers, the World Youth Choir certainly is different from any other choral projects, uniqueness in diversity is at the core of its existence.

It was a fantastic feeling to be in Oslo, in the Aula, the Oslo City Hall and the Spektrum Arena in front of the royal family and three Nobel Peace Prize winners. To be on stage in silence when a thousand people stood to greet the King and the winners was

**Vladimir Opačić**  
World Youth Choir  
Project Manager

wonderful and once-in-a-lifetime experience. The World Youth Choir deserved this; its mission and motto was recognized. It produced a fantastic sound, facial expressions, smiles, energy and above all, devotion. Our hearts were beating perfectly in time: sixty beats as one, for the planet, in sound and minds.

*Vladimir Opačić, Serbia (The Foundation World Youth Choir) WYC singer 1999-2004, WCC singer 2004, 2009, World Youth Choir Project Manager 2004/05-present, Conductor, music teacher*

After a tremendous winter session with the World Youth Choir in Belgium 2004, I was bursting with joy at being able to receive the choir in my own home town, Oslo, in 2011. They came with lots of musical resources, stamina, musical surplus, temperament, forbearance and lots of good humour. Unforgettable days. Thank you so much.

*Grete Pedersen, conductor, Norway*

After a break from holding winter sessions, the World Youth Choir once more gathered its members in snowy climes last December. Sixty singers from thirty-seven countries were invited to Oslo by Jeunesses Musicales Norway, in collaboration with the University of Oslo. The Choir assembled to perform for the 2011 Nobel Peace Prize Ceremony and Awards Concert, as well as for the 200th anniversary of the University of Oslo. The choir members were honoured to perform at such prestigious events, and worked their hardest over the seven days of the session to ensure that their concerts would reflect this.

The choir went straight into a full day of rehearsals at the beautiful Opera House at Bjørvika. That morning we met our conductor, Grete Pedersen, who introduced us to the week's music. We were to perform a full concert programme concluding a year of celebrations for the university's 200th anniversary, with pieces including Brahms's *Warum ist das Licht gegeben*, Schoenberg's *Friede Auf Erden*, Matt Van Brink's *White, Those That Stayed Still* (its European premiere), Nørgård's *Dream Songs* and several traditional Norwegian folk songs arranged for choir and violin by Gunnar Eriksson. The next three days were spent rehearsing at the concert's venue, the Aula of the University of Oslo, before the concert on the session's fourth day. During these rehearsals we also met the Norwegian violinist Gjermund Larsen, who was to perform with us. During these intensive rehearsals we began to create a cohesive sound as a choir, and bonded over our shared memories of past World Youth Choir sessions. Some of us were also brought together by mutual difficulties with Norwegian pronunciation. However, singing in a hall framed by huge Edvard Munch paintings gave us a fair amount to live up to, and thanks to Grete and Gjermund's inspiring instruction, we were able to

present a vibrant concert for the university's anniversary.

The second part of the session saw us preparing for the two Nobel Peace Prize performances. The prize-giving ceremony was to be held at the imposing Oslo City Hall, and we would be performing in front of Norwegian royalty, the 2011 Peace Prize winners, visiting dignitaries and a considerable television audience. No small task, then. We were to close the ceremony with Eriksson's Norwegian arrangements. We arrived on the day of the ceremony, having rehearsed at City Hall the day before, and as we got ready we watched the winners' speeches on a screen. The three winners, Ellen Johnson Sirleaf, Leymah Gbowee and Tawakkul Karman, were chosen for their work for women's rights and safety. All three women gave rousing and inspiring speeches, and it encouraged us to give a whole-hearted performance, which would pay tribute to their work.

After over four days of solid work, it was a treat to have some free time for sightseeing. Our hosts kindly arranged for us to see some of the city's various cultural and sporting highlights, including the Viking Ship Museum, and the Holmenkollen Ski Museum and ski jump. It was a great opportunity to learn

**The World Youth Choir was, is and will be a unique project which brings people from different cultures and nations together for an unforgettable moment in their lives.....**

something more of the city's heritage, and it left us with plenty to talk about at the official dinner to which we were invited that evening by the University of Oslo. Next day we were treated to lunch

of Norwegian salmon and reindeer at one of Oslo's restaurants, hosted by the United Nations ambassador, Madam Dho Youngshim from South Korea, admirer of the work the World Youth Choir has done in the past. Feeling suitably rested, we departed for the Oslo Spektrum Arena for our final performance at the Nobel Peace Prize Concert.

After the sound-check for we prepared 'O Fortuna' from Carl Orff's *Carmina Burana*, the concert's opening number. The choir rehearsed it several times with the orchestra, stopping only when Dame Helen Mirren, one of the evening's co-hosts, came over to greet the choir. We were then invited to sing in the concert finale together with the other artists performing that evening. Our task was to learn the chorus to Angelique Kidjo's infectious song *Move On Up* and we were asked to dance for the rest of the number, something we managed with considerable enthusiasm at the concert. Our opening piece went well. In a celebratory mood after the concert, we began to sing some of the well-loved pieces from previous sessions. Unknown to us, our singing was audible in the surrounding corridors, and it was not long before we were joined by one of the evening's hosts, Rosario Dawson, who ended up dancing and singing along with the choir. It was a magical end to an unforgettable week, and one which none of the participating singers will ever forget.

The World Youth Choir's trip to Oslo could not have happened without the support of several important organisations, namely the University of Oslo, the Norwegian Culture Council, Bergesens Almennyttige Stiftelse, and Skipsreder Tom Wilhelmsens Stiftelse. We as choir members are so grateful for the opportunities they gave us. We are also thankful for the help of Jeunes Musicales Norway, and in particular to Solveig Riiser, Ingunn Sand, Eivind Lovdal, Ole Albrekt Nedrelid, Sofie Søndervik Sæther and many volunteers for their dedication to the project. We are indebted to the University of Oslo, the Nobel Institute and Committee, and the organisers of the Nobel Peace Prize Award Ceremony and Concert for inviting us to be a part of two very important events. Finally, the session could not have happened without the hard work of two people: Grete Pedersen and Vladimir Opačić. Between them, they gave us the structure, spirit and inspiration to make the trip a success.

Final gratitude goes to all singers of the World Youth Choir in Oslo, for their tremendous work, talent, passion, devotion and above all humanity, so needed in present times. True 'Ambassadors of Peace' in Oslo, were:

#### Sopranos

- De Gendt Jolien, Belgium
- Espedal Ingvill, Norway
- Ho Chi Mei, Malaysia
- Hoeltschi Sarah, Switzerland
- Ip Wing Wun, Hong Kong
- Kovacevic Ana, Serbia
- Maticic Vida, Slovenia
- Nangabo Grace, Kenya
- O'Brien Clare Bridgit, Ireland
- Pecze Zsofia, Hungary
- Renglet Amélie, Belgium
- Rupnik Tanja, Slovenia
- Telnov Maria, Israel
- Tschakert Katharina, Austria
- Zupanic Sanja, Slovenia

#### Altos

- Arniece Ilze, Latvia
- Bobek Alenka, Slovenia
- Chen Wei-Ching, Taiwan
- De Wilde Carolien, Belgium
- Horska Lenka, Czech Republic
- Juárez Vargas Betzabé, Mexico



Sebastian Dahl © Jeunes Musicales Norway and Foundation World Youth Choir



Sebastian Dahl © Jeunes Musicales Norway and Foundation World Youth Choir

↑ World Youth Choir with Norwegian violinist Gjermund Larsen Oslo City Hall

- Kanter Clara, United Kingdom
- Liedbergius Victoria, Norway
- Rohwer Katherine, USA
- Ronn Simone, Denmark
- Rovira Manuela, Uruguay
- Szabo Anna, Australia
- Tshupane Tina, South Africa
- Tsushima Kaori, Japan
- Utt Teele, Estonia

#### Tenors

- Baldwin David, Canada
- Bjorn Moller Troels, Denmark
- Budday Johannes, Germany
- Degives Geoffrey, Belgium
- Gaglianella Adriano, Italy
- Gorrin Juan, Venezuela
- Kristi Ganda Charisma, Indonesia
- Lee Shiak Yao, Malaysia
- Mateos Segura Juan de Dios, Spain
- Neimark Federico, Argentina
- Reimer Scott, Canada
- Salonen Jussi, Finland
- Sequera Pedro, Venezuela
- Simko Matus , Slovak Republic
- Snarby Kristopher, Canada

#### Baritones/Basses

- Delvaux Bertrand, Belgium
- Fergusson Timothy Alan Jack, United Kingdom
- Gailey David, USA
- Guirigay Juan Pablo, Venezuela
- Hagfeldt Daniel, Sweden
- Meunier Lionel, France
- Miličević Nemanja, Serbia/BIH
- Olofson Oskar, Sweden
- Poee Itumeleng, South Africa
- Silva Herrera Jose Angel, Spain
- Sojo Paul , Venezuela
- Svarc Aleksandar, Serbia
- Viray Arjay, Philipines
- Yajure Jose Jonas, Venezuela

*Clara Kanter, United Kingdom  
(Session 2008, 2009, 2010, 2011 Oslo)*

#### World Youth Choir in Oslo, December 2011 Oslo through the eyes of others

Another triumphant appearance by the World Youth Choir, proving itself a unique worldwide ensemble that carries out its mission of world peace and understanding amongst nations. What

had been a week of snow and cold weather in Oslo was warmed up through singing, as were the hearts of the singers, the audiences and the high profile guests at the 2011 Nobel Peace Prize ceremonies. Sixty World Youth Choir singers, chosen carefully amongst the participants at the previous sessions, created a unique, well-rehearsed team of young people guided by an outstanding conductor, Grete Pedersen, a team that delivered remarkable performances during its appearances that week, offering a historically and thematically rich program, showing tremendous ability for transformation which only this ensemble could achieve in three rehearsing days, reaching the highest artistic and social success.

We were all deeply moved by the event, and by the singing. We were also touched and proud by the fact that these appearances were televised for some 300 million viewers across the globe. It was amazing to see how both in the official and in the unofficial parts of the program, the singers had a chance to deepen their friendship and to meet local people, the organizers, and renowned celebrities.

As Mr. Per Ekedahl, president of the Jeunesses Musicales International said: "The power of Jeunesses Musicales International network lies in all the thousands of activities, performances, training and concerts, that go on around the world. It lies in people's devotion to music and youth. It lies in the energy that emerges when young people make music together – across all boundaries; it lies in the power that music has to empower." As a symbol of all the work with music and young people that goes on everywhere in the JMI network, this appearance of the World Youth Choir was perfect in many senses.

It demonstrated involvement, devotion, excellence, and empowerment and confirmed, right on target, the 'across all boundaries' as being perhaps the most prestigious peace-event there is. One thing is certain. The extraordinary event at which the World Youth Choir has performed meant success for us all. The Oslo concerts are a legacy for significant development of the Foundation World Youth Choir and project in general, as well as a highlight for generations of young singers while together all are 'building bridges between young singers from diverse cultures.'

The Jeunesses Musicales International is proud to be one of the three patron organizations which support the World Youth Choir, along with the European Choral Association – Europa Cantat and the International Federation for Choral Music, all joined in the newly created Foundation World Youth Choir: thanks to everyone involved in making the Oslo events come true! The World Youth Choir Foundation Board and the Artistic Committee had their meetings during this week in Oslo, offering the opportunity to the patron organizations to meet and interact with the singers and the organizers, as well.

These festive moments were a good opportunity to announce the World Symposium on Choral Music 2014 in Korea, organized by the International Federation for Choral Music. The





Sebastian Dahl © Jeunes Musicales Norway and Foundation World Youth Choir

↑ Singers Kristi Ganda Charisma, Indonesia and Paul Sojo, Venezuela

World Youth Choir has been warmly invited to perform for the participants and for the Korean audiences. So, see you soon at the World Youth Choir Summer Session 2012 in Cyprus.

*Blasko Smilevski, Chair of the Foundation World Youth Choir  
Secretary General of the Jeunes Musicales International*

It was a weekend full of contrasts and rich impressions. In December Oslo, covered in snow, hosted the 2011 Nobel Peace Prize winners, three strong women from warm countries in colourful dresses – and the World Youth Choir was there to perform.

The European Choral Association – Europa Cantat, as one of the patrons, is very proud that ‘our choir’ was chosen. It is a major aim of our organization to promote singing among young people worldwide, and we consider the World Youth Choir a remarkable contribution to world peace. Watching the award ceremony, it was wonderful to see the choir singing from their hearts, full of energy and enthusiasm, with radiant faces, happy to be performing for such a prestigious audience which included the King and Queen of Norway. One of the singers proudly presented her baby in the evening in a gala outfit: black swallow-tailed coat, white shirt and a bow tie, all hand-tailored by the baby’s grandmother for the great occasion.

The special weekend started with a concert in the Aula of Oslo University which has walls covered in paintings by Edward

Munch. Behind the choir there was a huge wall-to-wall painting, which included a sun that seemed to shine on the choir or on Grete Pedersen, the conductor of the session. The first chord of the concert from *Warum* by Johannes Brahms was impressive and already gave an idea of the excellent quality of the choir. It was amazing to hear how in three rehearsal days, Grete had achieved a magnificent choral sound and a great musical variety.

At the end of the weekend the choir was invited to open the Nobel Peace Prize Concert in front of six thousand people. When looking at the pictures and YouTube films afterwards, we were happy to see that the singers had the opportunity to meet the hosts and other artists of the evening, and we heard that Helen Mirren complimented the choir on their performance.

For the young singers of the World Youth Choir, awarded the title of UNESCO Artist for Peace in 1996, these days in Oslo will certainly stand out from all the other sessions and they will long be remembered. As patrons we hope that those who heard the choir will also remember it as an instrument that can bridge cultural differences and contribute to peace in the world. Or as one of our members wrote after having read the press release about Oslo, “I always thought the World Youth Choir deserved the Nobel Peace Prize”.

*On behalf of the European Choral Association – Europa Cantat:  
Gábor Móczár, Vice-President  
Jean Smeets, Treasurer – and Treasurer of the World Youth Choir*

*Foundation*

*Sonja Greiner, Secretary General – and Board member of the World Youth Choir Foundation*

For the first time in its existence, the World Youth Choir was invited to perform at the Nobel Peace Prize ceremony in Oslo, Norway. The invitation was an appropriate gesture considering that the World Youth Choir was awarded the title 'Artist for Peace' by UNESCO in 1996. This comes as no surprise for those of us who are intimately familiar with this exceptional ensemble. But for those for whom this was their first exposure to the choir, it was an eye-opener to realise that there could be a performing ensemble with this level of talent, recruited on a world-wide basis, and one that has existed for over twenty years.

The performances by the choir were extraordinary, as one would expect. However, I was most pleased by the exposure created by such an opportunity.

Not since their performance at the 1992 Barcelona Olympics had the choir enjoyed such an audience. The people attending these prestigious events were singular in stature, and the television audience was

immense. For global choral music I found several things pleasing, such as the attendance by the Rector of Oslo University and his insightful speech about the world and music's place in it. Also present were many VIPs, who were probably attending a World Youth Choir concert for the first time.

The Nobel Peace Prize ceremony was attended by world leaders, many of whom could be helpful in bringing choral music to its appropriate prominence around the globe, and could help with projects like the IFCM's Conductors Without Borders – a critical project. I was surprised by the sizable amount of money that was prominent at the event. It gives me hope for the future of raising funds and interest in our art form.

Particularly pleasing was the attendance of Ambassador Youngshim Dho, from Korea. As an IFCM Board Member and the host of the 2014 IFCM World Symposium on Choral Music, she took a detour from her travels to open a Small Library, (a project of South Korea in Africa) to attend the event and host a luncheon for the singers. It was greatly appreciated by all the artists. My hope is that more people like Ambassador Dho will recognize the levelling effect that is regularly integrated in choral music. Everyone is equal; everyone has opportunity; all succeed collectively. I feel that much of the message of the World Youth Choir is exactly that: representatives of the world bringing a positive, unified message to the world: peace.

*Dr. Michael J. Anderson, President  
International Federation for Choral Music*

January, February, March, April...I am constantly watching pictures and clips from the Oslo session. I found myself wondering whether or not Oslo really happened. So many smiling faces...not only with their lips, but with their eyes, their bodies; with their souls.

Dear friends, I love you all. I am the happiest girl in the world, and I keep asking myself how I deserved to have you all in my life.  
*Ana Kovačević, law student, Serbia (Session 2008, 2009, Anniversary celebration 2009, 2011 Oslo)*

The World Youth Choir is a multicultural stage which superbly teaches us the importance of diversity and how much it enriches human existence. We raise our voices as a clamour for new world citizens willing to understand and appreciate differences and to stop misjudging so unfairly. While singing for the Nobel Peace Prize laureates I represented Venezuela, but I also felt responsible

for representing every nation on earth, for those which call for understanding and peace.

*Paul Sojo, student, Venezuela  
(Session 2008, 2009, Anniversary celebration 2009, 2010, 2011 Oslo)*

**The World Youth Choir has given me the opportunity to make music and friends... Wherever I go, I can be sure to have a friend for life... I will never forget this for the rest of my life...**

The World Youth Choir performing at the Nobel Peace Prize Ceremony culminates what this project has been doing for over two decades – being Artists for Peace. Just like the World Youth Choir itself, these experiences will never be matched, replaced or duplicated. I wish for bigger and better things for the World Youth Choir in the future.

*Arjay Viray, Philippines (Session 2008, 2010 and 2011 Oslo)*

The Oslo session of the World Youth Choir was an amazing experience. Being a part of the Nobel ceremonies and concerts was the chance of a lifetime. I will cherish the memories of singing in such important events with such beautiful people forever.

*David Baldwin, Canada (Summer and winter 2005, summer and winter 2006, 2011 Oslo)*

The World Youth Choir has given me the opportunity to make music and friends with the most promising and wonderful persons and musicians around the world. Wherever I go, I can be sure to have a friend for life. To make music at a professional level in an early stage in life is the most wonderful thing a musician can do. I will never forget this for the rest of my life.

*Daniel Hagfeldt, Sweden, Student of Speech-Language Pathology  
(Session 2008, 2009 and Anniversary celebration, Oslo 2011)*

I thought I would never get a chance like this again, because I had almost reached the World Youth Choir's upper age limit, but when I saw the email from Vladimir Opačić, I was ecstatic. So



Alenka Bobek, Slovenia © Foundation World Youth Choir



David Baldwin, Canada © Foundation World Youth Choir



© Bea Hart

I decided that I would go back and sing with the best choir in the world – both musically and in the human sense. I spent that week with old friends and new ones, making amazing music, seeing different cultures. But then dreary life seemed to call us back from heaven and sent us spiralling back down to earth. What an honour for us all to be in Oslo, for such a magnificent occasion and for me to attend and perform in these events. The World Youth Choir has always had a positive impact on my life. Just by mere association with the name, I find that people here are in awe and give you a second chance, especially when I mention that I was in the Nobel Peace Prize Concert with all those other artists.

*Grace Nangabo, Kenya (Summer session 2008, 2011 Oslo)*

If I have to describe with one word the last two World Youth Choir sessions I was able to attend it would be 'amazing'. It simply was an amazing musical experience, one that changed my life in the best of ways. I am happy that I could be a part of this wonderful choir and hope that many young people can have the same experience in the future.

*Sarah Holschi, Switzerland (Summer 2010, 2011 Oslo)*

Since I joined the World Youth Choir in 2004, it has been very important to me in many ways, on a personal and professional level. From a singer's point of view, I have come to know many interesting choral works and it was fascinating to work with so many talented conductors, learning new ways and

↑ **The World Youth Choir: a Diversity of Culture Singers Alenka Bobek, Slovenia, Grace Nanjala Nangabo, Kenya and Kaori Tsushima, Japan**

↖ **Grete Pedersen, Norway Conducting the WYC in Oslo, December 2011**

↗ **World Youth Choir singers rehearsing**

methods of choral singing. It was a unique opportunity to work with Grete Pedersen in Oslo, one of the best choral conductors I have ever worked with. But the thing I cherish most about the World Youth Choir, is the profound and warm relationships one gets to build with singers from all over the world. It has broadened my vision of the world and has given me some of the best friends in my life.

*Carolien De Wilde, Belgium (Summer 2004, summer 2005, summer 2008, 2011 Oslo)*

The December 2011 World Youth Choir session in Oslo, Norway was a celebration of people coming together and making the world a better place. By sharing quality music and incredible experiences, young people from 37 countries across the globe learned better what it means to be a human being.

*David Gailey, United States of America, High School Choir Director (Sessions 2006, 2007, 2009 Anniversary celebration, 2010, 2011 Oslo)*

When I became a member of the World Youth Choir I was totally fired by its energy. It is a great opportunity for making new friendships and broadening horizons, and is altogether a top level musical experience. What more could a young musician wish for? When I was invited to take part at the Nobel Peace Prize session 2011 I felt honoured and proud. Working with Grete Pedersen, making music with friends, singing for the Nobel Peace prize laureates in front of the royal family and the incredible audience has been an unimaginable honour and will remain an everlasting memory. I am so grateful to all the people who make this project possible and bring such great opportunities to young singers.

*Vida Matičič, Slovenia, final year voice student (Session 2005, 2005/2006, 2006, 2007/2008, 2011 Oslo)*

Being part of the historical moments in Oslo was incredible. It was extremely emotional. The World Youth Choir was and is important; I just hope that in the future, thanks to this event and our singing in Oslo, the World Youth Choir will see brighter days. Someone once said that the the World Youth Choir changes your life forever. It is true for me and for many others. It summarizes really well why this project was and is important and will continue to be important for a long time for younger generations. We are 'Artists for Peace'.

*Geoffrey Degives, Belgium, freelance singer (Summer 2003, 2004, 2008, 2010; winter 2004/2005 - 2007/2008; World Chamber Choir 2010, 2011 Oslo)*

I had many beautiful moments in Oslo. Realizing how important our presence at the Nobel Peace Prize award ceremony was, as representatives of peace united by music itself, and the honor of sharing our joy in music as a gift of peace to the laureates, took away my breath and left me in awe.

*Juan Pablo Guirigay, Venezuela (Session 2009, Anniversary celebration 2009, 2010 and 2011, Oslo)*

When I was invited and heard that the World Youth Choir was going to sing at the Nobel Peace Prize ceremonies, I thought it incredible. But then I realised that the presence of the World Youth Choir at the Nobel Peace Prize ceremonies is exactly what the choir stands for. The World Youth Choir is truly special, bringing together different people, cultures, and backgrounds, creating understanding through music, and ultimately, peace.

*Ingvill Espedal, Norway (Session 2010, 2011 Oslo)*

Singing in the World Youth Choir fuels a passion for music. It is an incredible experience for the development of a choral singer and conductor. It creates an opportunity to sing with

distinguished conductors and work within a broad field of proficient musicians from around the world, allowing us all to experience an extremely rich intercultural exchange. It is a blessing that this choir exists.

*Scott Alexander Reime, Winnipeg, Manitoba, Canada School teacher/construction worker (Session 2009, 2010 and Oslo, 2011)*

The World Youth Choir unites people from all over the world. I believe it could announce a new era, an era of peace. I see the Nobel Peace Prize events as an occasion where the World Youth Choir fits in perfectly. Perhaps the World Youth Choir project might win a Nobel Peace Prize some time in the future.

*Sanja Zupanic, medical student, Slovenia (Session 2008 and Oslo 2011)*

The World Youth Choir has been a special experience in my life. It breaks down the walls which separate us and strengthens the bond between various races and peoples. It is a chance to change, to learn, to love, and to compromise, sharing with others but receiving the same in return. No matter which corner of the world you are living in, it is an opportunity to entertain, to educate, to ease pain, and to increase confidence among all the souls we touched – all this through music. The World Youth Choir has inspired me to be a better man in every aspect of my life. But what gives a choir life and value? Individual characters sharing the same vision and belief I would say. During this process, we learn

**It was a once-in-a-lifetime experience to sing for the three Nobel Peace Prize awardees, amazingly brave and altruistic women –it rarely happens these days that people think first of others rather than of themselves...**

to accept others, to lead, to follow, to help, and to support. It lays the foundation for a better tomorrow for humanity. The Nobel Peace Prize Ceremony gave me the courage and determination to continue serving the world with what I do best, knowing there is a whole world of support behind me. There is a great saying in the World Youth Choir's system: 'the World Youth Choir will change your life forever'. It has indeed changed the lives of many over the past twenty-two years. May the choir continue to blossom forever, for young people and for the betterment of the world.

*Lee Shiak Yao, Malaysia, Choral director; Orchestra and Symphonic Band conductor; Vice president Malaysia Choral Federation (Session 2004, 2004/2005, 2005/2006, 2007, 2009 World Chamber Choir and Anniversary celebrations, 2011 Oslo)*

Singing in the World Youth Choir and at the Nobel Peace Prize ceremonies 2011 was like a dream come true. Not only because of the event, but also because of the opportunity I had to sing among sixty excellent singers chosen from around the world. It proves to me and to the others as well how important these passionate singers are for the World Youth Choir project. The World Youth Choir has indeed expanded the borders of my knowledge, culture and experience. I hope the World Youth Choir will be able to help more young people to have a chance like mine.

*Ganda Charisma Kristi, Indonesia, church choir member and choir conductor (Session 2010 and 2011, Oslo)*

It was a once-in-a-lifetime experience to sing for the three Nobel Peace Prize awardees, amazingly brave and altruistic women –it rarely happens these days that people think first of others rather than of themselves. And for some millionth time already, the session of the World Youth Choir reminded me how beautiful and universal the language of music is.

*Ilze Ārniece, Latvia, EU Structure Fund Project Manager (Session 2000, 2008, 2009 and 2011, Oslo)*

Being part of the World Youth Choir gave me a heartfelt connection to the world, to people whom I otherwise would not have met, and to countries I otherwise would not have seen. The Oslo session gave me new perspectives and enriched my life. I am proud to have been there.

*Katharina Tschakert, student, Austria (Session 2006, 2007, 2007/2008, 2011 Oslo)*

From the very beginning, the World Youth Choir was something very special for me. Finding new friends all over the world, sharing the same passion with them, and spreading the message of peace around the world is a unique experience in life. To perform with the World Youth Choir at the Nobel Peace Prize ceremonies was a real summit. In times where money

unfortunately plays the most important role in keeping such projects alive, I wish the World Youth Choir a very long future. Money should not have the last word. It is so important to spread the message of tolerance. May the project remain alive and gather more and more young singers to live the experience.

*Johannes Budday, Germany, Mathematician (Session 2002, 2002/2003, Anniversary celebration 2009, Oslo 2011)*

The participation at the Nobel Peace Prize Concerts was an unforgettable moment of my life, to meet, work and exchange different views with musicians of similar age from all over the world. It was an honour to work with Mrs. Grete Petersen from whom I learned much in both musical and human ways. This is the best human, social, live choral school for young musicians and singers all over the world. I was able to understand a different culture, see Norway past and present. To share a stage with Helen Mirren, Rosario Dawson, Jill Scott and Janelle Monáe will remain a life-time memory. And I was glad to represent my country, Hungary, at these great events. Good luck for the sessions in Cyprus in 2012.

*Zsófia Pecze, Hungary (Summer 2010, 2011 Oslo)*

What could I do for the world as an artist for peace? My goal in life has always been to contribute to world peace as a singer-song writer, participating in the Nobel Peace Prize ceremony as a member of the WYC was a big step towards achieving it.

*Kaori Tsushima, Japan (Session 2005, 2006, 2007, 2007/2008, 2009, World Chamber Choir and the Anniversary, 2010, Oslo 2011)*

There are moments in life when you feel at the right place at the right moment. And being with the World Youth Choir for the Nobel Peace Prize ceremonies and concerts was one of them. Could there be a better place for this choir to be present to send the message of peace? Fantastic organization by the World Youth Choir and Jeunesses Musicales Norway, great music, and a world-class conductor looking after talented individuals is almost impossible to describe in words. This was simply one of the best weeks I have ever had. Watching the performance now at the Nobel Peace Prize award giving ceremony, I realize just how much this choir can give, not only to its members but to listeners the world. The World Youth Choir changes the life of each of us, both as a musician and as a human being. Long live the World Youth Choir.

