



# International Choral Bulletin

# ICB



**Dossier**

**All on Board to Korea 2014**



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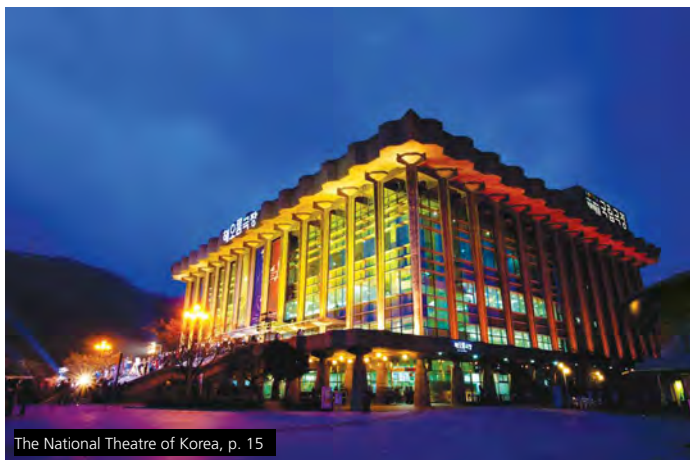
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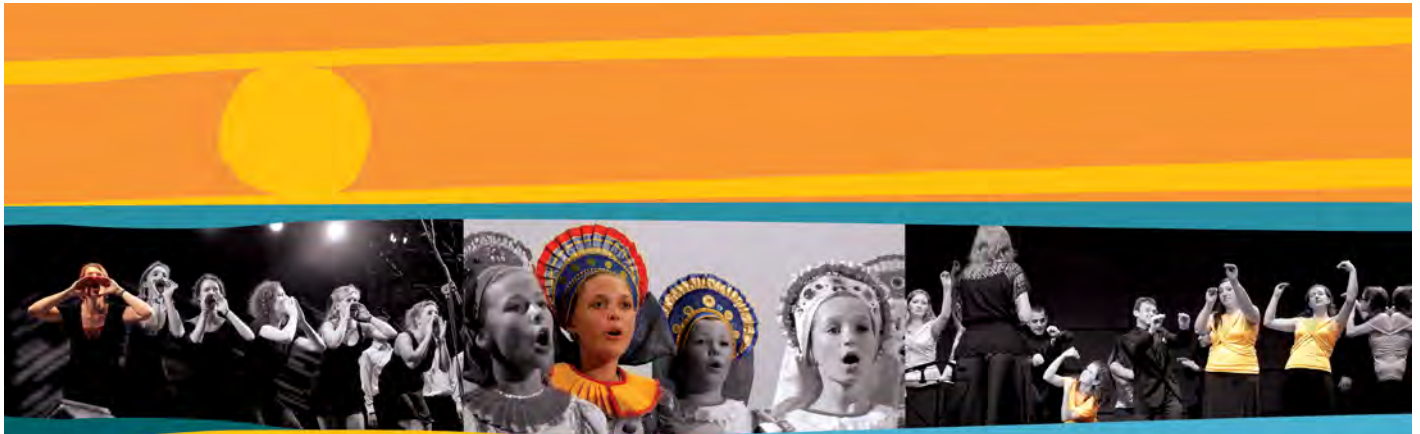
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international singing week

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# President's Column

5 November 2013

Dear friends,

A little history . . .

The International Federation for Choral Music was founded in 1982 at the Europa Cantat Festival in Namur, Belgium by seven national and international organizations (Founding Members). The intent was to create a new organization that would make it possible to share music, ideas, and projects with choral musicians around the world. It was considered a remarkable achievement, solving one of the major problems: the organized exchanged of cultures through choral music.

In 1982, communication was much simpler, but more difficult. There was no internet, email, or faxes. There was only the postal service, expensive phone calls, or telegrams. International travel was much more difficult and the international choir exchange was rare. Choral music had to come up with incentives to convince people that the time and expense was worthwhile.