*Lionel Meunier, France, Professional singer & Artistic director of the ensemble Vox Luminis (Summer 2002, 2003, 2004; winter 2002/2003, 2003/2004, 2004/2005, 2006/2007 and Oslo 2011; World Chamber Choir 2004, 2006, 2007)*

*Edited by Aaron Kircher, USA, and Gillian Forlivesi Heywood, Italy*

# The World Youth Choir wants you

Do come and sing with us!



David Baldwin © Foundation World Youth Choir

The WYC with Ambassador Dho Young-shim in the Nordmarka Forest of Oslo (December 2011) ↑

Dear friend, we are happy to announce that you have been selected by the International Jury to take part in the World Youth Choir session....” The dream has begun!

Dear ICB reader,

You probably wonder why I start this article with such a peculiar sentence. Well, it is hard to explain, actually, and hard to understand either if you are not a musician or a choral singer. Wherever you live, whatever your citizenship, the name of your country, the color of your skin, none of those things is important; they all disappear immediately after reading the sentence above. The name World Youth Choir changes everything, makes details of your origin irrelevant! I first read that sentence from the World Youth Choir management in 1999. I keep remembering it and asking myself, how many times have I received it? How many times has this simple, innocent phrase changed my life?

What is the World Youth Choir and why is it so important to us musicians – singers, choral lovers, conductors, international youth, in short, the global choral world?

Well, I will try to explain it to you. One thing is certain, you will be surprised and provoked; you will want to receive the same sentence in your inbox; you will wish to see and hear us live, to have one of our CDs, to follow us on the net, to organize one of our sessions, to host us in your country or region. You will wish to support this genuine idea in every possible way. So, when you are done reading, make a decision and you will experience ‘the world’ of music, humanity, multiculturalism, and equality. You will be in the world’s largest choral wonderland for youth.

**Vladimir Opačić**  
World Youth Choir  
Project Manager

You may ask, who am I and why am I writing this? Well, my name is Vladimir Opacic, former World Youth Choir singer and current World Youth Choir project manager.

Why do I write this to you? Because I was and still am happy, living the World Youth Choir dream.

That introductory sentence has reached me four times in my life. It changed my perspectives in 1999, coming from a country at war at the time, living under bombardment for three months, without permission to cross any borders. From that moment on, I observed the world with different eyes; the sentence enriched my life with different people, cultures, languages, styles, and music... basically everything. It taught me friendship, independence, respect, patience and professionalism. It 'educated' me (and still does) while singing at eleven summer and winter sessions, representing three different countries... first Yugoslavia, then Serbia and Montenegro, and last Serbia. It is funny, but actually irrelevant when you are living this project. I became and still am a citizen of the world thanks to the World Youth Choir. History disappears there. Boundaries and politics are not part of this world.

People who sing and perform together share a unique experience and a unifying feeling that comes from the common ambition to create musical expressions and achievements. These feelings are something that can never be taken away from you. Communicating through music, through singing, is something that can reach deep within us and touch issues that neither singers nor audience members can express in words. The actual and symbolic value of gathering together young and highly skilled singers from all over the globe, creating these great musical performances, combined with all the energy and enthusiasm of the young musicians, cannot be overestimated.

People ask me how I can describe the project, its message, goals, and history, its importance for myself, my friends and the global choral community. You can not actually. You need to live it. It is hard every time... especially if you want to skip the 'facts' and be a bit creative in order to reach the sophisticated souls and minds of musicians, to provoke them to read the text to the end. But let me try.

Many articles and reports have been written, many stories told, many video and audio files recorded and presented to the world in the past twenty-three years. And then there's the philosophy of the ensemble, its value from the artistic, social, pedagogical and human sides.

There is always the question of how to present the various past and present projects and events of this wonderful human, social and professional choral experience, how to describe this 'child' born in 1989 from a group of choral lovers and enthusiasts, led by the ideas of equality and historical quest for multicultural diversity.

Diversity is the peace of our souls. Our immune system is made of tolerance; an unimaginable creation global society is striving for. It is an inner legacy, given to all of us by birth, to be found during our short lives and serving to balance our outer

selves and our deep inner selves. To be used for our development, for our professional and human goals. Diversity has been the 'land' of the World Youth Choir for twenty-three years, a 'land' with 'skies' made of the most wonderful, youthful sounds of the international choral repertoire, 'landscapes' of high artistic achievement, 'mountains' of world-renowned choral leaders and conductors, 'clouds' of artistic and organizational professionalism, 'nature' of most profane and sensitive human personalities, 'colors' of youth from all over the globe. The 'land' without borders is all of us who have lived in it these past twenty-three years, more than 800 young singers, conductors, organizers, recruiters, choral enthusiasts, with borders made of dreams and beyond dreams, speaking the language of the cultural simplicity of each of us.

And there it is. Simple lives; a global network of singers, conductors, fans, and audiences in every corner of the globe; two decades of living the World Youth Choir dream – and still dreaming it.

The World Youth Choir is one of the most original and important choirs in existence today. For 23 years, it has built bridges between young singers from diverse cultures, offering them a genuine educational and social experience drawing on many vocal traditions and aiming at the highest artistic level. This phenomenon is unique in the world of music.

Comprised of young singers between the ages of 17 and 26, the World Youth Choir is original in concept, bringing together talented young singers from all over the world to summer or winter sessions organized in a different country each year. Artistically speaking, it is a unique experience for young singers to develop their musical and vocal talents by interacting with internationally recognized conductors and performing challenging repertoires at a professional level.

In a social context, the World Youth Choir contributes to the raising of new generations of 'Citizens of the World'. Many of the countries represented in the choir and repertoire emphasize the World Youth Choir as a school of understanding between different cultures, people, music and traditions. Beyond the artistic project, which in itself is a major achievement, the World Youth Choir represents a unique experience in personal relationships for its members.

Regardless of political or cultural differences, approximately 100 young people with a common passion for music and a love for singing share one month of life together, thereby allowing work, play, conversation and debate. This community life creates a genuine spirit of friendship, a group with a unique cohesion and vitality that amaze those who attend World Youth Choir concerts. Without 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 honored the project in 1996 with the title 'Artist for Peace', recognizing its double mission, social and artistic; its success as a platform for intercultural dialogue through music.

The World Youth Choir is sponsored by the 'International



Marianne Grimont © NamurImage.be

Federation for Choral Music', IFCM ([www.ifcm.net](http://www.ifcm.net)), 'Jeunesses Musicales International', JMI ([www.jmi.net](http://www.jmi.net)) and 'European Choral Association - Europa Cantat', ECA-EC ([www.eca-ec.org](http://www.eca-ec.org)). The World Youth Choir: a remarkable synthesis of ideas, action, enthusiasm, devotion, and youth; past, present and future.

What do the social and political imperatives of healing and peacemaking have to do with singing in a choir? Just about everything. Thinking of the World Youth Choir, past, present and future, its recruitment partners, singers, conductors, session organizers, and faithful audience, I realize how blessed we all were, are and will be to live this experience. If you have never attended any World Youth Choir projects or if you are not a musician and especially a choir singer, you can not truly understand the meaning of these words.

Those who have attended World Youth Choir concerts will understand and approve the words above. It has everything to do with the project's meaning and message since its creation in 1989. For those who have experienced the World Youth Choir or similar projects, those words are a philosophy of life. They describe what makes the World Youth Choir unique, namely its message of young singers developing an international 'choral' language, their own language of social and cultural understanding and respect despite global social turbulence, a language telling us: 'This is the world as it should be.'

← World Youth Choir concert in Namur, Belgium (January)

→ World Youth Choir concert in Hong Kong China

→ Special moment of a WYC concert: the presentation of the singers country by country; here with Uruguay

→ WYC singers usually sing the second part of their concert in their respective traditional costume

## Timeline

Highlights of the project's history include:

1990	World Youth Choir performs at the Second Symposium on Choral Music in Stockholm
1992	World Youth Choir performs at the Olympic Gala in Barcelona
1996	World Youth Choir is honored with title 'Artist for peace' by UNESCO
2002	World Youth Choir performs at 6th Symposium on Choral Music in Minneapolis
2002	World Youth Choir is awarded the prestigious Robert Edler Prize
2003	World Youth Choir documentary film, session 2003, Switzerland
2007	World Youth Choir DVD, live concert in Pretoria, during summer session in South Africa and Namibia
2008	World Youth Choir DVD documentary, Hong Kong, Macao and mainland China, Guangzhou
2008	World Youth Choir performs at the opening ceremonies of the Olympic Equestrian Games in Hong Kong
2009	20th Anniversary celebration, festive week in Sweden, in cooperation with SWICCO
2009	6 CD pack published; 'The BEST OF', celebrating 20th birthday
2010	World Youth Choir documentary DVD, session in Canary Islands and Iberian Peninsula
2010	December, the Foundation World Youth Choir opens its principal office in The Hague, Netherlands
2011	World Youth Choir performs at the Nobel Peace prize award giving ceremony, Nobel Peace Prize concert, and the final concert of the 200th celebration of the University of Oslo, Oslo, Norway.



For 23 years the World Youth Choir has proudly demonstrated through its sound and presence why UNESCO honored this project with the title 'Artists for Peace' in 1996. I believe this legacy will remain in the minds and souls of generations of singers to come.

Each summer the World Youth Choir, comprised of half new, half re-invited singers, meets in a different country of the world for two weeks of intensive rehearsals of a new repertoire with two different conductors and contrasting programs. This is followed by a two weeks tour through the host and neighboring countries, presenting their music in major concert halls and prestigious cultural centers. During the Tour, the choir seeks to enhance its social and pedagogical mission by interacting with local schools, choirs and the population in general in order to share THE WORLD with them through master classes, workshops and clinics. Sometimes the World Youth Choir meets during the winter as well, for sessions with strong pedagogical impact on singers, through specially chosen repertoire, focusing on different epochs in the history of music; or meets for projects based on special invitations for annual or major world events.

The World Youth Choir has been privileged to perform in more than thirty countries around the globe under the baton of world renowned conductors: Anton Armstrong, Frieder Bernius, Filippo Maria Bressan, Michael Brewer, Peter Broadbent, Bob Chilcott, Peter Dijkstra, Peter Erdei, Eric Ericson, Gunnar Eriksson, Gary Graden, Georg Grün, Maria Guinand, Aharon Harlap, Florian Heyerick, Felipe Izcaray, Sidumo Jacobs, Robert Janssens, Tonu Kaljuste, Eric Klaas, Anthony Leach, Eduardo Mata(†), Albert McNeil, Denis Menier, Theodora Pavlovitch, Grete Pedersen, Johannes Prinz, Robert Shaw(†), Ole-Kristen Ruud, Fred Sjöberg, Stefan Sköld, Paul Smith, Robert Sund, Ward Swingle, Nobuaki Tanaka, Andre Thomas, Jonathan Velasco, Michele Weir, Hak Won Yoon, Steve Zegree, Johan Duijck, Ana Maria Raga, Ragnar Rasmussen and Josep Vila I Casanas.



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Winter or summer sessions have been organized in over 25 countries:

1989 – Sweden; 1990 – Belgium; Sweden; 1991 – Hungary; 1992 – Spain; 1993 – Norway; 1994 – Uruguay and Argentina; 1995 – Canada; 1996 – Estonia, Latvia, Finland Sweden; 1997 – Japan; 1998 – Taiwan; 1998/1999 – Winter session, Belgium; 1999 – Slovenia; 1999/2000 – Winter session, Belgium; 2000 – Spain; 2000/2001 – Winter session, Belgium and South Africa; 2001 – Venezuela; 2001/2002 – winter session, Belgium and Italy; 2002 – United States of America; 2002/2003 – Winter session, Belgium; 2003 – Switzerland; Austria, Slovenia; 2003/2004 – Winter session, Belgium and France; 2004 – South Korea, Japan; 2004/2005 – Winter session, Belgium; 2005 – Israel; 2005/2006 – Winter session, France; 2006 – Italy, France, Switzerland, Belgium; 2006/2007 – Winter session, Belgium, Germany; 2007 – South Africa and Namibia; 2007/2008 – Winter session, Belgium, Netherlands, France; 2008 – Hong Kong, Macao and mainland China (Guangzhou); 2009 – Belgium, France; 2010 – Canary Islands, Balearic Islands and Iberian Peninsula; 2011 – Oslo, Nobel Peace Prize ceremonies.



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The World Youth Choir is open to all interested singers from around the globe between the ages of seventeen and twenty-six; are passionate and highly experienced choral singers or soloists; have a basic or semi-professional music education; are ready to accept the diversity of world cultures; are eager to learn in a multicultural environment; seek a different professional knowledge and are ready to spend one month with great people, meeting new friends and world-renowned conductors. Applications for a live audition are made available by national recruitment organizations in September of the year before each planned session (where no possibility exists for an audition in one's home country, apply directly to the World Youth Choir management; more info at [www.worldyouthchoir.org](http://www.worldyouthchoir.org)). If selected by a national jury, singers receive the right to represent their country before an international jury panel, where the final selection of singers is made. There is no participation fee. Chosen applicants (after an international audition) only have to cover their own travel expenses to and from the host country.

Since the end of 2010, the World Youth Choir has been run by the World Youth Choir Foundation, with a new head office in The Hague, The Netherlands, which was set up with support from the Choir's three patron organizations. The Foundation will be responsible for the future of this magnificent ensemble, for the young singers who would love a 'piece of the cake' and for future session organizers who would like to experience, live, everything the World Youth Choir represents.

From where I stand today, I see that the project has evolved, and all of us have evolved with the project, but some things stay the same all these years: the artistic quality, the wide spectra of the most challenging international choral repertoire performed by the World Youth Choir with the highest musical interpretation, and the singers with their passion, their personalities and the diversity

of their cultures. Simple, young, pure human beings, unspoiled by the modern world they live in! They are the thread which connects the past with the present and ensures the future. That is why many of us, more than eight hundred singers since 1989, come back every year. The World Youth Choir was our 'runaway' shelter, a world we have dreamed of, a world to be educated in, to grow up in, and a place to become better musicians, professionals, or at least, better human beings. The singers' souls are rich with talents that 'oil' this machine and ensure it will never stop.

Well dear ICB reader, I hope you have understood what the World Youth Choir project means for all of us who had a chance to live it, for all our faithful recruitment partners in more than sixty countries, for the singers who have auditioned over the past twenty-three years, for all musicians privileged to create unique musical and social moments with the ensemble, for all organizers who had a chance to host 'the world' in their respective countries.

Interested? Provoked? Would you like to join? Would you like to be part of the next generation of World Youth Choir singers? Would you like to host the World Youth Choir in your country in 2013 and beyond? Visit [www.worldyouthchoir.org](http://www.worldyouthchoir.org), read more and contact us.

Meanwhile, stay tuned, listen to us and watch our performances at:

[www.worldyouthchoir.org/Home/Jukebox.aspx](http://www.worldyouthchoir.org/Home/Jukebox.aspx)

[www.worldyouthchoir.org/Media/Video.aspx](http://www.worldyouthchoir.org/Media/Video.aspx)

[www.youtube.com/user/worldyouthchoir09](http://www.youtube.com/user/worldyouthchoir09)

[www.facebook.com/worldyouthchoir](http://www.facebook.com/worldyouthchoir)

Although the World Youth Choir is already mature, we will stay as youthful as we are today. Here's to all our futures.

*Vladimir Opacic, Serbia*

*Project manager*

*manager@worldyouthchoir.org*

*Edited by Anita Shaperd, USA ●*





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# International Federation for Choral Music

The 11th China International Chorus Festival and IFCM World Choral Summit  
[Leon Shiu-wai Tong](#)

Call for Scores  
Second IFCM International Competition for Choral Composition  
[Graham Lack](#)

Notification and Regulations  
Second IFCM International Competition for Choral Composition  
[Andrea Angelini](#)

Philip Brunelle Named Recipient of the 2012 Weston H. Noble Award  
[IFCM Press Release](#)



↑ IFCM President (Michael Anderson) and IFCM Vice President (Leon Shiu-wai Tong) with the CAEG Committee

The 11th China International Chorus Festival and IFCM World Choral Summit is approaching (15-12 July 2012), and lovers of choral music are looking forward to this unique international choral experience, in Beijing in China, as they join numerous choral experts and outstanding choirs from around the world. Throughout the past few months, the organizing committee has been contributing a tremendous amount of effort in order to create a choral event meeting international standards.

One of the most significant parts of the summit will be highlighted by the opening ceremony which will be broadcast on China Central Television. Apart from speeches by Zhang Yu, President of the China Arts and Entertainments Group, Michael J. Anderson, President of IFCM and Royce Saltzman, past president of IFCM, the summit will be opened with the Beijing Declaration, which will be proclaimed and submitted to the UNESCO with the signatures of the participating countries. This declaration will emphasise the power of choral music to encourage people to live in harmony and peace as well as the need for the positive influence, value and importance of choral art to be acknowledged, and – as the country that possesses the largest number of choral enthusiasts in the world based on population – China will express its eagerness to pass on the influence of choral arts through developing choral education in China with the cooperation and assistance of IFCM.

Thirty international choral experts will join the summit as delegates; with their extraordinary experience in the choral arts, they will be prepared to share their insights with the participants: as the summit schedule shapes up, two consecutive mornings have been filled with an exceptionally rich content led by delegates. Under the heading 'Voices in Harmony', experts will speak on topics including 'Technology Changing the Arts' shared by Lawrence Cherney (Canada), 'Building Bridges' jointly led by André de Quadros (Indonesia/India/Middle East), Maya Shavit (Israel) and Thierry Thiébaud (France), 'Youth in Song' by Bob Chilcott (Great Britain) and Jennifer Tham (Singapore), 'Supporting the Arts' shared by Philip Brunelle (USA) and Håkan Wickström (Finland), 'Choral Music in China' led by Yu-bin Tien (China) and two other Chinese representatives, 'Government and the Arts' by Ann Meier Baker (USA) and

**Leon Shiu-wai Tong**  
IFCM First Vice President  
and choral conductor



Gondwana Voices Choir, Australia ↑



↑ Singers of the Gondwana Voices Choir, Australia

Edusei Derkyi (Ghana), ‘The Appealing Power of Voices’ by Kaie Tanner (Estonia), Josep Vila I Casañas (Spain) and Alina Orraca (Cuba) and ‘Successful Models for Choral Associations’ jointly led by Tim Sharp (USA), Gábor Móczár (Hungary) and Keiishi Asai (Japan).

A forum will be held to serve as a platform for fruitful discussion between the audience and six world-famous representatives: Ambassador Young-shim Dho (South Korea), Ling-fen Wu (China), Bob Chilcott (United Kingdom), Theodora Pavlovitch (Bulgaria), Leon Shiu-wan Tong (Hong Kong, China) and a representative from the Chinese government. These experts specialize in different choral fields including youth choral development, government and politics, education, composition and conducting.

Five master classes will be led by choral masters from China and other parts of the world. These master classes will concentrate on practical training supported by repertoires reflecting the topics focused on by the speakers. Jonathan Velasco (Philippines) will be the speaker for the topic of ‘Development of Asia Pacific Choral Music’ with guest speakers including Lorenzo Donati (Italy) and Eui-joong Yoon (South Korea), who will speak about choral music of their countries. Fred Sjöberg (Sweden) will speak on the topic of ‘Northern European Choral Music’ with Guy Jansen (New Zealand) and Boris Tevlin (Russia) as guest speakers. Leon Shiu-wan Tong (Hong Kong, China) will talk about youth choral training methodologies in preparation for participation in international choral competitions and festivals, supported by Stephen Leek (Australia) and Maya Shavit (Israel). The other two master classes will be led by prominent choral leaders from China.

Apart from a significant list of choral leaders, another highlight will certainly be provided by the six world-class guest choirs from five continents. These choirs will not only perform in concerts as part of the festival and summit, but each will be hosting a workshop introducing some of their most successful repertoire

as well as sharing their practical choral training and rehearsing methodologies with all participants. The following biographies of each guest choir highlight their extraordinary achievements and contribution to the world of choral music.

#### Gondwana Voices (Asia South Pacific)

Gondwana Voices, a choir of unbroken voices, was founded in 1997 by Artistic Director Lyn Williams OAM. The members of Gondwana Voices come from all across Australia. Many live on farms and in remote areas. Members attend the Gondwana National Choral School for two weeks in January and then rehearse for just three days before each tour. The choir usually meets three times a year for projects as varied as international tours, performance seasons with leading professional ensembles or to take part in major national events. Gondwana Voices performs the finest treble choir repertoire from across the world. They also perform frequently with orchestras such as the Sydney Symphony and the internationally renowned Australian Chamber Orchestra. A strong emphasis is placed on contemporary Australian repertoire which is reflected in the over 100 treble choir works Gondwana Voices has commissioned. A unique part of the choir’s repertoire is based on indigenous music of the Torres Strait Islands which lie off the north-eastern tip of Australia. Gondwana Voices has undertaken many international tours and performed at many international festivals including the BBC Proms with the BBC Symphony Orchestra, Polyfollia (France), America Cantat (Mexico) and Festival500 (Canada). Gondwana Voices was a participant in the first Songbridge event in 1999 at the World Symposium on Choral Music in Rotterdam (Netherlands). [Gondwana is a concept located somewhere between mythology and geology: an ancient continent that included most of the landmasses in today’s southern hemisphere, as well as the Arabian peninsula and the Indian subcontinent, which have now moved entirely into the northern hemisphere. Ed.]



Dolf Rabus @ Modfestival

↑ Nelson Mandela Metropolitan University Choir

**The Nelson Mandela Metropolitan University Choir (Africa)**

The Nelson Mandela Metropolitan University Choir consists of 55 members, both students and alumni, who come from different walks of life. The choir prides itself in being multi-cultural in both membership and the music it performs. Since its inception in 1994 the choir has gained a reputation for its unique ability successfully to interpret both Western and African repertoire and has since become sought after at choral festivals internationally. Between 1994 and 2004 this acclaimed multi-cultural choir enjoyed numerous national and international invitations and successes, performing before President Nelson Mandela and Queen Elizabeth II and participating in the 'FICU International University Choir Festival', Spain, and the 'Voices

International Choir Festival' in Norway. In 2007 the NMMU Choir performed in Jacksonville, Florida as well as with Chicago Children's Choir and the Lyric Opera Orchestra at the Civic Theatre, Chicago, for the world premiere of *Windy City Songs* by South African composer Péter Louis van Dijk. The choir won the 2009 choir competition in Spittal-an-der-Drau, Austria. In 2010 they were invited to take part in the prestigious 'La Fabbrica del Canto' choir competition in northern Italy. Last year the choir felt highly privileged to be selected as one of 24 choirs – the only choir from South Africa – to perform at the prestigious 'IFCM 9th World Choral Symposium' in Puerto Madryn, Argentina.



↑ Vokalna Akademija Ljubljana

**Vokalna Akademija Ljubljana (Europe)**

The Vokalna Akademija Ljubljana was established in September 2008 and consists of the most experienced male Slovenian choir singers. After a successful launching concert tour in Sardegna, Italy, in September 2009 – appearing at the ‘Concordia Vocis Festival’ in Cagliari – in 2009 the ensemble participated in the 57th Concorso Polifonico Guido d’Arezzo’ in Italy and astounded both the audience and the jury by its performances, winning first prizes in four categories. This qualified Vokalna Akademija Ljubljana, as the first male choir in the history of the European Grand Prix competitions, to take part in the competition for the European Grand Prix 2011 for

choral singing. At the ‘International Choir Competition in Tolosa’ (Spain) Vokalna Akademija Ljubljana – among five other competing grand prix winning choirs – finally won the prestigious ‘Grand Prix Europe 2010’ award, as the first male choir in the history of this competition. Afterwards, by special invitation, the ensemble successfully participated in the world-renowned festival of professional vocal ensembles ‘Polyfollia 2010’ in St. Lo, France and performed at numerous concerts. In September 2011 the Italian Ministry of Culture and the Guido d’Arezzo Foundation awarded Vokalna Akademija Ljubljana the prestigious ‘Guidoneum Award 2011’.





↑ Young People's Chorus of New York City

**Young People's Chorus of New York City (North America)**

For more than two decades, the Young People's Chorus of New York City has provided children of all ethnic, religious, and economic backgrounds with a unique program of music education and choral performance, while maintaining a model of artistic excellence and harmony that enriches the community. YPC, founded by its Artistic Director Francisco J. Núñez in 1988, has become one of the most celebrated and influential children's choruses in the world, performing around the globe, releasing acclaimed recordings from across the musical spectrum, and collaborating with many of the most highly regarded composers, performers, and organizations of our time. YPC has received worldwide recognition for its performances on three continents, including debuts in Wales and Switzerland in 2010 followed by

its third trip to Japan in a 14-city summer tour. In the summer of 2011 YPC made its South American debut with a tour of Brazil and Argentina, to be followed this year by performances in the Dominican Republic and in Stockholm, Sweden, at the '2012 Adolf Fredrik Choral Festival'. The chorus holds almost a dozen gold medals won in international choral competitions. YPC was among the first inductees in the WNET/Thirteen Community Hall of Fame [a public media provider based in New York - Ed.] and has been recognized for its work with urban at-risk youth by the New York State Assembly, the Mayor of the City of New York, the Manhattan Borough, and by the President's Committee on the Arts and Humanities as "a national model of artistic excellence and diversity" under three administrations: Clinton, Bush, and Obama.



↑ Schola Cantorum de Venezuela

**Schola Cantorum de Venezuela (South/Central America)**

Schola Cantorum de Venezuela was created in 1967 under the name Schola Cantorum de Caracas. Schola Cantorum were quick to establish themselves as an important force in Venezuelan culture. Their exceptional performances and commitment to performing new and innovative repertoire linked the ensemble to the international choral scene. The Schola Cantorum de Venezuela has participated in various symphonic and choral productions, many of which were national premieres. The choir has also participated in opera performances. In total, Schola Cantorum de Venezuela has produced more than 12 recordings in collaboration with the Simon Bolivar Symphonic Orchestra. In September 2000, Schola Cantorum travelled to the European Music Festival organized by the International Bach Academy to

Stuttgart, Germany to premiere the *Passion According to St. Mark* by Osvaldo Golijov, with Maria Guinand conducting. Two years later, this recording was nominated for a Latin Grammy award. Most recently, Schola Cantorum has released a new recording of the same piece and was awarded Best Recording of the Year in the Choir/Contemporary Music category at the 'Echo Klassik 2010 Awards'. *The Passion According to St. Mark* was selected to open the 'International Festival of the Arts' at the Sydney Opera House in Sydney, Australia in 2003. The Schola Cantorum de Venezuela and its principal director, Maria Guinand, captivated the audience for three sold-out nights. Their performance of the work was nominated for the Helpmann Award, and later, that same performance was presented with the Olivier Award.



↑ Asia Pacific Youth Choir female section with Jonathan Velasco

### Asia Pacific Youth Choir (Asia Pacific)

The Asia Pacific Youth Choir is original in its concept, bringing together talented young singers aged 18 - 28 years from the Asia Pacific region. The Asia Pacific Youth Choir is established as one of the most remarkable musical and intercultural experiences on offer to young singers in the Asia Pacific region. In his life's work within Korea, Hak-won Yoon, the conductor nominated for the Asia Pacific Youth Choir's 2012 season, has made choral singing into a national art, allowing the world to know of the greatness of Korean choral music. Through his forty years of leading the World Vision Choir, the Dae-woo Chorale, the Seoul Ladies' Singers and the Incheon City Chorale, he greatly raised the standard of Korean choral music and made it popular with the public. Now, he is discovering young Korean composers, encouraging them to write new and ground-breaking Korean choral music and introducing it to the world, thus leading the Korean wave in choral society.