IFCM developed projects that began to pull people together and provide a means through which they could exchange music and ideas. The *World Symposium on Choral Music* was the capstone of IFCM's projects. Then came the World Youth Choir, Master Classes, conductor exchanges, etc. This new organization proved to be very effective for the first 20-25 years of its existence.

During this time, the Founding Members became more experienced in international choral affairs, and technology grew exponentially. It became easier to communicate and to travel, which meant that more people were experiencing the sensation of connecting with other regions of the world. As a consequence, the organizations that founded IFCM, were able to do the job that IFCM was created to do. The outcome was that IFCM was competing with the very organizations that were supposed to be helping. This brings us to the present . . .

In recent years, and even more, in recent weeks, the administration of IFCM has been discussing this topic with great passion. It has become clear that IFCM has been compelled, through its 'near death' experience, to reassess itself. The administration believes it is time for change, which when balanced with a sufficient amount of 'status quo,' will be healthy for this organization.

After 31 years of existence, one has to ask the question: "Does what we are doing meet our mission?" Or, "Is what we offer our members appropriate for the cost?" When the answers to these questions become maybe, or no, then we must bring IFCM back into alignment with the reason for its existence.

In future columns, I will be sharing our plan and asking for your support, so that when we meet in Seoul next August, you will have a good idea of the proposed strategy to create a new and exhilarating IFCM, with plenty of opportunities for all choral musicians. With best wishes,



Dr. Michael J Anderson, President



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Moscow: Exteriors of Saint Basil's Cathedral:  
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Dossier



▲ 2013 World Rowing Championships in Chungju © KOREA.NET

# All on Board to Korea 2014

Choirs in Korea

Jong-In Kim

Leading Choral Conductors In Korea

HyunJin Cho

Supervised by Sang-Kil Lee

The National Theatre of Korea

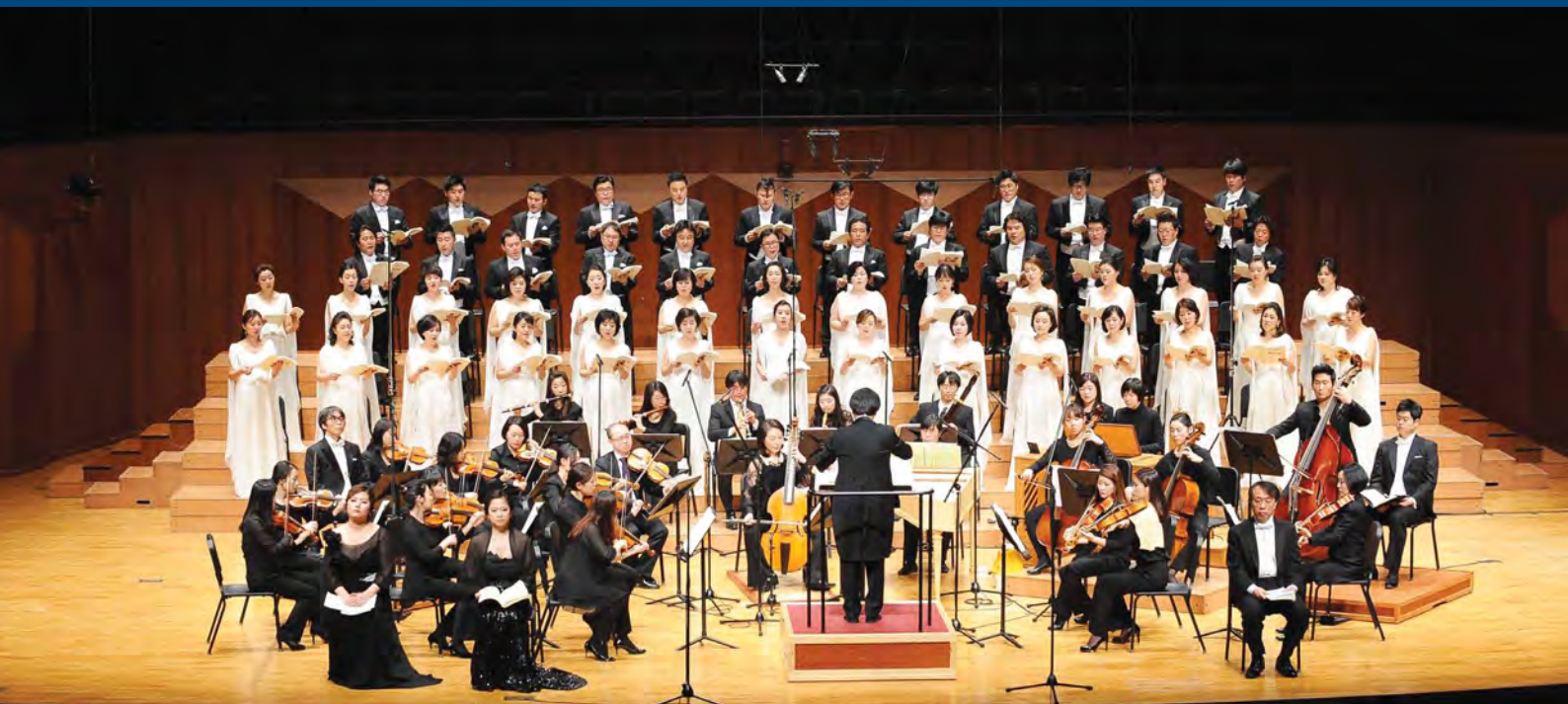
The Main Venue for the 10th World Symposium on Choral Music

Young-Rai Cho

A World of Outstanding Choirs

Philip Brunelle

# Choirs in Korea



▲ The National Chorus of Korea, cond. Sang-Hoon Lee

## I. Introduction of Western Choral Music to Korea

Western choral music was first introduced to Korea over 120 years ago. Choral singing in Korean traditional music does not exist, and music is sung by singers only in terms of unison, antiphonal, and responsorial singing.

Hymns brought to Korea by Christian missionaries were the first introduction of Western choral music, and the hymns also played an important role in educating Koreans about the Christian faith. The first instance of choral education was taught in church choirs. Today, Korea is one of the world leaders of choral music, and Korea has accomplished and contributed a lot in many ways to the choral world in a relatively short period of time, especially when compared to the rich history of Western choral music. There are government-sponsored professional choirs in almost every city and countless numbers of amateur choirs and church choirs.

In this article, the author will look into choirs sponsored by local governments, choirs sponsored by local counties and districts, and church choirs.

## II. Professional Choirs Sponsored by Local Governments

The most significant element of today's choral music in Korea is the existence of professional choirs, including the national and civic choruses. The first professional chorus, the National Chorus of Korea, was established in May, 1973 and, within thirty years, the number of professional choirs increased to seventy-three (73). Most of them are sponsored by the local governments. According to the Ministry of Security and Public Administration of Korea, as of October 2013, there are eighty-four (84) cities in Korea. Of those cities, there are sixty-eight (68) civic choruses sponsored by local governments. Also, there is one chorus, the National Chorus of Korea, sponsored by the central government (Ministry of Culture and Tourism of Korea). Out of sixty-eight choruses (including the National Chorus of Korea), twenty-six (26) choirs are full-time jobs, and the remaining choirs are part-time jobs, with rehearsals taking place two to three times per week. The choirs consist of approximately 30 to 60 members, and all of the choir members in these areas have majored in vocal performance. Civic choruses have very unique concerts called 'Visiting Concerts', something that probably only exists in Korea. The choir visits local schools, companies, public agencies, and venues and holds concerts exclusively for them. This enables the choir to have more than forty (40) concerts a year on average. The following is the list and brief explanation of the twenty-six (26) full-time choirs. The scopes of research methodology are as follows: Choirs listed below are in the order of when they were established; the name of the choir, year founded, current conductor, and a brief description of the choir. After that, a list of half-time professional choirs sponsored by local government is provided.