As one of the most prominent choral festivals in China, the '11th China International Chorus Festival' expects to welcome 150 to 200 choirs from China. As this is planned as an international event, we certainly wish to receive more support from outstanding choirs from south-east Asia, Europe and other parts of the world. We anticipate receiving a lot more applications by the deadline in March 2012. This significant choral festival has been organized in a unique way that does not only focus on competition; more importantly, through inspiring talks, training and concerts, we wish to encourage voices in harmony in China and the world. For more information about the 11th China International Chorus Festival and the IFCM World Choral Summit, please feel free to visit the following websites:

China International Chorus Festival: <http://en.cicfbj.cn>  
International Federation for Choral Music: [www.ifcm.net](http://www.ifcm.net)  
Musica Connection: [www.musicconnection.com](http://www.musicconnection.com)

*Edited by Irene Auerbach, UK* ●



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**A** year or so has passed since the '1st IFCM Composition Competition for Choral Music' was held, and the announcement of the next contest seems a good opportunity to assess the impact of the original event. During the aftermath of the first competition, two separate currents of thought percolated to the surface of jury members' minds: the extraordinary variety of compositional language employed, coupled as this was to a heightened emotional response to the text, perfect fidelity to the words, a calculated means of expression, and keen aural imagination evinced as sheer delight in the choral sound – in some works at least; and the deep-seated flaws in many a piece submitted, choral 'essays' that evinced either a total lack of understanding or any first-hand experience of tessitura and vocal range, inhabited a mawkish sound-world, demonstrated an inability to score effectively, proffered some quite maladroit voice-leading, and – surprisingly often – a plethora of harmonic 'infidelities' within an avowedly tonal but weak musical structure. One hates to be blunt, but the truth will out.

With this in mind, the present call for scores addresses these points in no uncertain terms, but in a wholly positive way. There is no theme to the competition; composers can choose whatever texts they wish, be these in the public domain or not (in the latter case copyright must be cleared of course); up to eight-part writing (from SATB to SSAATTBB) is allowed, and – pertinently – the jury welcomes 'hand-written scores, submitted in pen or pencil', which should be scanned and sent as electronic files. The jury hopes to be taken up on this challenge, and that eBay will experience a system collapse when hundreds of keyboards with their midi-software are put up for bid. You get the point. An

overreliance on notation programs, coupled with the ability to input music directly at a computer interface, has, we fear, weaned budding composers away from a simple sheet of paper and an HB pencil. Pressing such an implement into the page is an entirely different haptic experience and will result in radically different music. We have nothing against Finale or Sibelius or Score, they are all amazing tools of the trade, but this is what they remain... something to be used after the fact, as soon as a piece has been composed.

The jury will not be looking for the most innovative choral work of all time, nor will it hunt out a piece containing only 'never-before-heard sounds'; what it certainly will seek to do is to award a First Prize and some discretionary Special Prizes to a piece that uses a musical language which would be recognizable in a subsequent work by the same composer – a compositional thumbprint as it were –, demonstrates within a declared harmonic context an overt plausibility, meets the criterion of 'singability' given limited rehearsal time, and, just to reiterate, has been subjected to a fine toothcomb where ranges, tessitura, and voice leading are concerned.

Finally, some old advice, but true nonetheless, write what you hear and hear what you write. Train your mind, your ear, and your mind's ear to do this. And as the piano lid is raised, dwell for a moment on the adage: 'Abandon Hope all ye who enter here'. We wish everyone who is considering making such a submission the best of good fortune, and hope that these thoughts will at least be mulled over

*Graham Lack*  
*President of the Jury*  
*1st IFCM Composition Competition for Choral Music* ●

# Notification and Regulations

## Second IFCM International Competition for Choral Composition



### INTERNATIONAL FEDERATION FOR CHORAL MUSIC

1. The International Federation for Choral Music (IFCM) is pleased to announce the “Second International Competition for Choral Composition”, the chief aim of which is to promote the creation and distribution of new, innovative, and accessible choral repertoire.
2. Participation is open to composers of any age and nationality.
3. The Competition is dedicated to choral, *a cappella* compositions (SATB or divided into as many as eight parts, SSAATTBB) with a maximum duration of eight (8) minutes. The text of the composition can be sacred or secular, in any language (but please note that an English translation is required for texts in other languages) and written for any occasion. Pre-existing texts should be in the public domain. Where this is not the case, permission to set a text and publish it subsequently, must be obtained in writing from the author or copyright holder and must be enclosed with the entry form.
4. A maximum of two works per composer may be submitted. All entries must be sent by the electronic form here <http://goo.gl/KF4Ub> by 1 October 2012 at the latest.
5. There is no entry fee to participate in the Competition.
6. Scores should be sent electronically either in PDF or JPEG format made from Sibelius, Finale, or in a similar program. The jury actively encourages handwritten works in pen or pencil. Manuscripts must be scanned as PDF or JPEG format. A midi file may also be included with any submission. Tapes or CDs may not be submitted. The composer's name shall not appear anywhere on any score. The IFCM Competition Office will receive all works, which will then be sent to jury members. No composer's identity will be divulged to the jury before or during judging. The jury's decision will be announced in the *International Choral Bulletin (ICB)*. Each participant shall include a document (.doc or .rtf file) with full address, contact details and title of each composition submitted.

- This document shall also contain a written, signed statement by the composer declaring that any score submitted is unpublished, has never previously been performed, and has never been awarded a prize in any previous contest.
7. The competition will be judged by a jury consisting of international choral conductors and composers. The jury's decision is final.
  8. Strong consideration will be given to a work's potential for performance and repeated performance by a majority of choirs possessing the appropriate voicing requirements. The winning work must demonstrate excellence of composition, 'sing-ability' (given reasonable rehearsal time), idiomatic effectiveness, and most importantly, fresh and innovative approaches to choral writing.
  9. The award winning work will receive a cash prize of 5,000 Euros and will be premiered by 'The Philippine Madrigal Singers' within six (6) months after the announcement of the result and performed by other leading international choirs on at least three other continents within the ensuing 12 months. The composer and the work will also be featured in a major article in the *International Choral Bulletin (ICB)* in 2013 and will receive assistance from IFCM in seeking a major music publisher for the winning work. A Special Prize for a work demonstrating 'harmonic originality' may be awarded by the jury to one other work. The composer will have the chance to work with the British vocal ensemble Voces8 in a workshop-rehearsal. Date to be set at discretion of IFCM in consultation with these parties. Other awards and prizes may be given by the jury as available and appropriate.
  10. Participation in the Competition implies full knowledge and acceptance of these regulations.

#### FOR MORE INFORMATION:

Dr. Andrea Angelini, *ICB Managing Editor, IFCM*  
[aangelini@ifcm.net](mailto:aangelini@ifcm.net) ●



Philip Brunelle, founder and director of VocalEssence and a major figure in the American choral scene, has been named the 2012 recipient of the ‘Weston H. Noble Lifetime Achievement Award’ for his contributions to the musical life of the North Central division over the past several decades. He received the award during a ceremony on Thursday, February 9 at 8:30 p.m. at the Overture Center in Madison, during the division conference.

Born in Faribault, Minnesota in 1943, VocalEssence Artistic Director and Founder Philip Brunelle showed signs at an early age of the adventurous spirit that has driven his lifelong enthusiasm for all forms of choral, vocal, operatic, and symphonic music. At the age of six, he requested and received a vocal score of Handel’s *Messiah* for Christmas. As a teenager Brunelle was already working as a professional church organist; by 19 he had become a fulltime member of the Minnesota Orchestra.

At the age of 25, Brunelle was appointed choirmaster-organist of Plymouth Congregational Church in Minneapolis. He immediately established the Plymouth Music Series, which has become today’s choral music organization VocalEssence. Brunelle played piano on the very first episode of *A Prairie Home Companion* in 1974, forging a connection with Garrison Keillor that has resulted in many creative ventures over the years.

Brunelle has been invited to guest conduct choirs and orchestras across the United States, South America and Europe, including the Saint Paul Chamber Orchestra, New York Philharmonic, Berkshire Choral Festival, the BBC Singers, and the Seattle Symphony. He is called upon to adjudicate choral competitions all over the world, with recent visits to South Korea, China, Norway, and Hungary. Brunelle is currently a board member of Chorus America and the International Federation for Choral Music (IFCM), where he serves as Vice President. He was on the planning committee for the Ninth World Symposium on Choral Music, held in Argentina last August. He was a member of the Artistic Committee for the Eighth Symposium in 2008 and served as President of the Sixth Symposium, held in Minneapolis in 2002. Brunelle has been recognized for his commitment to choral music by Norway (Commander of the Royal Norwegian

Order of Merit), the United Kingdom (Honorary Member of the Order of the British Empire), Hungary (Kodály Medal), and Sweden (Royal Order of the Polar Star). In 2003, Chorus America honored Brunelle with its highest award, the ‘Michael Korn Founder’s Award for Development of the Choral Art’.

Among Brunelle’s many awards and designations are the following: a ‘Local Legend Award’ from General Mills and the United Negro College Fund; an ‘American Composers Forum Champion of New Music’; a ‘U.S. Bank Sally Ordway Irvine Award for Commitment’, recognizing lifetime achievement, contribution, and leadership in culture and the arts; and the ‘F. Melius Christiansen Lifetime Achievement Award’, the American Choral Directors Association-Minnesota Chapter’s highest honor. Brunelle holds honorary doctorates from St. Olaf College, Gustavus Adolphus College, St. John’s University, and United Theological Seminary. On October 6, 2011 Brunelle was awarded the Doctor of Humane Letters, the highest award conferred by the University of Minnesota Board of Regents. The ceremony took place at the School of Music’s Fall Convocation at Ted Mann Concert Hall. This honor recognizes individuals who have achieved acknowledged eminence in their field.

In those rare moments when he is not pursuing his passion for choral music, Brunelle may be found catching up on his next book club selection, running five miles a day, or enjoying gourmet cuisine. He is married to visual artist Carolyn Brunelle; they have three grown children and six grandchildren. ●



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# Choral World News

VOICE (Vision On Innovation for Choral Music in Europe)  
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Festival Season in Poland  
Krakow Advent and Christmas Choral Festival  
International Choir Conducting Competition 'Towards Polyphony'  
[Andrea Angelini](#)



**W**e are happy to report that the European Union has decided to support the multiannual cooperation project 'VOICE - Vision On Innovation for Choral music in Europe' under its Culture Programme. VOICE is a European project for the sustainable development and innovation of choral singing, a first-time major cooperation between choral operators, music educators and researchers, coordinated by the European Choral Association – Europa Cantat (Germany) in cooperation with Chorverband Österreich (Austria), Expertisecentrum Stem (Belgium), Koor&Stem (Belgium), Epilogi (Cyprus), UCPS (Czech Republic), A Coeur Joie (France), Polyfolia (France), Moviment Coral Català and the Mediterranean Office for Choral Singing (Spain), KÓTA and the Central-Eastern European Centre (Hungary), the Pécs Cultural Centre (Hungary), FENIARCO (Italy), Länsmusik with the Swedish International Choral Centre Örebro (Sweden) and the University of York (UK), as well as many other associate partners.

VOICE is one of 14 multiannual cooperation projects selected by the European Union among 54 applications submitted in October 2011. It will run from June 2012 to May 2015 and has a total budget of almost 2.4 million EUR, with a subsidy from the European Union of almost 1.2 million EUR.

The aims of VOICE are to encourage new events and methods and the creation of innovative repertoire, promote the voice as universal instrument, improve the quality of vocal music, enable transnational mobility and circulation of (young) musicians and choral works, enhance the dialogue between cultures and generations as well as the exchange of expertise and develop new tools for the promotion of singing in music education. VOICE will invest in research on the voice in partnership with universities and collect data on choral life in Europe. The 14 partners will spread the results to develop a new vision on choral singing in Europe.

Activities of VOICE from 2012 to 2014 through which these aims shall be reached include a major choral festival in Italy, an urban youth choir festival in Sweden, singing as a tool for reconciliation in Cyprus, two sessions of the Eurochoir for young singers in Czech Republic and Hungary, training courses and seminars for conductors and managers in France, Italy and Sweden, a conference on Mediterranean Music in Spain, a symposium on singing and music education in Hungary, a vocal training programme for teachers and a cooperation programme with the world of education in Belgium, research programmes on the growth of young people in relation to their singing voice and on vocal health of amateur singers, coordinated from Belgium and the United Kingdom, an international collection of lullabies and databases on choral life, and voice-training and conductors' training in Europe. More information can be found on [www.EuropeanChoralAssociation.org/voice](http://www.EuropeanChoralAssociation.org/voice) and in the following issues of *ECmagazine*.

## International Choral Festival of Missoula

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Missoula's Festival is scheduled one week after the Idaho International Choral Festival.

# Busan International Choral Festival & Competition 2012

## From Musical Fellowship to Choral Excellence



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Okazaki High School Choir from Japan ↑

↑ Funny time during an exhibition...

**Henri Pompidor**  
choir director and  
instructor

The motto of every choral convention is, without doubt, that ‘those who gather together to sing always share their very best’ (Lasserre). This was certainly the case during the ninth Busan Choral Festival & Competition (the ninth festival but seventh competition), which took place from 2nd to 5th November in the Korean city of Busan. The spirit of musical fellowship with which the gathering was conducted fostered choral excellence, inspiring each participant’s best efforts. The general level of musical performance represented yet another step forward in the Festival’s history. Our South Korean friends from the Korea Choral Institute and the Metropolitan City of Busan surpassed themselves in organizing an event that offered fulfilment and pleasure to guest choirs from twelve different countries. All participants were welcomed graciously and efficiently, so that everyone participated in the competition and festival activities under the best possible conditions.

Though the main competition took place in the Busan cultural centre, participants gave concerts in various other venues in the city, where they received a warm reception from South Korean audiences. A rich exchange took place over these four days between the visiting singers and the citizens of Busan and the region. The latter, whether they were connoisseurs or interested novices, shared the visiting singers’ pleasure in the encounter. The eclectic program of the opening concert, a festival high point, allowed the audience to enjoy listening to many of the choral groups present. Its climax was a beautiful, strong performance of Mozart’s Coronation Mass (K345) by the Festival’s joint choirs and the Boystown Symphony Orchestra, an orchestra made up of young musicians from the city of Busan, conducted by their youthful leader, Chung Min.

The Festival divided competitors into various categories. That of mixed voice choirs gave the audience the chance to hear the Cebu Chamber Singers (Philippines), an ensemble whose great musical maturity was accentuated by the alternating positioning of choristers and by a repertoire that included a wide range of musical styles and carefully assembled compositions. However, it was a Japanese choir that won the majority of votes from the jury: the Okazaki High School Choir. This young choir, with its undeniable vocal excellence, exhibited a mastery of dynamic contrasts rarely encountered among high school choirs. The Renwen Philharmonic Choir of Wuhan University (China), however, placed its bets on a selection of contemporary pieces. The excellent arrangement and execution of these pieces, however, could not compensate for the vocal weaknesses which, in competitions such as this, often prove crippling. Nevertheless, this group displayed nearly perfect vocal consistency and an exceptionally refined musical sense.



Rehearsal time for the Volga Male Chorus Bandung, Indonesia ↑



↑ A shoot taken outside the Theatre

In the second category, equal voice choirs, an Indonesian group, the Volga Male Chorus of Bandung (Indonesia) carried away all the votes. The vocal richness of this group was immediately evident. This choir's programme was a work of veritable musical time travel. It began with several Renaissance pieces by Jakob Handl, then brought us progressively forward, culminating in compositions of the modern repertoire (Nystedt, Chihara). A judicious choice of performance pieces always affords a choral group an advantage, especially in terms of the variety and daring of its repertoire.

Folk songs formed a third category. Here, too, the jury expressed its enthusiasm for the high degree of preparation evident among the choirs participating. Through song and gesture, they brought new life and energy to traditions and images of the daily routines of often bygone eras. The Renwen Philharmonic Choir of Wuhan University ushered us magically into the heart of ancient China, while the Iuventus Svitavy and the Cebu Chamber Singers took us on voyages into the Czech countryside and the South Philippines, respectively. The latter choir, which won the Grand Prize, once again put its musical excellence on display in its vocal consistency, its musical coordination, and the dynamism of its flawlessly executed choreographed gestures. The last competitive category, jazz choirs, was well represented by a Korean group, Maytree (South Korea), who proved to be assiduous interpreters of the genre, masterfully skilled in the particularities of jazz music with its unique rhythms, dynamic transitions, contrasting sonic structures and extemporized variations.

The Busan Choral Festival & Competition has thus confirmed its place among great international choral competitions. The pains taken by its organizers and the high quality of the participating choirs together guarantee a competition of the highest order. This Festival now plays, and will continue to play a major role in the Asian musical world and, one can rest assured, on the international stage. The efforts made by the Metropolitan City of Busan, the Korea Choral Institute, and the Korean Ministry of Culture,

Sports and Tourism to develop this Festival and render it accessible to numerous choirs from throughout Asia and beyond, were considerable. The festival promotes choral music throughout the continent, and supports the developing understanding of choral music as a fundamental component of educational programs.

Allow me to conclude by suggesting that, for all the participants in this collective musical event, though it may be institutionalized in a competitive format, its greatest achievement consists in the opportunity it presents for sharing, for mutual encounter, and for forming musical ties of friendship. In other words, for us to 'get in tune'.

**Henri Pompidor** is a choir director and an alumnus of the Conservatoire de Toulouse, and Doctor of Music and Musicology (PhD, Paris IV-Sorbonne). He was appointed in 2004 as the Director of the Département de Chant et de Chant Choral of the Université de Rangsit, before rejoining the Music Faculty of the University of Mahidol (Thailand), where he works as professor of song and choral music and directs the university choirs. Concurrently, in 2007, he was appointed as permanent choir director of the Thailand Philharmonic Orchestra. Since 2004 he has directed numerous university and professional choirs in concert, both in Thailand and elsewhere in Southeast Asia. During recent years he has authored many scholarly publications, notably on choral technique, choral phonetics, and a history of choral singing from its origins to modern times. E-mail: [henripompidor@hotmail.com](mailto:henripompidor@hotmail.com)



*Edited by Gillian Forlivesi Heywood, Italy* ●

# The New Eve and the Tactics of Guerrilla Celibacy

'Placebo' premiered at the Choregie Festival in Maribor



© Chorregie Festival Maribor

↑ Countertenor Bernhard Landauer explores the equine side of 'Placebo' to Tom Wait's 'Chocolate Jesus'

*It is an infantile superstition of the human spirit that virginity should be thought a virtue and not the barrier that separates ignorance from knowledge.<sup>1</sup>*

François-Marie Arouet Voltaire

**T**he profound effect that religious belief has on mankind is hard to dispute. Exactly how religions come into being and the specific nature of their most powerful mechanisms are more difficult to quantify. Where belief systems impinge on art, it is useful perhaps to examine how individuals are impacted and to what extent any change of heart or mind has taken place. In an issue entitled 'Belief Special', the *New Scientist* recently queried very similar statements in order to ascertain just why we believe what we believe. As Robin Dunbar pointed out:

"Religious belief is a conundrum. In our everyday lives, most of us make at least some effort to check the truth of claims for ourselves. Yet when it comes to religion, studies show that we are most persuaded by stories that contradict the known laws of physics. Tales of supernatural beings walking on water, raising the dead, passing through walls, foretelling the future, and the like, are universally popular. At the same time, however, we expect our gods to have normal human feelings and emotions. We like our miracles, and those who perform them, to have just the right mix of otherworldliness and everyday characteristics. Why are we humans so willing to commit to religious beliefs we can never hope to verify?"<sup>2</sup>

1 The original runs: "C'est une des superstitions de l'esprit humain d'avoir imaginé que la virginité pouvait être une vertu." Notebooks (ca. 1735–ca. 1750), taken from the *Leningrad Notebook*, or 'Le Sottisier', published posthumously.

2 Robin Dunbar, 'How Evolution found God', in *New Scientist*, Issue 2536, 28th January 2006, p. 30.

Well, not on this earth and not in this life, many would argue where verification is concerned. Be all of this as it may, any examination of how art – in the present case contemporary music theatre – can effectively explore religion will perforce rely on the examination of a physical space, one in which belief is enacted and where artistic thought mirrors such at times obdurate convictions. The virtual space was the International Festival of New Music Theatre, ‘Choregie’, held from 8 to 13 January 2012 within the actual confines of the Union Hall in Maribor, Slovenia, as well as at other venues, in the Cathedral of Ljubljana for example. This was the third year that an obviously innovative series of events has taken place.

The reason for hanging this particular article conveniently on the journalistic peg of religion is a new work of music theatre by the founder of ‘Choregie’, Karmina Šilec, called *Placebo – Is There One Who Would Not Weep*.

The piece was the final offering of five elaborately staged events (the others being *Oriana*, *La licorne de la vierge*, *Women’s delights* and *Who’d have thought that snow falls*) and must be seen against the backdrop of a devoutly Catholic country like Slovenia. Presented as a ‘stage concert in 14 tableaux’, *Placebo*, like the other pieces, explores ostensibly the theme of virginity as related in the Bible and other annals of Christianity. A number of what the festival programme calls ‘virgin superstars’ act as an exegetic gloss on a subject that, far from being taboo, constantly reoccurs throughout the history of the Christian faith. The figures range from Sponsa Christi, the Virgin Mary, the Daughters of Jerusalem, Queen Elizabeth I, the Unicorn Virgin and, somewhat bafflingly at first glance, but by extrapolation one assumes, Rand Abdel-Qader.<sup>3</sup>

Karmina Šilec explains that there are: “...virgin lamas, hamsters, moles, rats, elephants, chimpanzees, lemurs, whales, and so on”, and adds that any such appreciation of virginity makes a “lot of sense”, because Jesus was “interested in eunuchs of all kinds [and] soon after his death, for the next 500 years, the idea of a Christian approach to the subject was developed”, concluding that this development, of monotheism in this case, included “various misogynist and erotophobic treatments – using guerrilla celibacy tactics” to transform virginity into “the highest moral value”.<sup>4</sup> So much is clear.

Šilec’s musings may, in turn, be seen within a certain literary milieu, one in which:

“A turn in feminist theory ... began to lay the blame for childhood neuroses squarely on the mother. Their feminist world was neatly divided against itself: plenty of

feminists still wished to state their objection to patriarchal society, but other feminists took a step back from the campaign for equality. Postmodern readings of Nietzsche have highlighted the similarity between Nietzsche’s thoughts on femininity and those of biological feminists like Luce Irigaray ... By the end of the twentieth century, a biological feminism of the type abhorred by Simone de Beauvoir reasserted itself: it became modish to believe that woman had a different nature to man, spoke with a different language and inhabited a different sphere. Irigaray has been at the forefront of attempts to put theory into practice by ‘writing her body’, not always very intelligibly.”<sup>5</sup>

The implications for a piece like *Placebo* are inherent. In the first part, which can largely be described as Marian, femininity is subsumed under the mantle of maternity and the ordering of this maternal libido is carried farthest into a connexion with the theme of death. The Christian concept of the virgin mother is transformed into a metaphor for women’s ‘becoming’. As the most significant religious image of the Western world, the Virgin Mary is lent, albeit unofficially, the status of a Catholic goddess but, as Mother Mary, proves to be a social construct and thus part of historical reality in that she is an instrument of supervision and control. In the second part, several fundamental features converge in the figure Mary, who emerges as the New Eve. She is an object of imaginary love, and a substitute for suppressed male libido.

The vehicle that transports the ideas discussed so far is, naturally enough, music. And *Placebo* draws extensively on the *Stabat Mater* by Giovanni Battista Pergolesi (1710–1736) with its iconic and moving texts ‘Stabat Mater Speciosa’ and ‘Stabat Mater Dolorosa’ by Jacopone da Todi (1230/1236–1306). The work was not penned by the composer, but, as the contemporary Italian novelist Nicola Lecca claims, by “God who merely used Pergolesi”.<sup>6</sup>

The passage of time has not, it would seem, affected the sexual ambiguity in Pergolesi’s piece. But reception history is a fickle thing, and some feminist writers such as Julia Kristeva<sup>7</sup> have encountered problems when linking the music to new feminine ethics. We are dealing with a paradox, where the Virgin gives birth

5 Carol Diethel, ‘Nietzsche Emasculated: Postmodern Readings’, in *Ecce opus: Nietzsche-Revisionen im 20. Jahrhundert*, ed. Rüdiger Görner & Duncan Large, Vandenhoeck & Ruprecht, Band 81 der Reihe ‘Publications of the Institute of Germanic Studies’ (University of London School of Advanced Study), Göttingen, 2003, p. 53.

6 Quoted above the anonymous essay ‘About Music’ in Programme to *Placebo*, ‘Choregie’ Festival 2012, pages unnumbered. The passage is spoken by one of the characters in his *Hotel Borg*. The author is grateful to the writer for this information.

7 Two extensive quotes, presumably from her essay ‘Stabat Mater’ are included in the Programme to *Placebo*, ‘Choregie’ Festival 2012, but see fn. 8, below.

3 An Iraqi teenage girl brutally murdered by her father on 16th March 2008 in an ‘honour killing’ after she had fallen in love with a British soldier in Basra.

4 Karmina Šilec, ‘The Importance of Being a Virgin’, in Programme Book to ‘Choregie’ Festival 2012, translated from the Slovenian by Saša Požek, pages unnumbered.



© Chorregie Festival Maribor

to God but “owes fealty to him”, reigns as “Queen of Heaven but kneels before her son”, and enjoys the privilege of being without sin but “renounces her body to remain so”.<sup>8</sup>

As Richard Will points out in an incisive essay on the composer where, among many other prevalent notions, he examines Kristeva’s views:

“The young Pergolesi ... was dying of tuberculosis when he wrote his immortal *Stabat Mater* ... Man overcomes the unthinkable of death by postulating maternal love in its place. Like eighteenth-century resentment of Pergolesi’s ‘femininity’, this celebration of maternal warmth in the *Stabat Mater* may suggest that its political import is feminist.”<sup>9</sup>

There is unfortunately not space here to discuss the descriptive and supplicatory passages in the work, suffice it say that the key scheme would seem to be deliberate. The doctrine of the affections is perfectly harnessed as E flat major gives way to D Major, and F Major to F minor. Five of the six movements, moreover, begin and end in the same key. At a local level, there is little respite in terms of dissonance. A mother is marked by pain. But to continue with some of the categories suggested by Kristeva:

8 Julia Kristeva, ‘Stabat Mater’, in *Tales of Love*, trans. Leon S. Roudiez, New York: Columbia University Press, 1987, p. 257.

9 Richard Will, ‘Pergolesi’s *Stabat Mater* and the Politics of Feminine Virtue’, *Musical Quarterly*, Vol. 87 (Fall), Issue 3 (2004), p. 608.

↑ Sapphic moments during the premiere of ‘Placebo’

“Despite her valorization of motherhood, identifying it with the embodied expression of unconditional love opens the way to the same kind of coercion that Liguori practised on the Virgin Mary. How much agency can a mother have when, lacking the critical faculty of language, she can respond to pleas for immortality only with a physical embrace?”<sup>10</sup>

The score of *Stabat Mater* was sympathetically vocalised by the girls’ choir Carmina Slovenica and the Slovenian Chamber Choir, and expertly rendered by Marko Hatlak (accordion) and Karmen Pečar (violoncello), along with the four members of Musica Cubicularis on a viola da gamba and baroque violins. This music was interspersed with other items, including Antonio Vivaldi’s own setting of the *Stabat Mater*, a *Stabat Mater Dolorosa* by one Jacob Cooper, the ‘Gramatam čellam’ from the String Quartet No. 4 by Peteris Vasks, *Adnan Songbook* by Gavin Bryars, *Chocolate Jesus* by Tom Waits (arr. Martin Ptak), and a Maronite hymn, *Wa Habibi* (arr. Karmina Šilec). Any dramaturgical significance was subsumed in the flow of the music, in indeed, the “flow of the project”, based as it is on the idea of “slow listening”.<sup>11</sup>

Curious if benign Sapphic moments intermingled with naughty ones – Tom Waits was never one to mince his words, and high camp seemed out of place here – but often it was the at times

10 *Ibid.*, p. 608.

11 Anon., ‘About Music’, in Programme to *Placebo*, ‘Choregie’ Festival 2012, pages unnumbered.

deliberately spastic choreography allotted to Carmina Slovenica which provided welcome visual distraction. If this managed to avoid any immediate clichés traceable to, say, Maurice Béjart or Merce Cunningham, then it certainly managed to pay at least gentle homage to the Ballet Rambert<sup>12</sup> of the 1970s and its much-loved *sur la demi-pointe* style.

The Union Hall in Maribor is a difficult space to light. And the person entrusted with this task, Andrej Hajdinjak, might well have preferred a church venue, forced as he was into a situation in which the audience was lit seemingly as much as the singers. But 'Choregie' is only in its third year, and such comments are in a way niggardly. A certain thread does run through the tissue of events: Virginité, as deliberated in the documentation to the festival itself. And the tactics of guerrilla celibacy do much to sponge off the stain of biological feminism. It is a process of canalisation, a process in which a solid cord turns into a canal. And when the last step is taken (we are talking of course about the formation of the female body in the womb), the vagina is at last given an outlet. This is what:

“... creates the hymen ... the same stuff that forms the inner layer of the rest of the vagina. It is a thin, flexible, smooth, hairless, mucous membrane. Just like the inside of the mouth or nose or the side of the eyelid that touches the eyeball, it is moist and very soft. Unlike the rest of [the] vagina, however, the hymen has no muscular tissue underneath that thin smooth upper layer ... It possesses few nerves or none at all. Hymens offer a wide and colourful variety of configuration and shape. A hymen might be fragile and barely there, or resilient and rubbery, it might be so scanty as to be overlooked, or appear in plentiful, tender, flowerlike folds that double over on themselves. The hymen is part and parcel of the vagina ... Like the top of the instep of the foot ... Virginité reflects no known biological imperative and grants no demonstrable evolutionary advantage, nor has being able to recognise it in others been shown to increase anyone's chances of reproduction or survival.”<sup>13</sup>

Such literary flight remains imperforate. It leads us to believe that:

“... contesting the hymen as a site of surety can stand as a

<sup>12</sup> Now the Rambert Dance Company.

<sup>13</sup> Karmina Šilec, 'Hymenology', in Programme Book to 'Choregie' Festival 2012, translated from the Slovenian by Saša Požek, pages unnumbered.

paradigm for the problematic epistemology of the female body”.<sup>14</sup>

So, if the New Eve is really to emerge within a discourse of hymenology, this must be reflected in both the theatrical and the anatomical. This would seem to be stretching a point. ●

<sup>14</sup> Marie H. Loughlin, *Hymeneutics: Interpreting Virginité on the Early Modern Stage*, Bucknell University Press, Lewisburg, PA, 1997, p. 31.

**Graham Lack** studied Composition and Musicology at Goldsmiths' College and King's College in the University of London (BMus Hons, MMus), Music Paedagogy at Bishop Otter College in the University of Chichester (State Certificate in Education), moving to Germany in 1982 (Technical University Berlin, Doctoral Thesis). He held a Lectureship in Music at the University of Maryland (1984-1992), chaired the symposia Contemporary Finnish Music (University of Oxford, 1999) and 1st International Symposium of Composer Institutes (Goethe Institute, 2000), and contributes to *Groves Dictionary* and *Tempo*. His *a cappella* works include *Sanctus* (for Queens' College Cambridge), *Gloria* (chorus, organ, harp), *Two Madrigals for High Summer*, *Hermes of the Ways* (for Akademiska Damkören Lyran), and a cycle for The King's Singers, *ESTRAINÉS*, recorded on Signum. The Munich Philharmonic Chorus recently commissioned *Petersiliensommer* (SSA/SAA, harp), and *The Legend of Saint Wite* (SSA, string quartet) was a 2008 BBC competition prize-winner. *REFUGIUM* (chorus, organ, percussion) was premiered by Trinity Boys Choir in London in 2009 and will be recorded live in Munich 2012. Voces8 recently recorded two of the *Four Lullabies* for a forthcoming Christmas release. Recent works include *Wondrous Machine* for multi-percussionist Martin Grubinger, *Five Inscapes* for chamber orchestra and *Nine Moons Dark* for large orchestra. Premieres of the 2010-11 season included the string trio *The Pencil of Nature* (musica viva, Munich), *A Sphere of Ether* (commissioned by Young Voices of Colorado), a canticle *The Angel of the East*, and the Austrian premiere of *Sanctus* by the Salzburger Bachchor. Future projects remain a First Piano Concerto for Dejan Lazić, and *The Windhover* (solo violin and orchestra) for Benjamin Schmid. Corresponding Member of the Institute of Advanced Musical Studies King's College London, regular attendee ACDA conferences. Publishers: Musikverlag Hayo, Schott Music, Josef Preissler, Tomi Berg. Email: [graham.lack@t-online.de](mailto:graham.lack@t-online.de)





## ↑ Svenska Kammarkören

The 'European Choral Grand Prix' (GPE) competition began in 1988 when four of the oldest international choral competitions in Europe came together to set up this new choral event. The 'Concorso Polifonico Internazionale Guido d'Arezzo' (Italy), 'Concorso e Festival Internazionale Seghizzi' (Italy), 'Florilège vocal de Tours' (France) and 'Béla Bartók International Choir Competition in Debrecen' (Hungary) founded together the super cup of choral singing. The year after, the 'International May Choir Competition Prof. Georgi Dimitrov' (Varna, Bulgaria) joined and, in 1990, the group was further enlarged with the addition of the 'Certamen Coral de Tolosa' (Spain). In 2007, the founders welcomed the 'International Choral Competition Maribor', which joined the original six. The following year, the 'Concorso e Festival Internazionale Seghizzi' left the GPE Association and six members currently remain.

Over the last 23 years the GPE has provided the stage for many successful performances and set outstanding new trends in choral music. The following list details a history of the winners between 1989 and 2010 by country:

- Sweden has won the GPE the most frequently, having clinched four victories with the following choirs: St Jacobs Kammerchor in 1992, The Mats Nilsson Vocal Ensemble in 1994, Lunds Vocal Ensemble in 1999 and Allmänna Söngen in 2005.
- Slovenia and Lithuania both have three winners; the former won with APZ Tone Tomšič in 2002 and 2008 and Vokalna akademija Ljubljana in 2010. The latter succeeded with the Chamber Choir of the Conservatoire of Vilnius in 1991, Jauna Muzika in 1993 and Kamerinis Koris Brevis in 2003.
- The USA and Hungary have two winners each: respectively the University of Mississippi Concert Singers in 1998 and The University of Utah Singers in 2006, and Pro Musica Leanykar in 1996 and Magnificat Children's Choir in 2001.





↑ Kup Taldea, directed by Gabriel Baltés

- The Philippine Madrigal Singers and APZ Tone Tomšič from Slovenia have each won the GPE twice, but with different conductors (1997 and 2007, 2002 and 2008 respectively).
- The following countries have won the GPE once:
- Denmark (Kammerkoret Hymnia in 1989), Japan (Kallos Choir in 1995), Russia (Vesna Children's Choir in 2000), Latvia (Kamer in 2004) and Argentina (Coro Universitario de Mendoza in 2009).
- One conductor, Stojan Kuret, has won the GPE twice, with Slovenia's APZ Tone Tomšič in 2002 and Vokalna akademija Ljubljana in 2010.

This list clearly highlights the dynamics of international choral life. Interestingly, some of these elite choral groups are still active and successful, whilst others no longer exist. However, some deductions can be made with regard to the future, in order to analyse the GPE's role on the world choral stage.

The 23rd GPE took place in Tolosa on 5th November 2011, a few days after the 43rd edition of 'Certamen Coral de Tolosa'. Six choirs – already winners of the six European choral competitions which form the GPE – came to put their artistic skill to the ultimate test. First to take to the stage in the Larunbata Concert Hall was the Coro Città di Roma conducted by Mauro Marchetti, which had won the 'Grand Prix Varna' in 2010. Formed in 1979, the Coro Città di Roma represents a new generation of Italian choirs meeting modern technical and artistic criteria, creating a new vision of repertoire and promoting and spreading polyphonic music. The choir has toured in Hungary, Spain, France, Sweden, Belgium and Slovenia, taking part in international festivals

and competitions. Their new projects are impressive, involving working with composers Eric Whitacre (2011) and Javier Busto (2012). At the GPE 2011, the choir presented music by Giovanni Maria Trabaci, Hugo Wolf, Eric Whitacre, Sven-David Sandström and Michele Josia.

One of the leaders of modern Basque choral art, the mixed choir KUP Taldea, conducted by Gabriel Baltés, took first place three times and won the 'Florilège vocal de Tours' Grand Prix in France in 2010. Established in 2003, the choir has had a fantastic career so far, winning prizes at three of the six GPE international competitions (Tolosa, Maribor and Tours). For the 2011 GPE competition, the programme included music by Jacobus Handl Gallus, Heinrich Schütz, Felix Mendelssohn-Bartholdy, Johannes Brahms, Gabriel Fauré, Frank Martin and Ko Matsushita. This choir's excellent professional qualities are sure to attract further international recognition with every future performance on the international stage.

Another young choir, founded by its conductor Harald Jers in 2001, also deservingly attracted a lot of attention at the 2011 GPE in Tolosa – the Consono Chamber Choir from Germany. This choir has won more competitions than are involved in the GPE: the German 'International Chamber Choir Competition, Marktoberdorf' in 2007 and the 'Flanders-Maasmechelen International Choir Competition' also in 2007, the 'Fleischmann International Trophy Competition' in Cork (Ireland) in 2008, the 'Città di Gorizia' Grand Prix in 2009 and the 'Béla Bartók International Choir Competition' Grand Prix in Debrecen which brought them here to compete at the GPE. These are only some of the prestigious awards the 'Consono Chamber Choir' has received.



Javier Busto and 'Kup Taldea' ↑



↑ Cantemus Children's Choir

The choir's most unforgettable pieces in Tolosa include *Jupiter* by Michael Ostrzyga and Morten Lauridsen's *Ov'è, Lass', Il Bel Viso?*

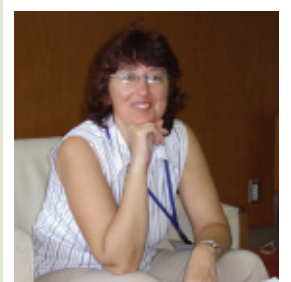
The Cantemus Children's Choir from Nyíregyháza (Hungary) is one of the testimonials of contemporary Hungarian choral performing arts. Nurtured lovingly by its founder Dénes Szabó, this choir has won a tremendous number of awards at international competitions all over Europe, as well as the 'Foundation for Hungarian Arts Prize' in 1989 and the 'Bartók Bela - Pasztor Ditta Prize' in 1993. This choir's evident musical quality and high-level pedagogical work have turned it into a unique school, preparing a number of musicians for their professional careers. These qualities have been displayed on many international stages where the Cantemus Children's Choir have triumphed. The choir took part in the GPE after winning the 'Tolosa Grand Prix' in 2010, and sung works by Cristóbal Morales, Tomás Luis da Victoria, Giovanni Pierluigi da Palestrina, Felix Mendelssohn-Bartholdy and contemporary masters such as Kodály, Orbán, Szymko and the Basque music-genius, Javier Busto. Special attention deserves to be given to the performance of *Confitemini Domino*, a new piece by the young Hungarian composer, Levente Gyöngyösi, who never ceases to surprise with his creative musical ideas.

The Svenska Kammarkören, conducted by Simon Phipps, performed at the 'Concorso Pólfonico Internazionale Guido d'Arezzo' Grand Prix in 2010 in Tolosa. Founded in 1997, this ensemble has a remarkable concert life in Sweden – even performing for Swedish National Radio – and abroad, taking part in many international festivals and competitions. The choir's high-level artistic programme included masterpieces by Tomkins, Brahms, Rachmaninov, Berio, Poulenc, Lindberg and Jan Sandström. The choir and conductor's fine work on a variety

of music styles showed true mastery and profound understanding and knowledge. After all these brilliant performances, it is not surprising that this choir was awarded the 2011 GPE, becoming the fifth Swedish winner in its history.

The next GPE will take place in few weeks' time in Maribor, Slovenia. The expectations are as high as ever; Europe's champion will soon be revealed. I urge you to wish all the participating choirs, and their conductors, boundless success in the new challenges they face on the great international choral stage. ●

**Theodora Pavlovitch** is a Professor in Choral Conducting at the Bulgarian National Academy of Music and at Sofia University. She conducts the Vassil Arnaoudov Sofia Chamber Choir (winner of 22 first and special awards at international competitions) and is a permanent conductor of Classic FM Radio Choir. She was awarded a 'Golden Lyre', the highest national prize for music in Bulgaria and she conducted the winter session 2007/2008 of the World Youth Choir. She is a regular member of the jury panels at a number of international choral competitions and a lecturer at various music events in Europe, the USA, Japan, Hong Kong, Taiwan, South Korea and Israel. In 2005, she led a master class in conducting at the seventh World Symposium on Choral Music in Kyoto, Japan. She has been Vice President of the International Federation for Choral Music since 2008 and was elected as a Chair of the WYC Artistic Committee in 2011. Email: [theodora@techno-link.com](mailto:theodora@techno-link.com)





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# Festival Season in Poland

## Krakow Advent and Christmas Choral Festival International Choir Conducting Competition 'Towards Polyphony'



↑ Fifth International Choir Conducting Competition "Towards Polyphony": the winner, Alexander Humala, during the awards ceremony

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**Andrea Angelini**  
ICB Managing Editor and  
choral conductor

There can be no doubt that Poland is a country with a rich culture of choral music, and our readers will remember that roughly a year ago the ICB included an extensive feature on the nation's relationship with choral music. In particular, the period from the beginning of Advent up to Christmas typically sees a large number of very interesting events.

Returning to Poland is always a pleasure for me, and I do so whenever I am invited back there: the nation's history, the wealth of its culture, the beauty of its cities, the kindness of its people and their love of music are all reason enough alone to visit. When the magic of the Krakow Advent and Christmas Choral Festival and the International Choir Conducting Competition 'Towards Polyphony' is thrown into the mix, the prospect of an unforgettable experience becomes a certainty.

The city of Krakow already enjoys a well-earned degree of fame and was the capital of catholic Poland until the end of the 16th century, when that role was transferred to Warsaw. The city's mediaeval centre was declared a UNESCO World Heritage Site in 1978. Krakow was home to the much-loved Karol Wojtyła, Pope John-Paul II, for over 40 years; he never forgot his old haunts, and loved to reminisce about the city. The people of Krakow would have liked to have seen him laid to rest in the city's cathedral, alongside the Jagiellon and Vasa kings of Poland. This did not happen however, and there was some



controversy when the honour was later conferred on President Lech Kaczyński and his wife, following their deaths in the 2010 Smolensk air disaster.

The austere beauty of the city's churches formed the backdrop for the 'Krakow Advent and Christmas Choral Festival', which ran from the 9th to the 11th of December 2011. This year's event saw the participation of choirs from Norway, Ukraine, Italy, Latvia, South Africa, Russia and Singapore, in addition of course to those from Poland. The contest saw First Prizes go to the girls' chamber choir of KSSMS Lysenko, Ukraine (chamber choirs category), the Spigo choir from Latvia (youth choirs), the Ave Maria choir from Ukraine (mixed voice choirs: adults), the Dunman Secondary School Choir from Singapore (children's choirs) and the Oriana female

choir, also from Ukraine (equal voice choirs: adults). Aside from the main competition, all of the groups took the opportunity to perform in special concerts held at the various churches around the city. The only thing missing from the fairy tale atmosphere was the snow, and it would be a little unfair to blame the organisers for that! Watching over the festival to ensure that everything ran smoothly was the attentive and expert eye of Maciej Przerwa, artistic director of Polonia Cantat.

Next, an ambling train took me across Poland to Wrocław, which was to host the International Choir Conducting Competition 'Towards Polyphony' from the 14th to the 17th of December. Wrocław has a different kind of beauty from Krakow, perhaps less obvious at first glance, but it must be said that the city has given the world many famous

↑ Fifth International Choir Conducting Competition "Towards Polyphony": the jury panel. Left to right: Janis Lindenbergs (Latvia), Ryszard Zimak (Poland), Zofia Urbanyi-Krasnodębska (Poland), Hans Jaskulsky (Germany), Andrea Angelini (Italy). Speaker: Marta Kierska-Witczak

↖ Fifth International Choir Conducting Competition "Towards Polyphony": Rudolf's Kreslins, Latvia, second prize

↗ Fifth International Choir Conducting Competition "Towards Polyphony": Illmars Millers, Latvia, third prize



Fifth International Choir Conducting Competition "Towards Polyphony": Izabela Polakowska, Poland, fourth prize ↑



↑ Krakow Advent & Christmas Choir Festival: the awards ceremony in the beautiful Mariacki Church

figures. The famous conductor Otto Klemperer was born here, as was the fearless First World War fighter pilot Manfred von Richthofen, better known as the Red Baron. At the prestigious venue of the Karol Lipiński University of Music, the young conductors competed in directing pieces from different periods, looking for the best way to emphasise the beauty of the music at the same time as bringing the best of their own artistic sensibilities to bear. The repertoire ranged from Monteverdi to Debussy, but also included works by Szymanowski, Koszewski, Jasinski and Łukaszewski. Of course, there was also an educational purpose to the competition that was realised through the meeting and exchange of ideas not only of the members of the panel, but also of the other competitors and experts who were following the proceedings. All of the performances took place in the University's theatre, where the excellent acoustic qualities and engrossing atmosphere lent the right grandeur to the event.

The fifteen young competitors from Ukraine, Belarus, Latvia and Poland strived to convey their own interpretations of the music to the three workshop choirs, whose members showed their flexibility in being able to follow the instructions of the different conductors. At the close of the competition the panel, made up of Professor Zofia Urbanyi-Krasnodębska, Andrea Angelini, Hans Jaskulsky, Janis Lindenbergs and Ryszard Zimak, awarded the winner's trophy to Alexander Humala, from Belarus. Two Latvians, Rudolfs Kreslins and Ilmars Millers, were awarded second and third place respectively.

Like the rest of Poland, Wrocław lived through the full horror of the Second World War, and it was one of the last major centres to be liberated by Soviet forces. Under German occupation the city was transformed into a fortress that was to fight to the bitter end: the entire population was forced to leave and the city was only surrendered following dogged resistance, well after the fall of Berlin. It was carefully reconstructed, bringing magnificent historical monuments back to their ancient splendour. Wrocław flourished in its position on the Amber Road and was known throughout Europe for its university, which occupied an enormous

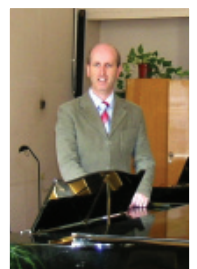
baroque building that was partially open to visitors. Of particular note is the Aula Leopoldina, used today as the university's auditorium and Oratorium Marianum. It was in this very room, which once witnessed performances by legendary musicians including Liszt, Brahms and Grieg, that the winners were awarded their prizes before a packed audience and the various authorities present. The event's success brought a big smile to the face of Marta Kierska-Witczak, festival co-ordinator and one of the workshop choir conductors.

For more information:

Krakow Advent & Christmas Choral Festival:  
[www.christmasfestival.pl](http://www.christmasfestival.pl)

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*Translated from the Italian by Ross Nelhams, UK  
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# World of Children's & Youth Choirs



Dolf Rabus © ModFestival

Loboc Children's Choir, Philippines, at the International Choir Contest Tolosa 2011, Spain

## World of Children's & Youth Choirs

Let's Talk Method  
The Rehearsal  
**Cristian Grases**

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# Let's Talk Method

## The Rehearsal



Dolf Rabus © ModFestival

↑ Los Peques del León de Oro, Spain, at the International Choir Contest Tolosa 2011, Spain

“While choral singing reaches the audience or congregation in the public performance, it is, in reality, in the regular rehearsal that the choral experience finds its true identity; put more simply, the location of the choral experience is the rehearsal.”<sup>1</sup>

This quote from Ray Robinson and Allen Winold’s book *The Choral Experience* helps us understand that the rehearsal is much more than a time in which notes are learned, technical issues are resolved, and performances are polished. It is an occasion in which the conductor and singers rehearse a work with the purpose of moving a little closer to the true intentions of the composer. In other words, as Robinson and Winold put it: “...there are no rehearsals as we know them, only performances of the work ‘in progress.’”<sup>2</sup> Thus, the rehearsal becomes the goal (as well as the means), and the singers become the audience.

As conductors, we are constantly trying to make our rehearsal time as efficient as possible so that we can achieve our desired musical product in the best and fastest possible way. A conductor will run an effective rehearsal if certain principles are understood. I have grouped these into four general categories: Organization, Verbal Communication, Musical, and Personal.

### Organization

- Organize your rehearsal ahead of time. Arriving at a rehearsal without a clear plan of what you want to achieve is unacceptable. A detailed plan will prove to be very helpful and it should contain the list of works you want to work on, in the order you want to rehearse them, and with the time you anticipate you need for each selection. It should also contain information on the section of the score you want to address, and what you want to achieve during rehearsal. This could include elements as varied as reading the notes, creating the right articulation, working on the proper diction, checking intonation, phrasing, expression, or even just running through it if the concert is fast

**Cristian Grases**  
composer and conductor

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<sup>1</sup> Waveland Press, Illinois, 1992, p. 154

<sup>2</sup> Ibid, p. 155



Dolf Rabus © ModFestival

Guangzhou Children's Palace Choir at the International Choir Contest Tolosa 2011, Spain ↑

approaching. There are many ways to organize a rehearsal, and it will prove beneficial not always to plan in the same way. This will avoid boredom and will allow a constant renewal of the ensemble's energy. Here are some ideas you can use to prepare your rehearsal plan. You can use any one of them individually, or combine as many as you see fit depending on your goals for the day.

- Use Contrasts. Which implies alternating up-beat and slow songs, legato and articulated songs, difficult and easy pieces, etc., in order to maximize the attention and focus in the ensemble, optimizing the musical progress.
- Use the Golden Ratio ( $\varphi = 1.618$ ). As the rehearsal progresses, the focus and attention will inevitably fade. Some studies suggest that peak performance is reached close to the golden ratio (which in terms of percentage translates to 61.8%). This means that the ensemble will be most focused after 61.8% of the rehearsal has passed (simply divide the number of minutes in the rehearsal by 1.618). This would be the ideal moment to programme the rehearsal goal that requires maximum attention.
- Use the Fibonacci Series (0, 1, 1, 2, 3, 5, 8, etc.) This series described by Leonardo of Pisa (also known as Fibonacci) is related to the Golden Ratio, and is found in many patterns in nature (from the number of petals in flowers, to the design of the spiral in the Nautilus shell). It can also be used as a means to organize time. Applying it to our rehearsals, we could begin our work with a warm-up session that is no longer than 7 minutes (which is the result of adding the first five numbers of the series:  $0+1+1+2+3=7$ ). We can then work on a piece for five minutes (the next number in the series), and so on. When

approaching higher numbers (like the 10th number in the series, which is 34), we could divide the time block to rehearse more than one work (i.e. one for 15 minutes and the other for 19 minutes). All this, of course, in close connection to our particular goals of the day.

- Do not use the same pattern in rehearsal or warm-up. Include new and creative ideas so the choir does not fall into a mechanical way of working.
- Sectionals: Consider splitting the group in sectionals so that parts can be learned faster.
- Pacing. In the choral rehearsal, pacing is the ability to advance at a particular rate. Here are some ideas that relate to pacing:
- Keep the rehearsal moving. Do not allow the energy of the rehearsal to become stagnate. Be willing to modify your original plan based on the result you are getting from the choir that day. If you find that the ensemble is having difficulties in one passage, do not become stubbornly focused on it. Move to something different.
- Use breaks when needed. Take into consideration that a break can certainly renew the focus in the ensemble, but after it the choir will need a period of time to become fully focused again.
- Consider recording your rehearsal (video or audio or both) so you can observe yourself working.
- Make the end of the rehearsal meaningful. You can achieve this by planning to finish with a catchy up-tempo tune or a work that the ensemble can sing successfully. This will make your choir feel empowered, in good spirits, and eager to return to the next rehearsal. This is, by all means, the preferred ending to a rehearsal period. However, do not be scared to end occasionally with a tense reminder of the work they have failed to do, which

could translate into a very productive period between rehearsals.

- Consider re-seating your ensemble or just some singers.
- Evaluate your rehearsal at the end.

### Verbal Communication

- Talk little, sing a lot. The rule I was taught was ‘say it in five words or fewer’.
- Give clear indications
- Talk slowly, loudly, and clearly.
- Indicate where you want to begin rehearsing in an organized way: from big to small (page number, system, measure, beat).
- Do not give instructions to an inattentive group.

### Musical

- Listen. Do not just execute your plan based entirely on your expectations. Actually listen to what and how the ensemble is singing.
- Repeat with purpose. Announce what the problem is and offer a solution.
- Do not always start at the beginning of the piece.
- Ask your ensemble to use a pencil and mark the scores.
- Be brave in isolating difficult sections and allocating more rehearsal time to them.
- Correct mistakes as soon as possible. Nonetheless, let the choir sing, especially when singing a piece for the first time that day. Do not stop the all the time. This is a difficult balance to achieve.
- Rehearse slowly when needed. If it does not work at a slow tempo, it will also be inaccurate at a fast one.
- At times when there are harmonic difficulties and challenging chords, ask the singers to hold the chord so they can perceive the internal relationships amongst the notes. You can also build the chords one note at a time.
- Rhythm and text can be isolated to work on diction issues (including onsets and releases).
- Chanting the words (in unison or on a fixed chord) allows singers to focus on the text while using their singing voice.
- Be careful with extreme tessitura. Consider rehearsing sections that are too high or too low at a more comfortable octave.
- From macro to micro. Do not get obsessed with small details if the overall structure is still not in place.
- Consider occasionally rehearsing loud passages soft to check intonation and rhythmic precision.
- Do not use the piano all the time. Remember that the piano is a tempered instrument but the voice is not.
- Keep all sections engaged as much as possible. If you have to check a passage for one section, ask the singers to sing it at their own octave, or ask them to hum their part.
- Do not be afraid to ask one section to support another, i.e.

if the tenors have a very high passage and the altos are not singing, consider asking some altos to sing with the tenors.

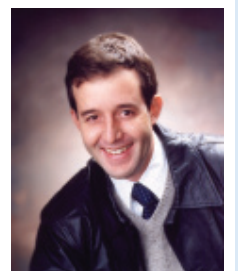
- Use articulated notes to check for pitch accuracy.
- Build vocal technique at all times, not only during warm-ups, but also during the entire rehearsal.
- Combine sections to help solve a problem. Do not always isolate one section, you can ask combinations of two or three sections to sing together so there is a harmonic or rhythmic reference or both.

### Personal

- Lead by example. Do not ask something from your singers that you would not do yourself.
- Be personable and accessible to your singers.
- Be vulnerable. When you open yourself for your singers, they will do the same for you.
- The result is a very special and intimate connection that will make the rendition of the music uniquely special.
- Be socially conscientious and nourish your sensibility.
- Use good humour as much as possible (occasionally even if you are disciplining the ensemble).

These are some of the ideas I use on a regular basis during my rehearsals. Almost all of them have been ‘borrowed’ from other conductors, as well as many from my teachers Alberto Grau, María Guinand, and Jo-Michael Scheibe, or books on the subject. The art of effective rehearsing is a difficult one. Inevitably there will be good rehearsals and others that will not be as successful, for we work with a living ensemble that exists in ever-changing circumstances. Nevertheless, applying some of these concepts might increase your ability to lead successful rehearsals. So always keep in mind that some of the most profound moments of music-making are frequently achieved during these ‘performances’ of the works ‘in progress.’ ●

**Cristian Grases** obtained his Masters Degree in Choral Conducting under Alberto Grau and María Guinand in Caracas, Venezuela, and his Doctorate in Choral Conducting at the University of Miami. He is an award-winning composer active as a guest conductor, clinician, adjudicator and pedagogue in North and South America, Europe, and Asia. He is an IFCM Board Member and Chair of the ACDA Ethnic and Multicultural Perspectives Committee, Western Division. He is currently an Assistant Professor at the University of Southern California in Los Angeles. Email: [cgrases@gmail.com](mailto:cgrases@gmail.com)



# Choral Technique



# CHORAL TECHNIQUE

Is the Female Voice Becoming More Masculine?  
**Walter Marzilli**

The Choir and the Musical Space  
An Overview of the Acoustical Environment  
**Duane R. Karna**

If you would like to write an article and submit it  
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↑ Metastasio, Teresa Castellini, the castrato Farinelli, Amigoni, Farinelli's dog, Farinelli's page boy; the score is "Vi conosco amate stelle" from Metastasio's *Zenobia* in a musical setting by Gaetano Latilla (1711–1788). Painting by Jacopo Amigoni (1682-1752) - National Gallery of Victoria, Australia

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**Walter Marzilli**  
choral conductor and  
teacher

A few centuries ago, in what might creatively be termed the history of human transformation, a truly remarkable phenomenon made its appearance. Ostensibly strictly confined to the world of music, it was destined nevertheless to have both social and ethical repercussions. In the 16th century many small boys underwent castration in an attempt to create a new race of asexual angels blessed with celestial voices. From a strictly physiological perspective, the process involved an operation on a boy's testicles before they began to secrete testosterone. Normally, the action of this hormone would bring about sexual maturity, and as a secondary sexual characteristic would affect the larynx, resulting in vocal change. With the release of the hormone into his system, the singer would no longer be able to reach the treble range. His voice would rapidly drop by an octave, moving towards one of the three final categories of

bass, baritone or tenor. Without the drastic surgical intervention mentioned above, these changes would take place during the course of a few long years, and would be followed by a period of rest and retraining with the new, masculine voice. The surgeon's skilled hand interrupted this long wait,<sup>1</sup> however, conferring a pseudo-female texture on the boy's voice without harming it.<sup>2</sup> For better or for worse, the singer's voice would retain this characteristic for the rest of his life.

Many such children came from the very poorest of backgrounds, often the latest additions to large families in serious financial difficulty, and their castration represented a chance for future riches in the eyes of some unscrupulous parents. For this reason, and owing to the tempting offers made by both court and ecclesiastical choirs, this cruel practice continued for about four centuries.<sup>3</sup> The goal was purely aesthetic: the creation of a new kind of voice that would far outclass those of the falsetto singers common at the time, who were simply healthy men imitating a female voice [*falsetto* comes from the Italian *falsare*, literally 'to alter' or 'distort'].

It is well known that women, where they were not banned entirely from doing so, met great difficulty wherever they tried to perform on stage,<sup>4</sup> just as when they attempted to sing in church choirs. A child's voice, despite possessing its own unique texture and characteristics, could sometimes be used to substitute that of a woman. This was a way of bypassing all the obstacles associated with the existing social order, which any woman wishing to pursue an artistic career as a singer was sure to run into. But replacing women with children, while it resolved many problems, also created just as many new ones. These were linked to several factors, among them physical stature (especially with regard to the theatre), professional reliability and the fact that a child's voice would only last until puberty, which meant a continual need to train new children. In short, it was necessary to find as convincing a substitute for the female voice as possible, while also effectively tackling the problems listed above. The solution that emerged was that of male castration. In order to obtain the illusion of a woman's voice in a man's body, which brought with it

the added benefit of not having to break any social conventions, opera and choral music lovers of the time were willing to overlook certain shortcomings. For example, one of the *nuove cantanti* or 'new singers' filling the role of the lovesick, consumptive princess might, due to his unusual physical condition, stand head and shoulders above those around him and weigh in at something over 200 pounds.<sup>5</sup>

This short introduction should be enough to give some idea of the importance that has been attached to the 'sound' of the human voice throughout history. Almost every situation, no matter what its psychological or social significance, makes use of some form of vocal accompaniment. There is no need to list the endless occasions in which all people modify their voice, according to changes in time, place, or simply in their mood. The voice is as integral to our bodies as our arms or legs, but it is also the only part of us that can escape and reach far beyond the physical confines of the body. It is a metaphysical extension that goes further than the space occupied by mere flesh, revealing the most intangible aspect of our inner selves, a spiritual side that is as intimate as it is fleeting. It is, therefore, a priceless asset: a gift that can enrich our existence with the enormous possibilities it offers. One need only think of how easy it is to be transfixed by a voice on the radio, which all of us, unconsciously or otherwise, instantly associate with an imagined physical appearance. Somebody who is actually quite plain in appearance can be transformed into a fascinating figure simply through the power of the voice; the people we imagine when we listen to voices on the radio are the products of our idealised mental projections. This is why television, despite its much more physical, tangible nature, cannot replace radio: people will not allow it to destroy their artistic creations, incomparable masterpieces created by the power of imagination and preserved in a private mental archive.

The sheer number of possibilities for vocal communication means that so many different uses for the voice have developed, as diverse and numerous as the occasions in which they are employed. Every art that makes use of speech or song has given rise to a specific and continually evolving vocal technique, differing according to the social, cultural and aesthetic restrictions of the situation.<sup>6</sup> The developments that have taken place in every kind of singing are there for all to see, or rather are there for all to hear, especially in the field of popular music. For instance, a rich semi-tenor voice that made frequent use of the falsetto style, as was popular in the 1950s, would simply provoke amusement if imitated today. But behind the immutable passage of time

1 This was certainly not surgery as we might expect it today: carried out in secret due to the prohibitions in place, with scant regard for hygiene, and methods that bore a closer resemblance to butchery than to modern medicine. Indeed, it was due to their manual ability with knives and razors that butchers and barbers were apparently chosen to carry out these operations rather than surgeons, who were in any case much fussier and more demanding.

2 There are no doubts, though, about the existence or extent of the psychological trauma; the lives of castrati were deeply marked by their experience. Neither great artistic success nor wealth, which were in any case only ambitions when the operation was carried out, could ever erase such a disturbing episode from their memories.

3 The last castrati singers of the Sistine Chapel remained there until shortly after the appointment of Monsignor Lorenzo Perosi as Papal choirmaster in 1898. In 1902, it was decreed that no more castrati would be taken on. Those already in service continued until retirement. Among them was Alessandro Moreschi, who ended his castrato career in 1913.

4 Readers are reminded that actors of the time were held in such ill repute that they were buried outside the city walls. From this one can well imagine what was thought of women who worked in the theatre, whether as singers or actors.

5 This abnormal growth was one of the consequences of castration. Along with testosterone, the production of another important substance called inhibin was also interrupted. Inhibin counterbalances the effects of the pituitary gland, which controls growth and development of the body. It must be said that ever since then we have become accustomed to see Mimi, though supposedly dying of consumption, still decidedly 'well-upholstered'.

6 Actors' voices have changed greatly in the last forty years, to the extent that a black and white film would be unrecognisable if it were redubbed today. The same process can be observed in theatre and opera.

and the accompanying inevitable changes in musical taste, a general pattern emerges which is worth taking into consideration. Observing today's vast panorama of musical styles, it is clear that there has been a trend towards deeper female voices, in clear contrast with the more traditional high-pitched soprano. The preference now is for a strong, decisive sound, which is connected with connotations of virility. This is certainly the pattern that emerges when one listens carefully to contemporary popular music,<sup>7</sup> and even more so among child or teenage singers. In this sense, even karaoke can be an important analytical tool for studying the phonic tendencies of the general population, revealing an undeniable tendency towards the masculinisation of the female voice. A similar phenomenon is apparent in the field of opera, even if it seems to have been limited to a greater proportion of mezzo-sopranos among students on singing courses than was the case in the past. If anything, there is now a shortage of genuine low-contralto and bass voices.

In popular music, which has a greater impact on the market, and as such a greater impact on the social environment than more 'cultured' forms of music,<sup>8</sup> another clear pattern emerges: a particular style of vocal emission that we might describe as 'throat voice', in order to differentiate it from the more canonical styles known as 'head voice' and 'chest voice', is much more common. This is why, of all the characteristics of popular music, it is this 'throat voice' style that has come to define it, so much so that any departure from this style is now automatically labelled as 'operatic'.

Normally, a 'throat voice' style of singing is simply the result of a lack of vocal technique in moving from one vocal register to another, what is known as the *passaggio di registro*. Such training would allow the singer to utilise the 'head voice' in order to produce higher notes.<sup>9</sup> Pop singers find themselves in a position in which they are expected to sing high notes, but without employing the *passaggio di registro*, the results of which would presumably bear too much resemblance to opera. This means that they are forced to invent their own techniques in order to hit the highest notes,<sup>10</sup> especially as they are well aware that their earnings are directly linked to their musical productivity.

Unless the performer in question is lucky enough to be anatomically suited to such vocal efforts, the most logical

consequence is likely to be a hyperactivity of the vocal cords,<sup>11</sup> which can lead to the formation of nodules.<sup>12</sup> The voice then takes on a characteristic texture, easily recognisable to the trained ear, and which renders any further artistic use of it unlikely. The timbre deepens, sounds become huskier,<sup>13</sup> the length of time that the singer can exhale for becomes shorter, and medium-high notes become practically unreachable, or at the very least require a tremendous effort. Where it is not due to other physiological causes, this is the cause of the rasping, 'smoky' voices of some singers, from both Italy and elsewhere, who have managed to make of it a kind of trademark. The success of such singers bears out the popularity of this type of voice, which nonetheless lies beyond the normal critical boundaries of a purely aesthetic evaluation. It might be thought of as a phenomenon restricted to a successful elite, were it not for the amount of imitation it inspired. At times the imitation is unconscious, but in any case this vocal behaviour has spread to society at large, and across a large range of social groups.<sup>14</sup>

Current vocal trends are also connected with breathing techniques. Enlarged veins can often be seen not only on singers' necks during performances, but also on those of people when they speak. If the moment in which the speaker draws breath is delayed due to the emphasis being put on the last words of an utterance, the organs involved in speech are placed under stress, and this can have an effect not only on the workings of these organs, but also on the qualities of the voice they produce. To go from recognising the results of such strain in one's own voice to actively making use of them is not as much of a leap as one might suppose. There are now many female singers who make use of this type of vocal style. For the reasons mentioned above, clear, high sounds are the first to be lost while,<sup>15</sup> for the same reasons, deeper sounds are emphasised. Hyperactivity of the vocal cords can therefore be considered to be a limited cause of deepening female voices, but

11 This hyperactivity is due to the effort of emitting sound in physiologically anomalous conditions.

12 This term refers to the tough swellings that can form on the edges of the vocal cords when they are placed under prolonged strain. It has been shown that the condition is common among teachers, particularly those working in primary and middle schools. Their voices are subjected to an abnormal level of strain, as they have to use them so often. Overuse leads to chafing between the edges of the vocal cords, and to the formation of actual callouses at the point of contact.

13 This term is used to describe a voice that is accompanied by an audible breath sound, which is caused by the fact that some of the air passing through the vocal cords is not vibrated, and as such not transformed into sound. This in turn is due to the hardened callouses that prevent the cords from vibrating freely, meaning they cannot transform the current of air into sound waves.

14 The normal tendency to emulate the style of famous people, especially in the case of popular music, finds particular expression in the widespread phenomenon of karaoke, which remains popular in many countries, even if it is now a little passé here in Italy. The imitative component of karaoke is its most prominent feature, and as such those who engage in it find themselves closely copying the vocal style, for better or worse, of the original artist.

15 In producing these sounds, the vocal cords take on their flattest shape, caused by the movement of the arytenoid cartilage. The same principle is at work in all string instruments, where the thinnest strings (in relation to their length) produce the highest, clearest notes.

7 This term is used in as objective a sense as possible; questions regarding the true artistic value or cultural importance of 'popular' music falls outside the remit of this investigation.

8 The use of this adjective hints at a degree of elitism, but here is intended merely to imply a certain kind of music.

9 The *passaggio di registro* creates a homogeneity of vocal timbre in the transition between lower and higher notes, allowing for a smoother and more solid vocal performance across a singer's range. Failure to use this technique is what gives all pop music tracks one of their common features; there is a notable difference between the 'verse', normally sung in a whispered, uncertain voice in the medium-low vocal range, and the 'chorus', where the singer reveals their perhaps unexpected talents by employing powerful, high notes.

10 As with opera music, in popular music the high notes are the greatest crowd-pleasers, and as such are highly sought-after.

other, different factors can also result in a similar phenomenon.

The well-attested increase in average height, for example, may have had a certain influence on the trend towards deeper voices, in both men and women. Tall people owe their stature to an overactive pituitary gland, which controls the growth and development of the body. The length of the vocal cords is also proportional to the growth of the rest of the body, a consequence of the lengthening of the thyroid cartilage.<sup>16</sup> In tall people this tends to be more pronounced, allowing them to produce deeper, low-pitched sounds.<sup>17</sup> This can also be seen in the physical qualities that typically distinguish bass singers from tenors; the former tend to be tall, long-limbed, lean and vigorous,<sup>18</sup> with a fast metabolism, while tenors are generally shorter, with different physical characteristics, and are wont to put on weight due to their slower metabolism.<sup>19</sup>

Although it may at first seem a subject area that has little to do with the masculinisation of the female voice, it is worth lingering for a moment to consider the existence of the pineal gland, which is situated in the brain. Despite being buried deep in the cranium, one of its qualities is photosensitivity.<sup>20</sup> Among its other functions is the regulation of the pituitary gland, responsible for growth as well as controlling the output of testosterone by the Leydig cells. The fact that it is sensitive to light could, indirectly, mean that the pineal gland has a bearing on the subject of this essay. Through prolonged light exposure,<sup>21</sup> the pineal gland can be induced to

16 More commonly known as the Adam's apple, the thyroid cartilage is one of four that make up the larynx, together with the cricoid, arytenoid and epiglottic. The cartilaginous shield of the Adam's apple protects the vocal cords, which are stretched between the thyroid and the arytenoid cartilages.

17 The same occurs in string instruments, where longer strings produce deeper sounds (where string thickness does not change).

18 Though they are not necessarily slim, especially as they grow older.

19 A recent theory has hypothesised that sound production can be improved by the presence of fat deposits in the laryngeal region. This would appear to contradict the fact that stouter singers tend to be tenors or sopranos, with high, clear voices. In the case of sopranos the vocal cords are forced to complete over 1,000 oscillations per second (soprano F5: 1396.9 p/s), an action which one might expect would be slowed down by the weight of fatty deposits next to the cords. If one considers that a small droplet of mucous on the vocal cords brings about an immediate reduction in voice function, it should be very clear just how precarious an opera singer's success really is. In the moment of sound production the singer's voice depends on a very delicate equilibrium within the voice box, and the smallest additional weight can be enough to break it.

The presence of fat in the chest area is different, in that it essentially contributes to the production of medium-low notes. Fat in this part of the body, if seen as a means of transmitting vibration, can increase the resonant capacity of the chest, as this capacity is directly proportional to the molecular density of the means of transmission. This is why sound travels five times faster through water than through air.

20 More than 20 different hormones have been isolated from among its secretions. These are to be important for many vital bodily functions, and not only neurological. It is closely involved with the development of the secondary sexual organs, among them the larynx, lynchpin of the vocal organs. The pineal gland also regulates the transition between periods of sleep and wakefulness.

21 In reality we spend most of our time indoors rather than outside. This explains why we are more exposed to powerful, fixed light sources, such as electric lighting, especially when one considers that lights in workplaces are often left on even in the daytime. These lights typically

stimulate prematurely the pituitary gland. The result of this would be the precocious secretion of testosterone which, as was noted previously, brings about changes in the male voice and triggers the process that leads to sexual and vocal maturity.<sup>22</sup>

It must also be taken into consideration that the unknowing consumption of hormones from increasingly rich and complex foods, often treated or altered through the use of hormonal substances that encourage growth and enhance appearance, including both meat and non-meat products,<sup>23</sup> can contribute to the precocious onset of these physical changes. Indeed, the consumption of these hormones has a direct effect on the growth of certain parts of the anatomy, and as such has a direct impact on the present investigation. The larynx, the organ that is responsible for producing sound, is also classed as a secondary sexual organ, and is extremely sensitive to the effects of hormones in the body.<sup>24</sup>

Once sexual maturity has been reached, teenagers find themselves in a whole series of new situations, connected to various different factors, and analysing them too closely would cause the present investigation to stray into many other fields. There is one particular area, however, that it is worth examining in more detail: the way in which adolescents show that they have reached their goal, which in their eyes at least is of huge social importance. Although perfectly evident to the individual involved, the physical proof of this alteration will, for obvious reasons, normally remain private. It is at this stage that a whole series of frequently exaggerated behavioural patterns begin to emerge, through which adolescents of both sexes seek to display the changes that they have undergone. Clothes, facial expressions, makeup, cigarettes, and in some extreme cases drugs, can all be interpreted as attempts to show off one's maturity through messages that reach beyond the confines of the body itself, but at the same time are not a part of it. But there is one thing that truly belongs to us, that represents our own personal identity and is at the same time inextricably bound to it, that is able to send clear messages out into our surroundings and is the only part of our bodies which, as mentioned previously, is able to give shape to

illuminate the entire working area, offering no opportunity of finding 'shade'.

22 This may explain the fact that in Italy, as in other countries that enjoy a sunny Mediterranean climate, *Knabenchöre* (treble voice choirs) have always been a rarity, limited to a few particular institutions (e.g. the Sistine Chapel and Milan Cathedral). Conversely, such choirs were always common in the countries of northern Europe. Sexual maturity and the vocal changes that accompany it evidently occurred later here, as the pineal gland was less stimulated by the harder climate and more overcast skies. The longer duration of the treble voice thus accorded greater stability to the *Knabenchor* in terms of its membership, encouraging its continuation and diffusion.

23 One proof of this abnormal hormonal presence in the human body is the extremely elevated percentage of women who suffer from thyroid problems. In the last few years thyroid dysfunction has also been affecting an increasing number of men.

24 Female opera singers are often known to avoid performing during their menstrual cycle, because of the changes that the larynx undergoes in this period.



our inner selves: our voice.<sup>25</sup> There is no better way, therefore, to present our own self-image to those around us.

The connection between these facts and the masculinisation of the female voice becomes apparent as soon as one considers the role models available to an adolescent girl who wishes to highlight her new status as a woman. Observing the situation as an outsider, and attempting to remain as objective as possible, it is quite clear that the image of the mature woman continually transmitted by advertisements, films, television and the media in general is one of confidence and charm, accompanied by a certain hint of aggressiveness. The other side of the female character that receives particular emphasis is that of athleticism, tenacity and courage, all on clear display in films that feature female leads. It is easy to see how impressionable young women could be influenced by, and attempt to identify themselves with, such role models. This hypothesis would certainly be in keeping with the fact that the vast majority of smokers smoke their first cigarette during puberty, the stage in life when they feel it most necessary to emphasise their own new-found maturity. In the same way it is easy to see how a natural tendency towards deeper, more virile voices has developed, as it is seen to offer those qualities that are instrumental to a woman's success in modern society. A high, clear voice would seem absurd.

Thyroid dysfunction, already mentioned above, may also have played a considerable role in the reduced clarity of women's voices.<sup>26</sup> According to recent endocrine research, an extremely high percentage of women (more than 70%) are affected by abnormalities in thyroid function, involving the appearance of nodules on the thyroid gland. The presence of these nodules<sup>27</sup> can lead to a notable increase in the volume of the gland, situated next to the base of the larynx,<sup>28</sup> just beneath the thyroid cartilage. Their location may impede the normal mobility of the larynx,<sup>29</sup> inhibiting the capacity of the vocal cords to vibrate and thus reducing the number of vibrations relative to airflow. Taking into consideration the acoustic laws that govern sound production, this condition too would lead to lower-pitched, deeper sounds.

It would appear that we find ourselves once again in the midst of a vocal transition similar to that of the castrati, but one that is working in the opposite direction: rather than men

25 Speaking on the telephone with someone we know is much like using a videophone, in that the sound of their voice alone gives the sensation that they are physically present.

26 It is to be remembered that the term 'thyroid dysfunction' refers to the thyroid gland, and not to the thyroid cartilage.

27 They can appear in large numbers and reach considerable size, to such an extent that they are easily visible to the naked eye.

28 In normal conditions, the thyroid volume of a woman who lives far from the coast may be as much as twice that of a woman living by the sea, due to the shortage of iodine. In these cases, a further increase in volume can cause highly visible results.

29 This is often due to the fact that, while the thyroid is composed of a soft, pliable material, the nodules are more solid, and often coated with a kind of chalky plaster, with which the body tries to defend itself from and imprison these foreign bodies.

striving for female voices, women are trying to render their voices more masculine, even if this time, luckily, the transformation is a bloodless one. In actual fact, if one were to investigate more thoroughly, an attentive ear would also discover a contrary trend in the male voice, as higher pitched, clearer sounds offer greater penetrative power.<sup>30</sup> But this is an area of study for future research papers. For the time being, it is enough to remember that, from a physiological point of view, the larynx, the source of the voice, is classed among the secondary sexual organs. With this in mind, it may not be too fanciful to posit a possible parallel between the mutability of human vocal identity and that of our sexual identity, which is every bit as mobile.

30 The difficulty of finding deep bass voices was mentioned above.

**Walter Marzilli** graduated from the Pontifical Institute of Sacred Music in Rome with a Diploma in Gregorian Chant, Music Teaching, Choral Music and Choir Directing. He received a Doctorate in Musicology from the same Institute. Studies in Germany led to his receiving a Diploma of Specialisation in music for choir and orchestra from the University of Cologne, and a higher diploma in Music Teaching from the University of Düsseldorf. He was twice elected to the National Artistic Commission of FENIARCO (the Italian National Federation of Regional Choir Associations). He is the Director of various choral ensembles: I Madrigalisti di Magliano, based in Magliano, Tuscany; the Rome Vocal Octet; the Amaryllis Vocal Quartet; and the Rome Pontifical Institute of Sacred Music Polyphonic Choir. He teaches singing at the Sedes Sapientiae International College in Rome, where he is also Director of the Department of Music, and he has taught at the French Pontifical Seminary and at the Italian Opera Academy. He was Director of the Italian Ward Centre for Music Teaching in Rome, where he also taught for a number of years. He teaches Choral Singing at the Francesco Cilea Conservatory of Music in Reggio Calabria, and Choir Directing in the specialisation course at Novara Conservatory of Music. He also teaches at the Higher Institute for Choir Directors of the Guido d'Arezzo Foundation and is tenured Professor of Choir Directing at the Pontifical Institute of Sacred Music in Rome. Email:

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*Translated from the Italian by Ross Nelhams, UK  
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# The Choir and the Musical Space

## An Overview of the Acoustical Environment



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**Duane R. Karna**  
teacher and conductor

In my own singing, as well as in my work with choirs and vocalists, I have experimented with and discovered how different rooms' acoustical principles affect the singer's use of breath management, the choice of vowel modifications, the selection of tempi, various articulations, dynamic levels and intonation.

A live acoustic with good reverberation allows a singer to use the voice more intelligently in terms of healthy vocal production with a better sense of connected breath to the vocal tone. The voice travels better in this type of acoustical environment, allowing for better decisions to be made by singers on how to best use their voice.

All of us have observed in our choral work and solo singing how a room's particular acoustical properties influence our choices of vocal tone and timbre. Often a *live* rehearsal or performance room brightens the tone, sometimes requiring timbre shadings and vowel modifications better suited to that particular acoustical environment. Many singers will unconsciously choose to spread their vowels in a *live* acoustic requiring some vowel modifications to adjust and compensate for this acoustical influence upon vowel timbre qualities and the choir's uniformity of vowels. An acoustically *dull* rehearsal or performance room also influences singers and choirs and encourages them to create vocal tone that is often pressed, strident, less bright, and lacking in resonance.

A room with good reverberation allows the vocal tone to travel more easily than in a room that lacks reverberation, and this in turn encourages singers to use their voice and supported breath control more wisely. An acoustically *dull* room makes demands upon

a singer's voice, use of breath, and selected tempi that often put the singer at a disadvantage in terms of healthy vocal production. Typically, this type of acoustical environment encourages forced over-singing, resulting in a pressed laryngeal position that places great demands upon the musculature involved in the singing effort.

Acoustical environments require singers, choirs, and their choral directors to make decisions regarding tempi, articulations, and dynamics for successful singing and performance. A room that lacks good reverberation requires faster tempi so that the singers can sing more easily, hopefully creating vocal production that is healthy, buoyant, and supported with good use of breath. In an acoustical setting with good reverberation, singers, choirs, and choral directors will often choose slower tempi so that the resulting sound is not muddy – this being especially important in polyphonic choral works and musical compositions which have a great deal of eighth-note and sixteenth-note subdivision.

As far as dynamics are concerned, it is much easier to sing softly in a room with a *live* acoustic that it is in a room with little or no reverberation. Of course, it is also dangerously easy and tempting for singers to over-sing in a room with a live acoustic.

Singers must choose wisely when determining duration of note values, type of articulation (accented, *staccato*, stressed, *sforzando*, weighted, lengthened notes, melismatic runs, *tenuto*, etc.), clarity of diction, use of voiced and unvoiced consonants, and the dynamic level and intensity of the articulations, because all of these musical, vocal, and textual decisions are directly related to and greatly influenced by a room's particular acoustical properties and response.

The acoustical properties of rehearsal rooms, sanctuary spaces, and performance halls also have a direct impact upon intonation and successful choral blend. The placement of voices within a choir contributes to how singers hear themselves in relation to other singers in their own section and in relation to the entire choir. Choir singers need to hear both the sound of their own voice and the sound of the other choir members.

Depending upon a particular room's acoustics, I often move around individual singers within the choral ensemble as I try to match better their vocal timbre, sense of pitch, loudness or softness of voice, and intensity of vibrato to the other nearby singers, as well as to the room's acoustical response. The strong need for hearing one's own voice, called the feedback, as well as hearing the sound of the rest of the choir, called the reference, is one of the more important acoustical factors in choir singing.

“Sten Ternström has investigated what he terms ‘Self-to-Other Ratio’ (SOR). This phenomenon may ultimately relate to singer preference for spacing. In a choral situation, a singer attends to two sounds: the sound of his or her own voice and the sound of the choir as a whole. Choral singers apparently have rather defined

preferences for the balance between self-sound and other sound. According to Ternström's research, when the reference sound of the rest of the choir overpowers the feedback received from one's own voice, as might happen in a choir singing with cramped spacing between and among singers, potentially all manner of chaos may ensue: over-singing, intonation problems, and less than ideal vocal production. Venue acoustics, of course, can exacerbate the problem still further, especially in absorbent and overly reverberant rooms.”<sup>1</sup>

Because this is a constantly changing variable in our choral work, the placement of voices within a choral ensemble is one of the most important decisions a choral conductor must make. I believe that choral singers perform at their best when they are positioned in SATB quartets with no two similar voice parts next to each other and with a fair amount of distance between singers so that they can better hear themselves as well as the other parts that make up the choral texture. Spacing with distance between and amongst singers leads to more independent singing, improved vocal production, an ability to hear better, and a better awareness of intonation.

With more knowledge about these relationships, choir directors can be better equipped to optimize the conditions for performance or rehearsal or both (for example, by changing the spacing between singers, the placement and position of particular singers within the choral ensemble as well as placement of the entire choir, and/or by making alterations to the room's absorption).

“Results of research into this area of choir acoustics suggest very practical applications for your choir. Position your singers with sufficient space between them laterally, ideally 18-24 inches. If possible, grant them circumambient space as well (the equivalent of a vacant row between all rows of the ensemble). Since all choirs and all singing venues are not alike, experimentation may be necessary to determine optimal conditions for your choir. Consider also that research results suggest that ‘weaker’ singers may at first resist spread spacing, especially circumambient spacing. These singers may actually have to hear themselves for the first time. ‘Average’ and ‘strong’ singers, however, appear to prefer spread spacing. Male voices, particularly basses, may do fine with a little less spread spacing, especially if they

1 James Daugherty, *Spacing Your Singers Can Make a Difference*, Unison, 1999, p. 4.

are positioned in the center block of the choir. Soprano voices, by contrast, will likely do well with as much spacing as feasible. Let your singers assist in the process of experimenting with spacing. Not all voices emit the same acoustical power, and some individual variation in spacing may work well [depending upon your particular choral singers]. Spacing your singers is not a magic technique to solve all choral sound problems. But it may add a desirable nuance to choral sound, while improving intonation and blend. Spacing, moreover, is a vocally non-intrusive strategy that is relatively easy to implement with smaller and medium sized ensembles.”<sup>2</sup>

The final placement of singers within the choir and within a particular room space has a strong and immediate impact upon the resulting choral blend and intonation. And, it is hoped of course, that this final placement and arrangement of the singers within the choir and within the performance space will enhance

“...the ensemble effect or chorus effect; [which] arises when many voices and their reflections create a quasi-random sound of such complexity that the normal mechanisms of auditory localization and fusion are disrupted. In a cognitive sense, the chorus effect can magically disassociate the sound from its sources and endow it with an independent, almost ethereal existence of its own. The sensation of this extraordinary phenomenon, strongly perceived inside the choir, is one of the attractions of choral singing.”<sup>3</sup>

Adapted from ‘Acoustical Considerations for Church Choir Directors’, in *The Chorister*, December/January 2000. Copyright © 2000 Choristers Guild. Used by permission. All rights reserved.

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<sup>2</sup> *ibid.*

<sup>3</sup> Sten Ternström, *Acoustical Aspects of Choir Singing*, Royal Institute of Technology, 1989, p. 10.



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# Composers' Corner



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# COMPOSERS' CORNER

A Conversation with John August Pamintuan  
Cara Tasher

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# A Conversation with John August Pamintuan



**Cara Tasher**  
choral conductor and  
teacher

**Cara Tasher (CT)** *Your music is very frequently performed, often in festivals and competitions by some of the top choirs in the world. Do you have some pieces also for intermediate level ensembles that would be a good entry point for conductors who may not be familiar with your music?*

**John August Pamintuan (JP)** Yes, I also have pieces that are not too difficult, which are included in my catalogue from the last three years. I started writing for Filipino choirs (which generally have a wide vocal range) and usually a soprano from our country would find it easier to sing in the higher tessitura. Unfortunately, not all singers can do that, so conductors from other countries request me to transpose my pieces some steps lower, or in the case of new commissions, limit the vocal range of the singers, particularly the sopranos. For example: <http://goo.gl/QX9dP>. I believe this piece – Dulcis Maria – cannot do without the high b' flat in pianissimo because that is where the music is going, so it is potentially difficult for other choirs, but the Filipina sopranos can sing this with ease. When I compose music, I make sure that I myself can sing all the parts, to make sure it is humanly possible, and that I can ask anyone to sing it.

**CT** *Can you give me some hallmarks of your compositional style?*

**JP** From a philosophic point of view, I would say analysis-synthesis. I break down the constituents of a motif or theme then reconstitute them into a new whole in keeping with the parameters requested by the person or group that commissioned the music. Of course, the music I write is a summary of all my collective experiences as a musician.

**CT** *What are your influences?*

**JP** Beautiful melodies and beautiful poetry.

**CT** *Do you have any favorite composers?*

**JP** In a slumbook that would be too many to mention, or in a microscopic field, too

# Dulcis Maria

Very sweetly and lovingly (♩=60)

music by John August Pamintuan

**Soprano**  
*p*  
Dul - cis, dul - cis, dul - cis, dul - cis Ma - ri - a, dul - cis Ma -

**Alto**  
*p*  
Dul - cis, dul - cis, dul - cis Ma - ri - a,

5  
- ri - a, dul - cis Ma - ri - a, dul - cis Ma - ri - a, Ma - ri - a,  
*poco cresc.*  
dul - cis Ma - ri - a, dul - cis, dul - cis, dul - cis,

9  
*mp*  
dul - cis, dul - cis, dul - cis, dul - cis Ma - ri - a ma - ter  
*mp*  
dul - cis, dul - cis, dul - cis Ma - ri - a,

**Tenor**  
*mp*  
Dul - cis, dul - cis Ma - - ri - -

**Bass**  
*mp*  
Dul - - - - cis, dul - cis Ma -

13  
*rit.*  
a - ma - ta in - te - me - ra - ta o - ra pro no - bis, o - ra pro no - bis.  
ma - ter a - ma - ta in - te - me - ra - ta o - ra pro no - bis.  
- a, dul - cis Ma - ri - a o - ra pro no - bis, no - bis.  
- ri - a o - ra pro no - bis.



## Meno mosso (♩=45)

17 *pp*

To - ta pul - chra es Ma - ri - a, to - ta pul - chra es Ma - ri - a, et ma - cu - la non est in

*pp*

To - ta pul - chra es, to - ta pul - chra es, to - ta pul - chra es ma - cu - la non

21 *sempre pp*

te, to - ta pul - chra es Ma - ri - a Ma - ter a - ma - ta in - te - me - ra - ta O - ra pro

*sempre pp*

est in te, pul - chra es Ma - ri - a Ma - ter a - ma - ta in - te - me - ra - ta, a - ma - ta

25 *pp*

no - bis, dul - - - cis dul - cis, Ma - - -

*pp very covered and inwards*

Si - cut, si - cut li - lium in - ter spi - nas sic Ma - ri - a in - ter fi - li - as ma - ter a - ma - ta

*pp*

Si - cut li - lium in - ter spi - nas sic Ma - ri - a in - ter fi - li - as Ma - ter a -

numerous to count. However, among my contemporaries, I like the music of Erik Esenvalds, from Latvia. I believe we have a totally different writing style, and that listening to his music gives me relief.

**CT** *What is your favorite magical musical moment memory?*

**JP** I usually rehearse a choir and focus mostly on the technical aspects: the vocal technique, the pitch and tempo. And during an actual performance, I limit my hand gestures, and just conduct with my eyes, and smile, and let the music flow from the singers' hearts. The result is always magical.

**CT** *You are skilled in so many areas, why are you drawn to composing?*

**JP** One day in 2008, a close friend advised me to stop working – teaching in a school or choir – and just focus on composing, an aspect of my life which steadily flourished even without nurture and care. I have been composing full time since then, and now I cannot think of a better occupation where one can keep one's own time, pace, and life.

**CT** *Do you feel an overarching responsibility for the future of choral music when you are composing?*

**JP** Actually, yes. I always think I have to write something innovative, trend-setting; a piece of music that will last a few lifetimes; something that reflects the past, is of the moment, and will be of the future.

**CT** *Where do you get your best musical ideas?*

**JP** I believe there is 'someone' higher than all of us who writes the music. We are just the messengers, so I just open my mind like a faucet and like water the music comes out. The musical ideas will stop flowing when I write the double bar line.

**CT** *How many commissions do you take a year? What is your ideal commission situation?*

**JP** Last year, I wrote about 80 pieces. Ideally, I would like at least two weeks to finish a piece, but usually I submit it within four days. It takes one hour for me to finish the music, three hours to encode on software, and three days to review and criticize the final work. The piece I wrote today is for a small ensemble in Singapore composed of 20 female (SSA), and three male singers (baritone). On the one hand, I have to write within the ranges, capability, and number of the singers, which may limit my imagination. On the other hand, the piece has to turn out fantastic so that other groups in the future would like to perform it too.

**CT:** *You must be aware that many young people admire you. What advice do you give to aspiring young composers?*

**JP:** My advice to younger composers is to write music for no reason. Just write and write, so that they will discover the bottomless well, within their minds. Also to share your music,

because it is a gift, one that is meant to be shared.

**CT** *What does the global choral community not know about you that you would like to share?*

**JP** The quality of music that I write depends totally on the food I eat while writing. Sometimes I write in a fast-food restaurant; sometimes I need to eat in two or more restaurants when I am writing an arrangement for a medley. And, incidentally, it is my 10th year as a composer this year, so I would like to thank you for giving me this opportunity to celebrate with you. ●

**John August Pamintuan** is a winner of composition prizes from Tours, France 2009 and Tokyo, Japan 2008. Recognized by the American Federation of Musicians as an artist of sustained international acclaim, John has written around 300 commissioned works which are widely performed in international competitions. His works are published by Astrum in Europe, and Pana Musica in Japan. John is a member of the World Choir Council along with other choral experts from 80 different countries. This year he is guest conductor and jury member at the Takarazuka International Chamber Choir Competition in Japan, Jeunesses Musicales Festival in Split, Croatia, the Rimini International Choral Competition in Italy, and the World Choir Games in Cincinnati, USA. He is also a sole featured artist at Japan Choral Directors Association in Tokyo 2012, and in South Africa, Indonesia and Croatia in 2013. More information can be found at [www.johnpamintuan.com](http://www.johnpamintuan.com)



Shaped by meaningful and life-changing experiences within organizations such as the Atlanta Symphony Chorus, Chicago Symphony Chorus, Conspirare, Glen Ellyn Children's Chorus, Trinity Choir-Wall Street and the Young People's Chorus of New York City, **Cara Tasher** completed her studies at University of Cincinnati-CCM, University of Texas at Austin, La Sorbonne, and Northwestern University. Her calendar includes concerts, guest performances in festivals and workshops, and preparation of professional organizations throughout the US and abroad, this year also with the Jacksonville Symphony Orchestra Chorus. Her ensembles have toured five countries will add South Africa in an exchange with Junita van Dijk's NMMU chorus in May 2012. She is based in Jacksonville, where she serves as Director of Choral Activities at University of North Florida, and recently appeared conducting the opening of the Florida 2012 Republican National Debate live on CNN. Email: [cara.tasher@unf.edu](mailto:cara.tasher@unf.edu)





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Landarbaso Abesbatza conducted by Iñaki Tolaretxipi Tejería, Basque Country, Spain, at the International Choir Contest Tolosa 2011, Spain

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↑ El León de Oro conducted by Marco García de Paz, Asturias, Spain

A visit to Spain opens the door to explore the ancient and the modern, an array of cultural influences and customs, a variety of languages and festivals, and, of course, music: *zarzuela*, *jota*, Mozarabic, Sephardic, *txistu*, *gaita*, Morales, Victoria, Rodrigo, Albéniz, Savall, Casals, *flamenco*, Domingo, Carreras, Carmen and more. To truly ‘taste’ Spain, however, means having *tapas*: visiting bars or *cafés* to enjoy a variety of small food ‘tastings’ in the company of good friends. So here, with you as our guest, we have prepared for you a 21st century choral *tapas*: ‘tastings’ of Spanish chefs (the composers), foods (the scores), and ingredients (texts, rhythms, melodies, stories). With great care and affection, we serve you a musical *tapas* of *energía*, *sentimiento*, *vitalidad*, *ritmo*, *alegría*, *inteligencia*, *narración*, *compasión y cultura*... the ‘flavors’ you will discover as you ‘taste’ these vibrant scores! The first ‘serving’ here in Part 1 is from our Basque composer-chefs in the north. Part 2, in the next ICB, will present scores from other Spanish composers. Whenever possible, we included web links to score samples and videos, so you can ‘taste’ the music yourself.  
*¡Que aproveche! ¡On egin! Enjoy!*

Marian Dolan (USA)  
Nuria Fernández Herranz (Spain)  
and  
Elena González Correcher (Spain)

David Azurza (b.1968; Tolosa; [www.oihuhau.com](http://www.oihuhau.com))

David Azurza, a professional singer (countertenor) and graduate of Madrid’s conservatory, is also a choral conductor currently directing the Orfeón Bergares and Gabero (Gazte Bergaratar Orfeoia) youth choirs, as well as the Hodei Truk de Tolosa children’s choir. A self-taught composer, Azurza has written more than 100 works for equal, mixed and professional ensembles, but his passion and specialty is writing stylistically and vocally appropriate repertoire for children and youth ensembles. His scores are self-published at Oihu Hau Musika.



### *Ave Virgo Sanctissima*

(SSATB; 3'; Latin; Oihu; v- <http://bit.ly/GLiqx9> and <http://bit.ly/wsImcC>)

One Spanish conductor aptly described this score as full “of creative dissonances and impeccable atmospheric harmonies.” It was the compulsory score for the 2010 Tolosa competition, but was written by Azurza in 2005 in memory of a choral colleague.

### *Oihu Hau*

(SATB div or SSAA div; 5'30; Basque; Oihu; v- <http://bit.ly/yDwTsd>)

The score’s first section is a poetic exaltation of spring, depicting the ‘snowfall’ of the petals from the apple trees. An ethereal polyphony, initially whispered, then evolves into melodic fragments sung independently by each singer, thus creating and intense

but delicate atmosphere. The second section continues with the harvesting of apples, displaying the joyful rhythms of the cider festival with its deep roots in Basque folklore. The story is accompanied by sticks that singers hit against the floor reminding us of the *txalaparta*. *Oihu* was sung by the World Youth Choir in 2010.

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*Ihaureri habanerek / Carnival Habanera*

(SSA, pf. opt.; v- <http://bit.ly/yxRTbl> & <http://bit.ly/w0v1PT>)

Yes, a children's choir can also sing and enjoy *habaneras*, such as these two from Tolosa. *Ihaureri* was the required score in the 2008 Tolosa children's competition.

*Kanbon palangak pagoz*

(unison; pdf= <http://bit.ly/zKfhPc>; v- <http://bit.ly/xAz4Kv>)

A fun, rhythmic canon with piano support...and a pdf of the score is free!

Javier Busto (b.1949, Hondarribia; [www.bustovega.com](http://www.bustovega.com))

Javier Busto is a person who leaves a huge impression on those who meet him for the first time and on musicians who have the good fortune to work with him. The energy and affability of this choral music icon are immediately inviting. And then his passion for the score is revealed. As one singer-colleague explains: "When you approach Javi's music, you discover it is what he is: energetic, with enormous fidelity to the texts and their meanings, a strong love for Basque traditions and rhythms, and a special passion for the choral arts." He knows the choral voice, its abilities and its limitations, and applies this understanding to his writing. He often encourages a choir to 'tell the story' more than just 'sing,' such is the importance that he always gives to the texts. His is also a model and guide for composers and directors, many of whom deeply appreciate his strong words of encouragement for and support of their work. Busto is a true 'master teacher' whose vision and passion inspire all who are a part of the Spanish choral community. More information about Busto and his music is at [www.bustovega.com](http://www.bustovega.com); and an ICB composer's interview with him is here (<http://bit.ly/GT3wio>). Check the Bustovega website for: print scores (<http://bit.ly/yKqw9q>), pdf's (<http://bit.ly/xd9ghs>), and a list of his scores by other publishers (<http://bit.ly/yFMF0t>).



**Mixed**

*Ave Maria*

(SATB div, opt. organ; 3'15; Latin; Gehrmans and Walton; v- <http://bit.ly/yQ7JPE> Warland)

This score is the music door through which both Spanish and

international singers and conductors may initially encounter Busto's music. American singer and radio host Brian Newhouse writes, "His 1980 *Ave Maria* is lovingly straightforward. The harmonies are conventional, made lush with the intervals of 2nds and 7ths; the melodies are as prayerful and lovely to sing as they are to hear."

*Missa Brevis Pro - Pace Gloria*

(SSAATTBB div; 6'; Latin; BV & Alliance AMP-0094 <http://bit.ly/xuQ7QC>; v- <http://bit.ly/yGwIE7>)

Experienced choirs may appreciate this early work. Marco Garcia, conductor of the renowned El León de Oro choir, considers this Gloria as one of Busto's best scores: "an extraordinary work: virtuosic and forceful, modern, exciting, and full of contrasts."

*O magnum mysterium*

(SATB div; 5'; Latin; BV; v- <http://bit.ly/ygbbB6> The Madz)

The hushed, whispered, *ad libitum parlato* opening captures the mystery of the incarnation, as if in the voices of the people, as the news of the birth quietly spreads. A lyric 3x3 iteration of the 'O magnum' text intensifies in melodic strength, building to the extended, exultant 'alleluia.'

*A tu lado / By your side*

(SATB; 3'15; Spanish/Antón; BV; v- <http://bit.ly/yrgbXk> The Madz v- <http://bit.ly/zL7wP3> Coro Fecocova)

One of Busto's most beloved scores, *A tu lado* was commissioned by Spain's 'Torrevieja Habaneras' Contest ([www.habaneras.org](http://www.habaneras.org)) as the required score for 2005. The sensuous, romantic text of Matias Mena is carried by Busto's lyric melody, lush harmonies and his unique flavor of *habanera*. Once you hear *A tu lado*, you won't forget it!

*Sagastipean / In the Apple Field* (SATB div; 5'15; Basque; BV;

v- <http://bit.ly/yTrX2n> Conservatorio Leioa)

Inazio Mujika's Basque text tells a three-part story of a man lying in a field of apple trees, dreaming, then celebrating, dancing, reflecting on life, and finally saying farewell to this lovely place. Basque rhythms, sonorities and melodies permeate the score. On the festive invitation "let's sing and dance," the women sing in the style of the *alboka*, a reedy Basque instrument. Many excellent international choirs have this score in their repertoire.

**Female** - In 1995, Busto founded the Kanta Cantemus Korua (KCK) women's choir, with which he has performed many of his own scores as well as supporting other Spanish composers. Recommended adult treble-voiced works by Busto include:

*Agur Maria/Ave Maria* (SSAA; 2'; Basque; BV)

*Missa Augusta* (SSAA; 9'15; Latin; BV)

*Magnificat* (SSA; 7'30; Latin; Gehrmans; v- <http://bit.ly/wkkB6a> Graduale Nobili)

*Responsorio de Navidad/O Magnum* (SSA; 3'; Latin; BV)

*Oi Bethlehem!* (SSAA; 4'; Basque; Oxford)  
*A tu lado* (SSAA; 2'45; Spanish/Mena; BV;  
 v- <http://bit.ly/wVgdIK> VokalArs)  
*Zai Itxoiten* (SSA, adults or children; 3'20; Basque;  
 v- <http://bit.ly/xF5ZzJ> Kantika Korala)

**Male** - Busto's male choir scores include the following:

*Cuatro cantos penitenciales: De Profundis, Tristis est anima, Christus factus est, Tenebrae factae sunt* (TTBB; 15' total; Latin; BV)  
*A tu lado* (TTBB; 2'45; Spanish/Mena; BV)  
*Axuri beltza* (TTBB; 2'; Basque folk text; BV;  
 v- <http://bit.ly/GZYUZy>)  
*La noche en la isla* (TTBB div; 5'30; Spanish/Neruda; BV)

Josu Elberdin (b.1976, Pasaia; <http://elberdin.com>)  
 Whenever you hold a score by Josu Elberdin, you know you are looking at a special work. His sensitivity is evident. The children's choir scores (text and music) are filled with stories of great tenderness. His sacred scores for adult singers are soul-filled, whether a single *Alleluia* or the great *Missa Ioannes Paulus II*, which will premiere this year. His folk-influenced scores are infused with that culture's soul. His musical versatility, vitality and optimism radiate from the page in sound and spirit. His music is a joy to sing or conduct. Whether his scores are in Spanish, Basque, Latin or English, Elberdin's music reaches right into the soul. No transitions are needed, just open the score and the invitation is there to breathe and sing! Visit <http://elberdin.com> for complete biographical and score information, and good audio/video links.



### Mixed

*Cantate Domino*  
 (SATB; 4'; Latin, Basque, Eng; Elberdin- <http://bit.ly/ywH1EJ>;  
 v- <http://bit.ly/wdQAj> SLVA)

Elberdin's setting of Ps.95 was written for the Salt Lake Vocal Artists (USA) and their performances at the 2011 IFCM World Choral Symposium in Argentina. Elberdin explains: "I wanted to unify in a single work all three languages: the choir's, mine, and that for 'international' religious music. Each language gives a different character to those parts of the work." The relaxed and very harmonic "Sing to the Lord" intro represents the chorus. The Latin verses provide energy, power and seriousness, while the recurring Basque refrain, in a festive *floklorico* style, makes this score truly a 'new song'!

*Anoche cuando dormía / Last Night, While Sleeping*  
 (SATB; 5'; Spanish/A. Machado; Elberdin- <http://bit.ly/yGOcbY>;  
 v- <http://bit.ly/A3SVhw>)  
 Dedicated to his daughter Haizea, this score reflects the beauty, solitude, faith and introspection of renowned Spanish poet Antonio Machado's text (<http://bit.ly/wSMTXD>). Elberdin's homophonic, tonal 4-5v setting supports the telling of the poem's dream-story with clarity and sweetness.

*Izar ederrak / Beautiful Star*  
 (SATB div; 3'20; Basque/Elberdin; Elberdin- <http://bit.ly/xi3Qyr>;  
 v- <http://bit.ly/yD97f3> KUP)  
 The beautiful shining star, surrounded by eight angels, one of whom is 'lovesick' for the star - such is the tender story of *Izar ederrak*, written in 2011 for the KUP Taldea ensemble. Elberdin's gift for melody and gentle harmonic contrasts gives this score its 'yearning' ambiance.

*Segalariak / The Reapers*  
 (SATB div; 2'30; Basque/Elberdin; CM- <http://bit.ly/ACtU85>;  
 v- <http://bit.ly/wgSILU> El León de Oro)  
 This score's pure rhythmic vitality and joy conveys the exuberant story of a harvesting competition between Basque farmer friends, with their jovial high spirits, and friendly wagers on who can mow a field the fastest. The compulsory score for the 2010 Tolosa competition, *Segalariak's* rapid alterations between 6/8 and 3/4 create a rambunctious and very enthusiastic musical challenge!

### Treble / Women

*Álami*  
 (SSA, accp't; CM - <http://bit.ly/yLqjLM>; v- <http://bit.ly/znm03U>  
 and <http://bit.ly/yt968c>)  
 This unique longer work for an SSA choir of young voices, piano and narrator tells the story of a very special leaf, Álami, who 'dreams that I can fly high.' Initially breaking the forest's dark silence with her singing, she then disconnects from the tree, and flies away to see the world, eventually finding a new home with a little girl in the park. *Álami* is available in Basque, Spanish or English (text by Elberdin), and in three different versions/lengths: an excerpt (4'30), full story (15'), or orchestral version (21').

*Magnificat*  
 (3 equal voices, children or adult, S & Mz soli; with org, or org+Basque instrs., or orch.; 23'; Latin; Elberdin)  
 As in some of his other works, Elberdin mixed traditional and folklore styles to create a Magnificat setting that is refreshing and unique. The inclusion of Basque folk instruments (*alboka*, *txalaparta*, *trikitixa*) gives this vocally accessible work a distinctive musical flavor, especially in "*Fecit potentiam*" and the exuberant final movement. Each soloist has a separate movement, plus one as a duet. Watch the Kantika Korala singers in the opening

(<http://bit.ly/zYf4EE>) or the folk-influenced “Quia” (<http://bit.ly/wcN5zh>) with a sample-pdf of the full (<http://bit.ly/z75zqq>) or organ (<http://bit.ly/x4pnE6>) versions.

*Segalariak and Izar ederrak / Beautiful Star* (SSAA women - see above) are also both available in treble voice settings.

Junkal Guerrero (b.1968, San Sebastian)

Born in the Gipuzkoa region of Spain, Junkal Guerrero holds a degree in singing, piano, music education and choral conducting from the Conservatory of San Sebastián. Her experience as a singer in Kanta Cantemus Korua, a female ensemble conducted by Javier Busto, left a strong influence on her as a conductor and a composer. Currently a piano teacher at the Conservatory Francisco de Escudero, she is also the conductor of Luberri Abesbatza choir and the new director of the award-winning Loinatz Abesbatza choir. As a composer, Guerrero’s score *Bi Bihotz* was selected as requested score at ‘Tolosa Children Competition’ in 2007 and *Kalera gazteak* in 2011. She is frequently commissioned by Spanish choirs and is published by C.M. Ediciones.



### Treble / Women

*Bi bihotz / Two Hearts*

(SSA adult, pf; 4’30; Basque/Guerrero; CM <http://bit.ly/AbnOVL>; v- <http://bit.ly/wA0DpW> La Kantoria)

A fascinating song about the expectant mother and her child, the ‘two hearts’ beating together, and the woman’s good sensations. The piece has optional movement (see video) designed to develop the score rhythmically and to sharpen the skills of the choir. A beautiful and very creative piece. This was the required treble score for Tolosa in 2007.

*Non degu, non?*

(SSA div children, pf; 5’; Basque; CM <http://bit.ly/zAEIca>; v- <http://bit.ly/A6k6B2> Kantika Korala)

This is a two-part Christmas song. The story is about compassion for the stranger. The first melody is a traditional Basque carol that says, “Lord, I would give you an old coat, if I had one, to cover your precious little body.” The second melody, written by Guerrero, mirrors the Holy Family’s flight to Egypt, by telling the story of African immigrants coming to Europe by sea in small boats, seeking a better life for their families. As the composer explains, this score’s melodies are a lesson for young people to “not forget them or look the other way.”

*Kalera gazteak / Street Youth*

(SSA children, pf, body perc; 3’30; Basque/Salamero; CM <http://bit.ly/zjFvjq>; v- <http://bit.ly/w8QIIV>)

This is a joyous song that invites the young people to go outside with their friends and have fun. Body percussion helps the singers to bond as an ensemble. This was the compulsory score for treble voices at the 2011 Tolosa competition.

*Iturengo arotza*

(SATB x2, pf, perc opt; 4’45; Basque; CM; v- <http://bit.ly/w6vfO4>)

This is a double-choir harmonization of a traditional Basque song that speaks jokingly about an ironsmith who melts the church’s statues of the saints to create bells.

Xabier Sarasola (b.1960, Beasain)

Xabier Sarasola, from the Basque town of Beasain, combines his work as music teacher with that of conductor, choral singer and composer. Currently on the faculty of the Council Music School of Beasain, Sarasola was Choirmaster for the Guipuzcoan Youth Choir and the Loinatz Choir. A teacher of conducting in courses organized by the Federation of Choirs of Guipuzcoa, he is also a member of its technical committee. Sarasola also sings in the Orfeón Donostiarra and the vocal group Kea, dedicated to contemporary music. Not only have his scores been chosen as compulsory works in major festivals and competitions, he has also served as a jury member for the 2004 and 2007 European Grand Prix of Choral Singing championships. A singer in one of his workshops, explained her experience this way: “The key to life that Xabier gave us is *vitalista*. He repeatedly told us to enjoy every moment and to appreciate the details, not just in his music but in life!”



### Mixed

*Ut queant laxis*

(SATB; 3’00; Latin; CM <http://bit.ly/yB0fXH>; v- <http://bit.ly/xPKsRK> El León de Oro)

Composed in 2010 as a wedding gift for director Marco Garcia and his chorus El León de Oro, this score is based on the 8c *Ut queant laxis* hymn (<http://bit.ly/zAihkx>). The first syllable of each half-verse is one of the Guidonian tones, the scale subtly hidden in the gentle lyricism and harmonies of Sarasola’s musical language until it gently emerges in the final cadence. Cleverly written and beautiful to sing, *Ut queant* contains a treasure of old, new and inter-cultural stories that inspiring all sorts of creative teaching and programming ideas.





The Leioa Choral School at the Municipal Music School of Leioa

Leioa Kantika Korala, Basque Country, Spain ↑



The Leioa Choral School at the Municipal Music School of Leioa

↑ La Cantoria, Leioa, Basque Country, Spain

*Neskatx' Ederra*

(SATB div; 3'30; Basque; CM <http://bit.ly/zlC5NR>;  
v- <http://bit.ly/wwCozl> El León de Oro)

This Basque love-song was a favorite recommendation to us for this article by many singers and conductors, perhaps because it embodies a deeply felt melancholy. The lover's lament is expressed in the shifting modal harmonies as the story unfolds alternately among the voices. Written in 2003, it was a required work for the 2008 Tolosa competition.

**Female**

*Pater Noster*

(SSA adult, pf; 3'30; Latin; CM <http://bit.ly/z4s9Hq>;  
v- <http://bit.ly/x4OxyY> VokalArs)

A well-known and very lyrical work sung frequently by Spanish women's choirs, this score is also well-received by listeners. The gentle homophonic treatment of the text alternates between unison and 2-3 part textures.

*Veni Creator Spiritus*

(SSAA + SSAA; 3'45; Latin; CM)

Double chorus scores for female voices are rare. This lovely work was the mandatory score for treble choirs in the 2002 Tolosa competition.

Eva Ugalde (b. 1973, San Sebastian)

Basque composer Eva Ugalde, truly embodies the 'choral artist.' As a young musician, she enrolled in the local conservatory to study piano, composition, choral conducting, and music pedagogy. A founding member of the Kanta Cantemus Koroa (KCK), Ugalde credits director Javi Busto for 'accompanying' her on the 'first steps of my journey of passion: creating.' She explains, "one day, Javi heard me playing a piece I had written on the piano. He suggested I bring the score to the choir - and a new world opened up for me: I began creating music. And since that time I have had the pleasure of meeting people who enjoy, or are touched by or even amused by my pieces. It is a wonderful feeling!" Ugalde now works at the Francisco Escudero Conservatory, teaching *solfege*, choir and piano. Most of her scores are for treble ensembles. Although her music is principally tonal, the influence of jazz harmonies and rhythms are present, as is a love for the way in which asymmetric rhythms often capture the natural inflection of text accents. Esteemed choral festivals often select her scores as compulsory works.



**Female**

*Ave maris stella*

(SSAA; 3'45; Latin; CM; v- <http://bit.ly/GYXXo2>)

The Gregorian-style opening moves into the main section marked 'con humildad, como un rezo / with humility, like a prayer' maintains the chant-like quality in its chordal texture. The "solve vincla / loosen the chains" section begins an extended mixed-meter section while still maintaining a chant-like fluidity. The closing returns to the gentle spirit of the opening. Ugalde writes,

"It was my last score for the KCK choir before its dissolution. It is dedicated to the Cantabrian Sea, the water I am lucky to see every day; the sea that nourishes me, both physically and spiritually."

*Miserere*

(SAA div; 3'45; Latin; CM, sample <http://bit.ly/w1ocCb>; v- <http://bit.ly/yq940T>)

74 Behind this elegant, lyrical score is a profound story. Ugalde explains, "When 9/11 happened, something moved me to ask for forgiveness. All of us are involved in the way the world goes, and we will always have a reason to say '*miserere mihi* / have mercy on me.' So this score is dedicated to ALL the victims of wars." The gentle, opening 3v prayer for mercy expands via *divisi* into a heartfelt '*clamavi* / cry.' The '*Domine suavis ac mitis* / sweet and mild Lord' is captured musically and emotively by a tender alto melody with dual sustained and arpeggiated accompaniment in the two soprano lines. The opening section returns but with richer *divisi* harmonies to carry the final prayer for compassion. A truly extraordinary score, deeply satisfying to sing.

*Tximeletak / Butterflies*

(SSA div, pf; 2'30; Basque/Atxaga; CM sample <http://bit.ly/AC2ypo>; v- <http://bit.ly/xY3TqM> VokalArs)

This early score, mentioned in the bio above as having been overheard by Javi Busto, sets a text by the Basque poet Bernardo Atxaga. The piano's cascades support the ever shifting homophonic rhythms in the voices, comparing a butterfly's capricious flight with the motion of the sea.

*Uraren Besotik / Through the Water*

(SSA; 3'20; Basque/Josune López; CM <http://bit.ly/xrwbYD>; v- <http://bit.ly/GMys41> and <http://bit.ly/GN0nGk>)

*Uraren* was composed for and premiered at the World Festival of Women's Singing (USA) in 2001.

*Dizdizka zeruan* (SSAA, pf; folk; CM sample <http://bit.ly/w11RAw>; v- <http://bit.ly/GFKlv2>)

Echoing the bells, singing, dancing and stars of Christmas, *Dizdizka* was the compulsory score for treble choirs in the 2010 Tolosa competition.

**Publishers:**

Alliance Music (USA) - [www.alliance.com](http://www.alliance.com)  
Bustovega (Esp) - [www.bustovega.com](http://www.bustovega.com)  
CM Musical Ediciones (Esp) - [www.cm-ediciones.com](http://www.cm-ediciones.com)  
Josu Elberdin (Esp) - <http://elberdin.com>  
Gehrmans Musikförlag (Sw) - [www.gehrmans.se](http://www.gehrmans.se)  
Oihu Hau Musika - (Esp) - [www.oihuhau.com](http://www.oihuhau.com)  
Walton (USA) - [www.waltonmusic.com](http://www.waltonmusic.com)

**Info:** The website "<http://coralea.com>" is an excellent reference for Spanish choral activities.

**Basque pronunciation** - <http://bit.ly/zqFM1Z>

**Playlist:** a playlist of all videos cited in this article is at <http://bit.ly/ICBSpain1> ●

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

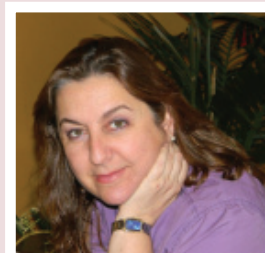


**Nuria Fernández Herranz**, Founding Artistic Director of the acclaimed women's ensemble VokalArs and former Professor of Choral Conducting at the Conservatory of Aragon, also directs the Choir of the University Carlos III in Madrid.

A native of Madrid and graduate of the Royal Conservatory, her ensembles have won numerous national and international awards, and she has presented many choral workshops throughout Spain. She is currently researching her doctoral thesis: the influence of choral ensembles on the social fabric of contemporary Spain. Email: [nuriafernandezherranz@gmail.com](mailto:nuriafernandezherranz@gmail.com)



**Elena González Correcher** holds a degree in Spanish Philology from the U.N.E.D. (Universidad Nacional de Educación a Distancia), is an avid amateur choral singer, and a fine writer. She sings in a number of choirs in Madrid, and participates in many national workshops led by Spanish directors and composers, as well as in various choral events led by renowned international conductors. Currently, she is collaborating with conductor/composer Javier Busto on a forthcoming biography of his work and life. Email: [egcorrecher@gmail.com](mailto:egcorrecher@gmail.com)



# ANNOUNCEMENT: NEW CHORAL EVENT

For many years South Africa has been dominating the international choral scene reaping top rewards and producing choirs sought after worldwide. Presently they have three Choirs amongst the top 10 in the world.

Now, for the first time ever, one of South Africa's most prominent cultural organizations, the ATKV (Afrikaanse Taal en Kultuur Vereniging), decided to open its doors to the world to participate in one of its events, the ATKV-Animato Choir Festival. The ATKV was founded in 1930 by culture-starved railway workers to promote Music, Poetry and Art. Since then it has grown from strength to strength, so much so, that in South Africa, the most prominent place where schools, universities and communities can find a high level of choral singing is at one of the ATKV's annual country-wide choral events.

Participating in the ATKV-Animato Choir Festival will become one of the highlights on the choral calendar. Imagine the diversity – not only will choirs compete against other choirs from around the world, but in South Africa alone, they will experience eleven cultures, eleven languages, putting eleven choral experiences into practice!

The primary aim of the Animato Choir Festival is to promote choral singing. Choirs can take part under the following categories:

- 1.Children's choirs
- 2.Youth choirs: Mixed/Girls/Boys
- 3.University choirs
- 4.Adult Chamber choirs: Mixed/Male/Female (12 - 24 singers)
- 5.Adult choirs: Mixed/Male/Female (Minimum 25 singers)

The ATKV-Animato International Choral Festival will be held from 26 to 29 September 2013, and will be repeated annually thereafter. ATKV-Animato carefully selected and appointed Cultour Africa to arrange and co-ordinate all travel arrangements.



Mpumalanga Youth Choir • 2011 Winners

## Contact details:

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Choir & Orchestra Concert Tours

# Choral Music Recordings



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## Choral Music Recordings

Critic's Pick...1

Alessandro Grandi: Vespri Beata Vergine (Carus)

**Jonathan Slawson**

Critic's Pick...2

G.P. da Palestrina: Missa assumpta est Maria, Song of Songs, nos 9-11 (CORO)

**Jonathan Slawson**

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

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Jonathan Slawson  
journalist

Alessandro Grandi (1586–1630) was among many classical composers whose work was undervalued and not very well known. Though, next to Monteverdi, his music was arguably the pivotal force in the development of early baroque music. His exploration of the *concertato* style marked the beginning of the era, and his study of the cantata foreshadowed the music of J.S. Bach. Yet, his entire career was overshadowed by his mentor, Claudio Monteverdi, who is most famous for introducing his listeners to polyphony and *basso continuo*. Therefore, he is nicknamed the pioneer of baroque music.

Here, Carus seamlessly patches together much of Grandi's music into a cogent vesper service. The CD was recorded live during the 'Musikfest Stuttgart 2010'. It shines some deserved musical spotlight on Grandi, paying rightful tribute to his musical breadth and depth.

The Gächinger Kantorei Stuttgart musicians are wonderful. They are complimented by an impressive roster of soloists. Deborah York (soprano), Daniel Taylor (altus), Ed Lyon (tenor), and Peter Harvey (bass). The balance on the recording favors the vocalists, which speaks well to Grandi's use of instrumentation as mere accompaniment to the singers. Though, some modern listeners might prefer a more balanced sound between the instrumentation and the voices. The blend between the soloists and choir is also impressive. Perhaps at times, slightly less vibrato, or even a more forward resonance, might have yielded a crisper sound, particularly in the choral polyphonic sections. However, the choir is entirely unified and most often in tune.

Because this compilation of Grandi's work represents such a diverse cross-section of musical styles, listeners will have their own favorites. My personal ones are the 'Dixit

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Dominus' (track three), 'O Quam Tu Pulchra Es' (track ten), and the 'Ave Maris Stella' (track twelve). The 'Dixit Dominus' demonstrates a well balanced, unified choral sound, with interspersing solos that are filled with articulate and buoyant melismas. The 'O Quam Tu Pulchra Es' is just too beautiful for words, and Lyon's vocal nuance grants it the delicate quality it deserves. The 'Dixit Dominus' features a stunning call and

response between the men's chant, the orchestra, and the soloists.

If for no other reason than to give some deserved spotlight to Alessandro Grandi, you should own this recording. You too will have your favorites, some of which you may wish to share with your choirs around the world.

Listen music samples here: <http://goo.gl/dcppg>

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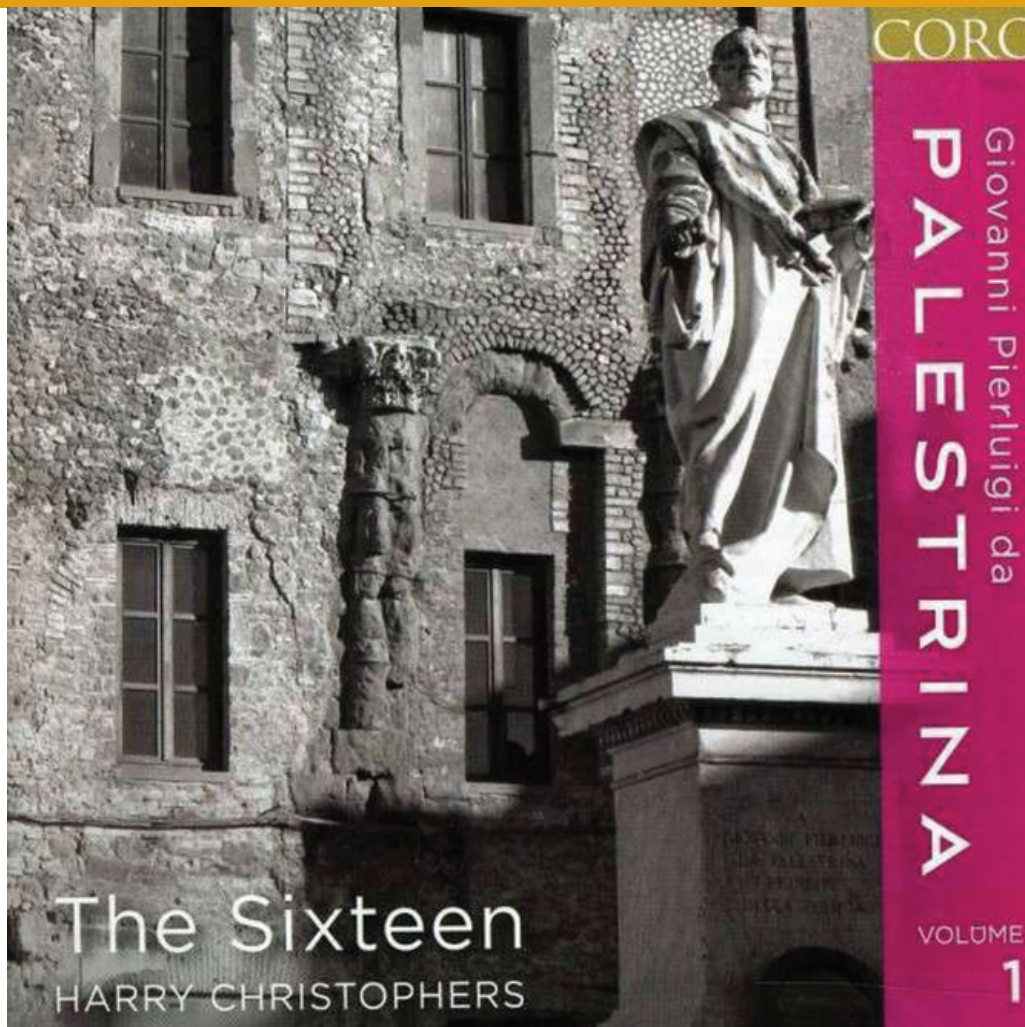
and the  
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**Choralies**

# Critic's Pick ...2

G.P. da Palestrina: Missa assumpta est Maria, Song of Songs, nos 9-11 (CORO)



**Jonathan Slawson**  
Journalist

Palestrina is considered by most to be the driving force in sacred music's early development. His exploration of renaissance polyphony (at the time, uncharted territory), and his sheer breadth of musical compositions make him one of the most influential composers in history. He wrote myriad masses and motets, most which were composed to serve the church. It should come as no surprise then, that Harry Christophers', The Sixteen, chose Palestrina as their subject for a long-term music project; one that would allow them to showcase this great music in a series of volumes, each one centered around a particular theme. The selections here are framed around the *Missa assumpta est Maria* (Mass of Assumption), coupled with several 'sensual and erotic' numbers from the *Song of Songs*.

With so much music to choose from, it would be nearly impossible for The Sixteen to record an encyclopedia of all his work. In the accompanying disc notes, Christophers refers to Palestrina's music as sounding "too perfect and occasionally academic". His decision to frame their selections around a particular theme allows us to enjoy Palestrina's music in a much different light, one that is decidedly centered on a common theme, breaking the traditional exploration of mere polyphony.

Palestrina's music is driven primarily by the forward moving line, with a decided lack of cadential rigidity. Perhaps a modern listener might consider this sloppy, or not as clean as they are otherwise accustomed. Rather, The Sixteen brilliantly nuances the most important element of Palestrina's polyphonic tunes – the flowing line. They have a bright, unified tone that entrances the listener almost immediately. Further, Christophers allows them to sing with a healthy, but not overbearing vibrato. It is pleasant, healthy singing,

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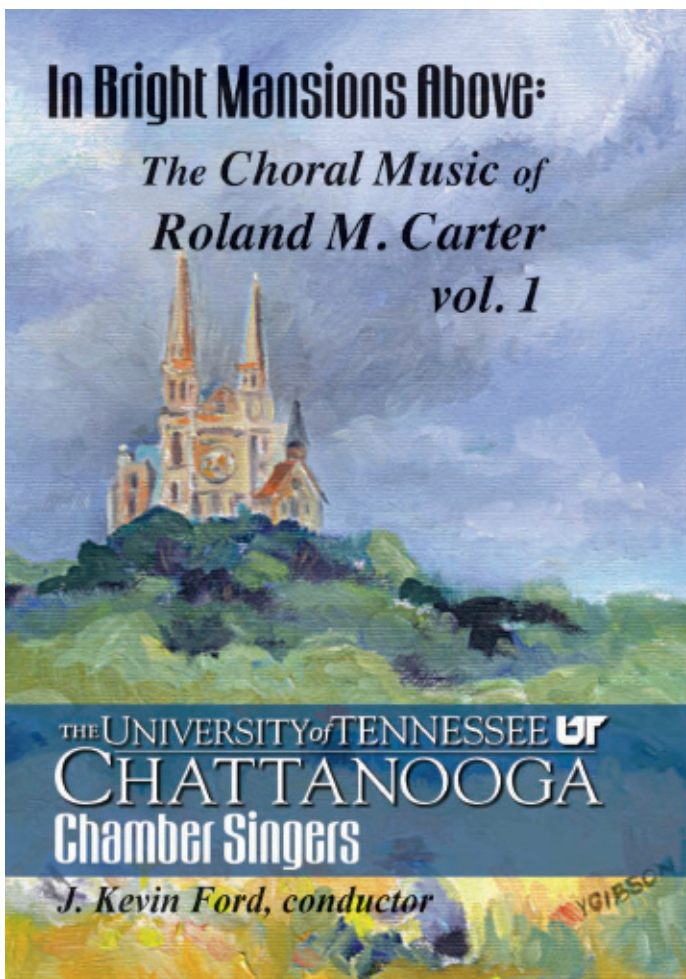
one that is enjoyable from start to finish. The Sixteen, based in the United Kingdom, is rapidly gaining popularity as one of the premiere touring choirs in the world. Harry Christophers, their founder and conductor, shows particular admiration for English polyphony, Renaissance, Baroque, early-Classical, and Twentieth Century music.

If you are not familiar with this group, please visit their website to learn more:

[www.thesixteen.com](http://www.thesixteen.com)

Listen music samples here: <http://goo.gl/LV7k7O>

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





# CANTA AL MAR

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# Events



# Events

I. Conferences, Workshops & Masterclasses

II. Festivals & Competitions

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

IFCM does NOT specifically recommend any of the events listed. However, we encourage you to check with the "Choral Festival Network" [www.choralfestivalnetwork.org](http://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](mailto:nrobin@ifcm.net)**

# Conferences, Workshops & Masterclasses

**Soaring Leap Choral Workshop with Eric Whitacre, Columbus, OH, USA, 3 May 2012.** Open to choirs as well as individual choral singers, conductors and composers. Reading, rehearsing and singing through several of Eric Whitacre's works for chorus. Contact: Jeni Paulson at CopyCat Music Licensing, Tel: +1-608-7881630 - Website: ericwhitacre.com/soaring-leap

**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

**Monteconero Voice Workshop, Italy, 10-16 June 2012.** Led by Ghislaine Morgan. Contact: Lacock Courses, Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

**Salt Lake Choral Artists Summer Choral Institute Sessions, Salt Lake City, Utah, USA, 14 June-7 July 2012.** Different sessions and workshops open to choral music teachers, choral enthusiasts, and singers of all ages. Each of the sessions will focus on several works by one composer or repertoire unified by a theme. Participants will sing, study, rehearse, and perform under Dr. Brady Allred. Contact: Salt Lake City Artists, Tel: +1-801-2327521, Fax: +1-801-2741230, Email: brady.allred@gmail.com - Website: www.saltlakechoralartists.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-4 Aug 2012.** Programs for adults: chamber choir, summer choral festival, choral pedagogy, YogaVoice, coOPERative. Programs for 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

**Vocal Institute for HS singers at Westminster Choir College, Princeton, NJ, USA, 24 June-3 Aug 2012.** Under the direction of choral conductor and clinician Dr. Amanda Quist, Daily voice classes, audition, solo vocal training, etc... Contact: Westminster Choir College of Rider University, Tel: +1-609-9247416, Fax: +1-609-9216187, Email: woce@rider.edu - Website: www.rider.edu/academics/colleges-schools/wca/vocal/summer-camps/vocal-institute

**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

**Choral Conducting and Vocal Training, Freiburg, Germany, 25 July-4 Aug 2012.** With Volker Hempfling, Sabine Horstmann, Welfhard Lauber, Michael Reif und Maria Tönnemann. Contact: Arbeitskreis Musik in der Jugend, Tel: +49-5331-9009590, Fax: +49 5331-9009599, Email: info@amj-musik.de - Website: www.amj-musik.de

**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 Bronislawa 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

**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. Contact: Vladimir Opacic, Project Manager, Email: manager@worldyouthchoir.org - Website: www.worldyouthchoir.net

**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

**Music in León, Spain, 26-31 Aug 2012.** A course for choral singers and players of early instruments led by Carlos Aransay with the sackbut quartet Il Nuovo Chiaroscuro. 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

**International Masterclass for Choir Conductors, Vaison-la-Romaine, France, 26-30 Aug 2012.** Conducting and rehearsing techniques. Interpretation classes. With Peter Erdei (Hungary). Repertoire based on 20th and 21st century pieces. In collaboration with the Chœurs Lauréats Festival. Contact: Association A Coeur Joie France, les Chorales, Tel: +33-4-72198340, Fax: +33-4-78434398, Email: activites@choralies.org - Website: www.choralies.org

**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

**Trogir Music Week, Croatia, 16-22 Sep 2012.** A course for choral singers led by JanJoost van Elburg. Contact: Lacock Courses, Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

**Singing in Venice, Italy, 8-14 Oct 2012.** A course for choral singers led by Eamonn Dougan. Contact: Lacock Courses, Andrew van der Beek, Tel: +44-1249-730468, Email: avdb@lacock.org - Website: www.lacock.org

**Management in International Choral Events, Saint-Lô, France, 30 Oct-4 Nov 2012.** Study Tour for young choral managers and every person interested in choral management at an international level. In collaboration with Europa Cantat. Apply before 31 March. Contact: Polyfollia, Tel: +33-2-31736919, Email: helene.leroy@polyfollia.org - Website: www.polyfollia.org

**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

**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

**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 šk. 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@mayochoral.com - Website: www.mayochoral.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, Marktoberdorf, 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

**Choirs Transforming Our World: A Symposium, Yale University, New Haven, Connecticut, USA, 19-23 June 2012.** Symposium organized in collaboration with the Conductors Without Borders (CWB) network of the International Federation for Choral Music (IFCM), the American Choral Directors Association (ACDA) and the International Festival of Arts & Ideas. The symposium will explore - through workshops and presentations - real world examples of CWB's mission in action, as well as potential directions for the future. 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. Registration for the Symposium for non-presenters will be open by October 1 at www.yalegleeclub.org. Questions may be directed to Jeffrey Douma, Yale University (jeffrey.douma@yale.edu) 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

**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

**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

**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 Maesro 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

# EXPLORE THE HISTORY OF CHORAL MUSIC IN THE UNITED STATES

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**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 Choirs, 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

**International Choral Festival of Karditsa, Greece, 28 June-8 July 2012.** For mixed, male, female and children choirs as well as for groups of soloists and chamber choirs. Program including ancient Greek and Byzantine music as well as Gregorian and Renaissance music. Contact: International Choral Festival of Karditsa, Tel: +30-24410-75440 or 24410-42896, Fax: +30-24410-21970, Email: nke@otenet.gr

**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

**42nd Oregon Bach Festival, Eugene, Oregon, USA, 29 June-15 July 2012.** Under the artistic leadership of Helmut Rilling, the Oregon Bach Festival presents three weeks of choral-orchestral masterworks, guest artists, chamber music, social events, and education programs. Theme: Bach's St. Matthew Passion, his Goldberg Variations. Based in Eugene with a four-concert series in Portland, the University of Oregon also performs in five other Oregon cities with a lineup that includes keyboardist Angela Hewitt, the Portland Baroque Orchestra, and pop orchestra Pink Martini. Contact: Oregon Bach Festival, Tel: +1-800-457-1486, Fax: +1-541-3465669, Email: saltzman@oregon.uoregon.edu - Website: www.oregonbachfestival.com

**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: yogyamusicfestival@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), Óscar Boada (A Catalan suite, Kirby Shaw), Matthias Hanke (Mozart Requiem). Contact: Federació Catalana d'Entitats Corales, 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 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

**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: Gratulations, Email: info.gratulations@gmail.com - Website: www.gratulations.lt

**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

**Choralies International, Edmonton, Canada, 7-15 July 2012.** French speaking choral activities including choral singing, workshops, open singing and concert in the region of Manitoba. A festival similar to the Choralies of Vaison-la-Romaine. Contact: A Coeur Joie France, Tel: +33-4-72198340, Fax: +33-4-78434398, Email: acj.choralies.inscriptions@orange.fr - Website: www.choralies.fr

**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@scfestival.org - Website: www.scfestival.org

**Summer Music Institute for High School Student: Seminar at Western Michigan University, Kalamazoo, USA, 8-21 July 2012.** To promote artistic, social, recreational, and cultural interaction among the participating young artists. Singers have the opportunity to perform in the Seminar Concert Choir, vocal chamber ensembles, and as soloists. Contact: Western Michigan University, Kevin West, Tel: +1-269-3874681 - Website: www.wmich.edu/music-camp

## KRAKOW SINGING WEEK

### 2<sup>nd</sup> KRAKOW SINGING WEEK, 14-22 July 2012 in Krakow

Non-competitive festival. Concerts in Krakow, choir meetings, sightseeing program.  
More information you may find at website: [www.krakowsingingweek.pl](http://www.krakowsingingweek.pl)



### 8<sup>th</sup> VARSOVIA CANTAT International Warsaw Choir Festival 26-28 October 2012 in Warsaw

Festival 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 in churches in Warsaw.

**Deadline for applications 30.05.2012**

[www.varsoviacantat.pl](http://www.varsoviacantat.pl) [info@varsoviacantat.pl](mailto:info@varsoviacantat.pl)



### 3<sup>rd</sup> Krakow Advent & Christmas Choir Festival

7-9 December 2012 in Krakow

For all kinds of choirs. Competition in 5 categories for the statuettes of "Golden Angels" or non-competitive participation. The biggest Advent Festival in Poland.

**Deadline for applications 15.09.2012**

[www.christmasfestival.pl](http://www.christmasfestival.pl) [krakow@christmasfestival.pl](mailto:krakow@christmasfestival.pl)



### 2<sup>nd</sup> International Gdansk Choir Festival 8-10 February 2013 in Gdansk

For all kinds of choirs. Competition part, additional concerts, non-competitive participation possible, meeting of choirs in the famous city of Solidarity.

**Deadline for applications 15.10.2012**

[www.gdanskfestival.pl](http://www.gdanskfestival.pl) [mail@gdanskfestival.pl](mailto:mail@gdanskfestival.pl)



### 4<sup>th</sup> CRACOVIA CANTANS International Krakow Choir Festival 13-16 June 2013 in Krakow

The biggest international choir festival in Poland. For all kinds of choirs, 8 categories, Gala Concert in Krakow Philharmonic. Festival is a member of International Federation for Choral Music.

**Deadline for applications 15.11.2012**

[www.krakowchoirfestival.pl](http://www.krakowchoirfestival.pl) [mail@krakowchoirfestival.pl](mailto:mail@krakowchoirfestival.pl)

### 3<sup>rd</sup> VRATISLAVIA SACRA International Wroclaw Choir Festival 5-7 April 2013 in Wroclaw

Festival focusing on sacred music of different styles and different Christian churches. Choirs can compete in one of the 6 categories for St Cecilia statuettes.

**Deadline for applications 15.12.2012**

[www.vratislaviасacra.pl](http://www.vratislaviасacra.pl) [info@vratislaviасacra.pl](mailto:info@vratislaviасacra.pl)



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

**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, Prague, Czech Republic and Vienna & Salzburg, Austria, 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

**EUROCHORUS 2012 International Choir Academy, Toulouse, France, 13-22 July 2012.** Open to intermediate and high level amateur singers. An intense singing week in a nice and sunny atmosphere, completed by three concerts in Toulouse and its area. This year's programme will be "Mass of the Children" and "Gloria" by John Rutter. Contact: Eurochorus, Tel: +33-5-61537125, Email: contact@eurochorus.org - Website: www.eurochorus.org

**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

**Coastal Song Children's Choir Festival, Savannah and Charleston, USA, 16-22 July 2012.** For children's choir, with Josh Pedde and Robyn Lana. Contact: Coastal Song Children's Choir Festival, Email: jdbilasio@gogmt.com - Website: www.coastalsong.com

**Melodia! South American Music Festival, Buenos Aires, Argentina and Rio de Janeiro, Brazil, 18-30 July 2012.** Accepting applications from youth and children's choirs (treble and mixed voices). 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

**China Meets America, New York, USA, 18-21 July 2012.** The Chinese Culture Festival in New York" will be held in New York first time. The aim of the festival is to enhance the culture exchanges, the understanding and friendship between the two great nations, to help and support the young generation to approach, communicate and co-operate each other. 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

**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: fmc@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

**International Competition for a composition of sacred music Francesco Siciliani, Perugia, Italy, 20 July 2012.** Open to participants of any nationality, without any age limit. Composition on a set text for unaccompanied choir, or choir with organ accompaniment. Competition organized under the patronage of the Pontifical Council for Culture. Contact: Fondazione Perugia Musica Classica Onlus, Tel: +39-075-5722271, Email: direzionemusic@perugiamusicaclassica.com - Website: www.perugiamusicaclassica.com

**Choralp 2012, Briançon, France, 21-28 July 2012.** For mixed choirs and individual singers. Workshops with Brady Allred (USA), Fred Sjöberg (Sweden) and Denis Menier (Belgium). Contact: Association A Coeur Joie France, les Chorales, Tel: +33-4-72198340, Fax: +33-4-78434398, Email: choralp@gmail.com - Website: www.choralp.fr

**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 accommodation 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

**Koor&Stem Composition Competition, Antwerp, Belgium, 30 July 2012.** Competition as part of an international choir project to commemorate the Great War, for young choral composers. Contact: Vlaamse Federatie van Jonge Koren - Koor&Stem, Tel: +32-3-237 9643, Email: info@koorenstem.be - Website: www.koorenstem.be

**In Memoriam Kodály Zoltán Third International Composers' Competition, Budapest, Hungary, 1 Aug 2012.** Open to all ages and nationalities. Composition for children's and mixed choirs. Artistic director of the competition: Mr. Péter Erdei. Contact: Kodály Zoltán Memorial Museum, Tel: +36-1-3527106, Fax: +36-76-481518, Email: kodalymuzzeum@lisztakademia.hu - Website: www.kodaly.hu

**Bali International Choir Festival, Indonesia, 3-9 Aug 2012.** Symposium and competition, workshops, Balinese Culture, intercultural collaboration, Temple tours for choirs, and individual conductors and singers. Contact: Bandung Choral Society, Tomohon International Choir Competition, Tel: +66-22-5209724, Fax: +66-22-5209724, Email: mail\_bsevents@yahoo.com - Website: www.ticc.co.id

**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



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 Voxapella - The Oakville Children's Choir - A Cappella Showcase - Prairie Voices - Newman Sound Men's Chorus **Channel Islands - Jersey:** The Musical Originals Singers **China:** Zhe  
 Chorus - Golden Bell Chorus Chongqing - Zhuhai No. 1 Middle School Choir - Shanghai Conservatory of Music Girls Choir - Xinjiang Jiayuan Choir - Sichuan Leshan Qingyijiang Culture  
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 Choir - Lang Lang Children's Choir - Wenzhou Children Art School Boys Choir - Beijing Wenhui Middle School Choir - Songsfly Chorus of Zhengzhou No.24 Middle School - Jia Yin Chorus - Xi'an  
 High School Choir - Guangdong Shunde Bida Children's Choirs - The Fireflies Chorus of Elementary School - Choir of Shenzhen Yantian Foreign Language Primary School - Shanghai  
 Radio Chorus - The Women's Choir of Lvjiang Municipal Public Art Center - The Venus Choir of Tunxiu Primary School Hefei - Chorus of Zhejiang Song & Dance Theatre China - Minhai  
 Choir - Spirit of Music - Little Lark Choir - The P Group - Fujian Banyan Chorus **China/Hongkong SAR:** St. Paul's Co-educational College Primary School Concert Choir - St. Paul's Co-edu  
 College Senior Mixed Voice Choir - Hong Kong Yuen Long Children's Choir - SKH Lam Woo Memorial Secondary School - Diocesan Girls' Junior School Choir - Diocesan Boys' School Choir - D  
 Schools Choral Society - Diocesan Girls' School Choir - Wah Yan College, Kowloon Boys Choir **Chinese Taipei:** Ai-ching Girl's Chorus - Taichung Chamber Choir - Taipei Fuhsing Private Sch  
**Colombia:** Gimnasio la Montaña Choir - Student Choir of Universidad de la Sabana - Crescendo Arte Children's Choir - Coro de cámara de la Fundación Universitaria Juan N. Corpas - Com  
 Youth Choir **Commonwealth of Puerto Rico:** Santa Gema Youth Choir - Coro de Concerto Universidad de Puerto Rico en Arecibo **Croatia:** Čarobna Fruka - Cantus Ante Omnia - Klapa N  
 Gradski Zbor "Brodosplit" - Male Chamber Choir "Klapa Kastav" - Folk Song Group "Jane" **Czech Republic:** Zvonky Praha - Abbellimento - Susicky Detsky Sbor - Puella Cantantes **Denmar**  
 Boerup Choir - Skanderborg Girls Choir - Copenhagen Girls' Choir **France:** Piccolo **Germany:** Gospelchor Reipolce - The Rocky Harmonists **Great Britain:** Farnham Youth Choir **Hungary:**  
 Gyermekkar - Hungary Starlight Choir **India:** Akshayam Choir - Madras Youth Choir - Bombay Cambridge School Choir - Aroha Choir - Navrachana School Choir **Indonesia:** Karangturi C  
 Sangkakala Choir - Ensemble Choir - Manado State University Choir - Smada Youth Singers - Angelicus Indonesia Choir - Prestist Female Chamber Choir - North Sulawesi GMM Mele  
 Angelica Choir - Koor Ama HKBP Menteng - Wakhu Bhim Choir - Paduan Suara Mahasiswa Uki Paulus Makassar - Sola Fide Voice Palangkaraya - Talaud Serafim Choir - Manado Cat  
 Paduan Suara Mahasiswa Universitas Hasanuddin - Tehlah Choir Halimahera - Baltim Choir - Vocalista Angels - Benedictio Chorale - Male Voice of Minahasa **Iran:** Voria Music Group **Isr**  
 lem Academy Chamber Choir - The Ankor Choir of the Jerusalem Academy of Music & Dance **Jamaica:** Jamaica Youth Chorale **Japan:** Gifu Mukunoki Choir **Kazakhstan:** Alatau **Latvia:** S  
 Youth Choir "Kivi" **Namibia:** COTA Youth Choir Namibia - Voices of Namibia **Netherlands:** DeLooze Close Harmony **New Zealand:** Nga Manu Tioriori o Kapiti - Waiata Jazz **Nigeria:** Lagos  
 Nigeria - Abuja Choral Ensemble **Norway:** EDTO Choir **Philippines:** Miriam College High School Glee Club - Manila Chamber Singers - PVAO Chorale - Samiueng Singers - Vox Viri - Philippi  
 rata Singers - Dilgapo Youth Choir - Novo Concertante Manila - San Fernando Vocal Ensemble - Servant of God Police Choir - Zamboanga Hermosa Chorale **Poland:** Vox Juventutis  
 brations **Romania:** Sound Choir - Cantate Domino - Acapella Vocal Group **Russia:** Cantabile - Moscow Mixed Choir of Boys and Youths "Edinstvo" - Moscow Boys' Choir "Debut" - M  
 Choir "Kadans" - Chamber Choir of the Far Eastern Federal University - Female Chamber Choir of the Far Eastern Federal University - Children's Choir "Melodia" - Detsky Khor M  
 Nizhny Novgorod State University Choir - Apelsinichik - Mixed Chamber Choir Cantus **Singapore:** Nanyang Primary School Choir **South Africa:** Stellenberg Girls Choir - Kearsney  
 Tygerberg Children's Choir - Stellenbosch University Choir - Royal Bafokeng Youth Choir - Bella Voche' Chorale - United Star Choir **Spain:** Coro de Voces Graves de Madrid **Suitze**  
 stimmen Basel **Thailand:** Sunplui Chorus - Payap University Choir **Ukraine:** Pavlo Chubinskyi Capella Choir - Kharkiv Choir **USA:** Southern Gateway Chorus - Cincinnati Sound Chorus  
 cincinnati Women's Choir - Cincinnati Boychoir Tour Choir - Cincinnati Children's Choir - Kolping Saengerchor - Voices of Unity - Cincinnati Men's Chorus - Choraliers - Mansfield U  
 North Jersey Homeschool Association „Genesis“ Chorale - North Jersey Homeschool Association „Genesis“ Men's Ensemble - Toledo School for the Arts Chorus - Ball State Uni  
 Epiphany United Methodist Church Voices in Praise - Columbus Children's Choir - Edgelynn Vocal Ensemble - The David Johnson Chorus - Norwood Community Chorus - Voices of  
 Sounds of Sycamore - St. Gertrude Choir - Young People's Chorus of Erie - Concert Chorus - Young People's Chorus of Erie - Chorale - Young People's Chorus of Erie - Youn  
 Musica Sacra Foundation - Sound of Joy - Cherry Creek Children's Chorus - Colorado Women's Chorale - Little Miami Women's Chorale - Masterworks Chorale of Carroll County -  
 Christ Church Glendale Choir - Choral Club of Northern Kentucky - Battle Creek Girls Chor

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re High School United Singers of the Aves - North Star Boys' Choir - Apostles - I Hear Music Chorale - ICCI Chinese School Choir - Korong Pilipino - The Sunday Night Sin  
 Bartholomew - Columbus International Children's Choir - Rhapsody in Blue - LaSalle High School Vocal Ensemble - New Jersey Huaxia Chinese Chorus - Atlanta Young Singers  
 Atlanta Young Singers of Callanwolde - Young Men's Ensemble - Atlanta Young Singers of Callanwolde - Young Women's Choir - Our Lady of the Angels Young Women  
 versity Chamber Singers - Concordia Singers of the Nittany Valley Children's Choir - Brazzard Dendard Chorale - Burley Middle School Young Women's Chorus - Covington  
 Thomas Youth Choir - Linden Elementary School - Martin Luther School Concert Choir - Miller Choir - NinityArpansa School of Performing Arts - Princeton Gospel Choir -  
 Towns Chorus - St. Mary's College of California Glee Club - St. Mary's College of California Chamber Singers - Kings Korale - Northern Kentucky Children's Ensemble - Granite  
 Community Chorus - McAuley High School Vocal Ensemble - Northwest Choral Society - School for Creative and Performing Arts Chorale - Meridian B - In His Name - Lak  
 Memorial High School Choir - Melodic Connections **Venezuela:** Rapsodia Coro de Cámara - Coro Polifónico Rafael Suarez - Children's Choir of the Orchestra of Lara ar  
 ronse - Orfeón Universitario Rafael Montaño - Grupo Vocal Experimental-UCAB - Orfeón Juan Bautista Plaza - Oriente Identidad Musical de Venezuela - Coro de cámara



**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@acoerjoie-ci.com - Website: www.acoerjoie-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

**Liviu Borlan International Choral Festival, Baia Mare City, Romania, 6-9 Sep 2012.** For mixed choirs in the beautiful Maramures region. Artistic Director: Andrea Angelini. Money prizes and diplomas. Contact: Prietenii Armoniei, Tel: +40-722-652 821, Fax: +40-262-227 723, Email: mail@festivalborlan.ro - Website: www.festivalborlan.ro

**4th International Harald Andersén 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: Sibeliuss 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: EvenTours, Tel: +31-46-4106565, Email: info@eventours.nl - Website: www.eventours.nl/choirfestivals.html

**2nd International Competition of Zarzuela Ana Maria Iriarte, Madrid, Spain, 1-10 Oct 2012.** Contact: Fundación Ana María Iriarte, Tel: +34-915-941441, Fax: +34-914-484309, Email: info@fundacionanamariariarte.org - Website: www.fundacionanamariariarte.org

**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, 17-21 Oct 2012.** Competition for mixed, male, female, children's and youth choirs in different categories and levels of difficulty with a special attention to Folklore and Pop. 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

**Svanholm Singers Composition Award, International competition for male choir a cappella music, Sweden, 20 Oct 2012.** Open to anyone. Compositions should be written for a male voice a cappella choir with 4-12 parts, duration 6-9 minutes. Lyrics - new or pre-existing - are chosen by the composer, and should bear relevance for our time. Contributions may be submitted between April 1 and June 15, 2012. Contact: Svanholm singers, Email: awardsvanholmsingers.se - Website: svanholmsingers.se

**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, 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

**Del Plata Cantat, 1st Choral Cruise, La Plata, Argentina, Nov 2012.** Unprecedented choral experience: the ocean and choral singing are joined together to give birth to the First Choral Cruise. To the beat of Tango, Bossa and Candombe, and under the leadership of well-known conductors, this Popular Music Festival will take place in the venues of one of the most prestigious cruise liners departing from Buenos Aires city and visiting the cities of Punta del Este and Montevideo. Contact: Asociación Argentina para la Música Coral, Tel: +54-221-4258326, Fax: +54-221-4258326, Email: presidencia@aamcant.org.ar - Website: www.aamcant.org.ar

**Miramar Canta 2012, Miramar, Buenos Aires province, Argentina, 3-4 Nov 2012.** Non-competitive choral meeting for all kind of choirs. Contact: Miramar Canta, Fabio Valente, Artistic Director, Tel: +54-11-47323983, Email: miramarcanta2006@yahoo.com.ar - Website: www.miramarcanta.com.ar

**1st Xinghai Prize International Choir Championships, Guangzhou, China, 8-14 Nov 2012.** Open to any kind of amateur choirs regardless of their present artistic level of achievement. 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

**5th International Istanbul Choir Days, Istanbul, Turkey, 14-19 Nov 2012.** Concert venues in Istanbul historical locations and natural resorts for all kind of choirs from around the world. Contact: Fortuna Organization, Tel: +90-212-343 5223, Fax: +90-212-343 5228, Email: info@istanbulchoirdays.com or info@fortunafest.com - Website: www.istanbulchoirdays.com

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*The Singing Cadet trip to Australia was the most amazing trip we have ever taken as a group. Every detail from booking, negotiations, contracting, all the way through the trip was first class. Every arrangement was handled with expertise and precision. I felt like nothing was left to chance, but all planned out to the last detail. I can't wait to use ACFEA again.*

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*Thank you so much for planning a wonderful trip to China for the KCC! You're the best!*

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

**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

**International Choir Festival Barcelona 2012, Spain, 17 Nov 2012.** For all kind of choirs around the world. Contact: EvenTours, 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

**2nd Vietnam International Choir Festival & Competition, Hu , Vietnam, 12 Dec 2012.** For all kinds of choirs from all around the world. Competition taking place at the beautiful "Diamond Hall" of Hu . Contact: Interkultur Foundation e.V., Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

**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

**Choir Festival Paris, France, 24-27 Jan 2013.** For local and foreign choirs. Final concert at the UNESCO. Choirs with a good performance standard will also have the possibility of singing in Notre-Dame de Paris or the church of La Madeleine upon agreement. Contact: Music&Friends, Tel: +33-1-49277009, Fax: +352-241616, Email: musicandfriends@tri.lu - Website: www.choirfestivalparis.com

**Happy Birthday Händel, Halle (Saale), Germany, 21-25 Feb 2013.** International choir festival in honour of Georg Friedrich Händel in his home town Halle. Central to the choir programme is a joint performance of Messiah with up to 500 singers. Contact: Happy Birthday Händel, Email: hbb@t-online.de - Website: www.happy-birthday-handel.de

**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

**Festival of Peace and Brotherhood, Rome, Italy, 7-11 Mar 2013.** Concerts and friendships. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

**African Choral Festival, Accra, Ghana, 14-19 Mar 2013.** Perform in villages and local churches before vibrant audiences. Experience Ghanaian hospitality first-hand and have the opportunity to meet and perform with choirs and performing arts ensembles from around the world. Contact: Music Contact International, Fax: +1-800-6240166, Email: travel@music-contact.com - Website: www.music-contact.com

**Cantus Salisburgensis Spring Festival, Salzburg, Austria, 14-18 Mar 2013.** Concerts and friendships. Massed sing with János Czifra, the Salzburg Cathedral's Music Director. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

**Discover Puerto Rico and its Choral Music, Ponce, Puerto Rico, 15-18 Mar 2013.** Performances, Friendship Concert and Workshops. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

**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

**Young Prague Festival, Prague, Czech Republic, 20-24 Mar 2013.** Concerts and friendships. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.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

**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

**14th International Choir Competition, Budapest, Hungary, 24-28 Mar 2013.** Competition for all types of choirs in different categories and difficulties with a focus on chamber choirs. Contact: Förderverein Interkultur, 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

**Days of International Choir Music, Verona, Italy, 3-7 Apr 2013.** Concerts and friendships. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

**Charleston International Choral Festival, South Carolina, USA, 11-14 April 2013.** Contact: Music Contact International, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.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

**Cantate Adriatica, Republic of San Marino, 30 May-3 June 2013.** Concerts and friendships. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.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@witte-travel.com - Website: cantacostarica.com

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**Tuscany International Choral Festival, Montecatini Terme, Italy, 20-24 June 2013.** Concerts and friendships. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.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

**Sing A Mile High Children's Choral Festival, Denver, CO, USA, 27 June-1 July 2013.** 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

**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

**Festival 500 Sharing the Voices, St. John's, Newfoundland & Labrador, Canada, 3-10 July 2013.** International non-competitive choral festival featuring multiple performance opportunities and workshops for choirs as well as individual "Come Solo" participants. Featuring a variety of guest clinicians, small vocal ensembles, conductors and choirs from around the world, the 2013 Festival and overlapping International academic Symposium highlights the Power of Song. Contact: Festival 500 Sharing the Voices, Tel: +1-709-7386013, Fax: +1-709-7386014, Email: information@festival500.com - Website: www.festival500.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

**Cantus Salisburgensis Summer Festival, Salzburg, Austria, 4-8 July 2013.** Concerts and friendships. Massed sing with János Czifra, the Salzburg Cathedral's Music Director. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

**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

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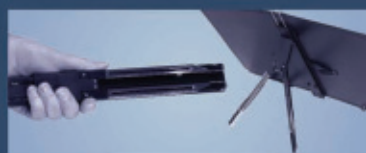
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**Rhapsody! Children's Music Festival, Prague, Czech Republic and Vienna & Salzburg, Austria, 11-22 July 2013.** Participating choirs will perform at famous venues in three of Europe's most musical and historical cities. Workshop, musical exchanges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

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

**International Choral Festival of Missoula, Montana, USA, 17-21 July 2013.** Non-competitive showcase Festival for children's, youth, men's, women's and mixed choirs. Social events, home stays (international choirs) and cultural exchange. Contact: International Choral Festival, Carol Stovall, Executive Director, Tel: +1-406-7217985, Fax: +1-406-7217985, Email: [info@choralfestival.org](mailto:info@choralfestival.org) - Website: [www.choralfestival.org](http://www.choralfestival.org)

**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](mailto:mail@interkultur.com) - Website: [www.interkultur.com](http://www.interkultur.com)

**Belgian Summer Sing, Ghent, Belgium, 25-29 July 2013.** Open air festival for all kind of choirs in the historic Belgian city of Ghent. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: [travel@music-contact.com](mailto:travel@music-contact.com) - Website: [www.music-contact.com](http://www.music-contact.com)

**21st Choralies, Vaison-la-Romaine, France, 1-9 Aug 2013.** Large non-competitive choir meeting in the beautiful Roman town of Vaison. 40 workshops for singers, 2 workshops for conductors, 100 concerts and all kinds of activities for participants and conductors. Contact: A Coeur Joie France, Tel: +33-4-72198340, Fax: +33-4-78434398, Email: [acj.choralies.inscriptions@orange.fr](mailto:acj.choralies.inscriptions@orange.fr) - Website: [www.choralies.fr](http://www.choralies.fr)

**11th International Choral Festival The Singing World, St. Petersburg, Russia, 2-7 Aug 2013.** 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](mailto:Singingworld@mail.ru) - Website: [www.singingworld.spb.ru](http://www.singingworld.spb.ru)

**EUROTREFF 2013, Wolfenbüttel, Germany, 4-8 Sep 2013.** Concerts and 6 Ateliers for children's, boys', girls' and mixed youth choirs. Possibility of regional meeting with a German choir before or after the festival. Contact: Arbeitskreis Musik in der Jugend AMJ, Tel: +49-5331-9009598, Fax: +49 5331-9009599, Email: [info@amj-musik.de](mailto:info@amj-musik.de) - Website: [www.amj-musik.de](http://www.amj-musik.de)

**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@culturafrica.co.za](mailto:animato@culturafrica.co.za) - Website: [www.culturafrica.co.za](http://www.culturafrica.co.za)

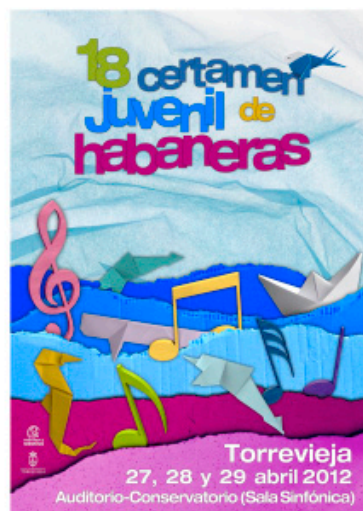


**INTERNATIONAL CHORAL CONTEST HABANERAS AND POLYPHONY TORREVIEJA (SPAIN)**

Will take place between the **23th and the 29th of July 2012.** During 7 days at dusk, the participant choirs will sing outdoors habaneras and polyphony in the wonderful auditorium Eras de la Sal in the coast of the Mediterranean Sea.  
Inscription deadline: 31st of JANUARY 2012

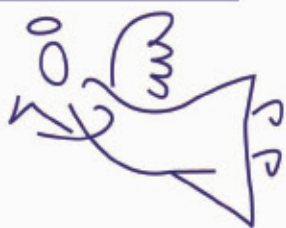
**INTERNATIONAL CONTEST HABANERAS AND POLYPHONY FOR YOUTH CHOIR TORREVIEJA (SPAIN)**

Will take place between the **27th and the 29th of April 2012.** Inscription deadline: 2nd of JANUARY 2012



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## VII. INTERNATIONAL FESTIVAL OF ADVENT AND CHRISTMAS MUSIC

**6 - 9 December 2012**

**Bratislava, Slovakia**

The Slovak capital Bratislava opens its gates and invites choirs from all over the world to its charming centre decorated for Christmas. Your songs and performances will contribute to a truly heartwarming atmosphere for Christmas. Choirs may participate as competing or non-competing groups.

### Competition categories

A1/ Children choirs up to 6 years

A2/ Children choirs up to 8 years

A3/ Children choirs up to 12 years

A4/ Children choirs up to 16 years

B/ Youth Choirs (up to 21years)

C/ Adult Choirs (min. 25 singers)

D/ Chamber Adult choirs (12 - 24 singers)

E/ Vocal ensembles (4 - 11 singers, no microphone)

X/ Non-competing choirs

**APPLICATION DEADLINE : 1st OCTOBER 2012**



- Festival competition
- Evening Advent concerts and choir performances in Christmas markets
- Guided city tour
- Competition diploma ceremony and final dinner reception for choir leaders
- Choir performances in Sunday masses

Find out more about festivals and individual music tours in Slovakia: [www.choral-music.sk](http://www.choral-music.sk)

Bratislava Music Agency, Záhumenská 3, 84106 Bratislava, Slovakia;

00421 908 693 395, [info@choral-music.sk](mailto:info@choral-music.sk)

**12th International Choir Contest of Flanders, Maasmechelen, Belgium, 4-6 Oct 2013.** Limited to ensembles from 12 to 40 equal voices and 16 to 40 mixed voices. Contact: International Choir Contest of Flanders, Gert Vanderlee, Tel: +32-89-769668, Fax: +32-89-721815, Email: info@ikv-maasmechelen.be - Website: www.ikv-maasmechelen.be

**10th In... Canto Sul Garda, Riva del Garda, Italy, 10-14 Oct 2013.** Competition in different categories and difficulties. Repertoire will include jazz, pop, spirituals, gospel, folklore and sacred music. Contact: Interkultur e.V., Tel: +49-6403-956525, Fax: +49-6403-956529, Email: mail@interkultur.com - Website: www.interkultur.com

**Cantate Barcelona, Spain, 18-22 Oct 2013.** Performances, friendship concerts and workshops. Contact: Music Contact International, Tel: +34-972-358871, Email: info@musiccontact.com - Website: www.musiccontact.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

A regularly up-dated list of all events may be found on our website: [www.ifcm.net](http://www.ifcm.net)

**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

**Choral Celebration of Luther, Leipzig, Germany, 20-24 Nov 2013.** Choirs from around the globe come together to work with Leipzig Bach Choir Director Jürgen Wolf and perform a Massed Sing in St Nicholas Church. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: travel@music-contact.com - Website: www.music-contact.com

**Vienna Advent Sing, Austria, 28 Nov-23 Dec 2013.** Concerts and friendships. Contact: Music Contact International, Fax: +1-800-6240166, Email: vienna@music-contact.com - Website: www.music-contact.com

**7th International Choral Sympaatti Festival, Rovaniemi, Finland, 5-8 Dec 2013.** Workshops, concert opportunities and sightseeing in the winter wonderland of Rovaniemi. Contact: Association of Finnish Youth Choirs (Nuorten Kuoroliitto), Tel: +358 10 8200238, Fax: +358 10 8200222, Email: nuorten.kuoroliitto@sulasol.fi - Website: www.sulasol.fi

**Vermont International Choral Festival, Burlington, USA, 6-9 Dec 2013.** Concerts and friendships. Massed sing with Robert De Cormier. Contact: Music Contact International, Tel: +1-800-6240166, Fax: +1-802-8622251, Email: vermont@music-contact.com - Website: www.music-contact.com



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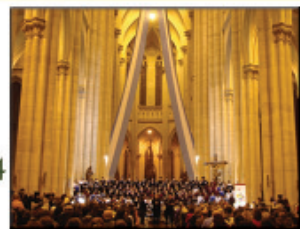


## MELODIA!

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Janet Galván, Guest Conductor

- Rio de Janeiro      • Buenos Aires
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- Open to youth and children's choirs from all over the world
- Exciting exchanges and outstanding venues      • Individual and collaborative concerts



## IHLOMBE!

South African Choral Festival

July 4 - 14, 2013      July 10 - 20, 2014

- Workshops with famous conductors
  - South African choir collaborations
  - Outreach events and benefit concerts
  - Experience and learn African drumming
  - Largest international choral gathering in South Africa
  - Johannesburg, Soweto, Cape Town
  - Enjoy a wildlife safari!
- 2012: Choirs from Belgium, Australia, New Zealand, South Africa & USA!



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