**Jong-In Kim**  
teacher and conductor

**i. Twenty-six (26) Full-Time Professional Choirs (as of October 2013)**

1. The National Chorus of Korea
  - a. Founded in 1973
  - b. Current conductor: Sang-Hoon Lee
  - c. Brief description: The premiere professional choir in Korea, sponsored by the central government and a defined standard for Korean choral music; holds around fifty concerts a year.
2. Busan Metropolitan Chorus
  - a. Founded in 1972
  - b. Current conductor: Sejong Oh
  - c. Brief description: The choir started as an amateur choir in 1972 and turned into a full-time professional choir in 1997. The choir has fifty-nine (59) singers.
3. Seoul Metropolitan Chorus
  - a. Founded in 1978
  - b. Current conductor: Myung-Yup Kim
  - c. Brief description: The choir was established along with the opening of the Sejong Arts Center and is the second professional choir established in Korea.
4. Kwangju City Chorale
  - a. Founded in 1978
  - b. Current conductor: vacant
  - c. Brief description: The choir is one of the leading choirs in the southwestern part of Korea.
5. Cheongju Civic Chorale
  - a. Founded in 1980
  - b. Current conductor: Euni (Eun-Shil) Kim
  - c. Brief description: The choir started as an amateur men's choir and turned into a full-time professional choir in 1995.
6. Incheon City Chorale
  - a. Founded in 1981
  - b. Current conductor: Hak-Won Yoon
  - c. Brief description: One of the leading choirs in Korea. Notable accomplishments include a performance at the 15<sup>th</sup> anniversary of the foundation of IFCM at the World Choral Festival in Belgium in 1997, the World Choral Symposium in 1999 in Rotterdam, Netherlands, and the ACDA National Convention in Oklahoma, USA, in 2009.
7. Daegu City Choir
  - a. Founded in 1981
  - b. Current conductor: Ki-Sun Lee
  - c. Brief description: The choir is one of the leading choirs in the southeastern part of Korea.
8. Camerata Vocale Daejeon
  - a. Founded in 1981
  - b. Current conductor: Winfried Toll
  - c. Brief description: The choir began as Daejeon City Choir, but after Winfried Toll was named as their fifth music director, the choir changed its name to Camerata Vocale Daejeon. Performing Baroque music is one of their strengths.
9. Suwon Civic Chorale
  - a. Founded in 1983
  - b. Current conductor: In-Gi Min
  - c. Brief description: One of the best choirs in Korea. In August 1996, the choir was invited to the Fourth World Symposium on Choral Music by IFCM. The choir has been invited to sing in numerous concerts overseas.
10. Gunsan City Chorale
  - a. Founded in 1983
  - b. Current conductor: Ki-Sung Kang
  - c. Brief description: Gunsan is located in the southwestern part of Korea where classical music is not widespread. However, the choir is doing an amazing job of making choral music better known around that area.
11. Jeonju City Choir
  - a. Founded in 1984
  - b. Current conductor: Chul Kim
  - c. Brief description: Jeonju is regarded as the city where traditional culture is well preserved. The choir also performs lots of Korean music.
12. Jeju City Chorale
  - a. Founded in 1985
  - b. Current conductor: Ji-Ung Cho
  - c. Brief description: Located on Jeju Island, Jeju City Chorale is the only full-time professional chorus on Jeju Island.
13. Seongnam City Chorus
  - a. Founded in 1986
  - b. Current conductor: Sung-Chul Song
  - c. Brief description: One of the leading choirs in Gyunggi province. The choir is known for its rich sound.
14. Anyang Civic Chorale (picture below)
  - a. Founded in 1987
  - b. Current conductor: Sang-Gil Lee





- c. Brief description: The choir is led by Sang-Gil Lee, who is the president of KFCM. Under Mr. Lee's direction, the choir has quickly gained its reputation as one of the leading choirs in Korea.
15. Bucheon City Chorus
- Founded in 1988
  - Current conductor: Ick-Hyun Cho
  - Brief description: Formally known as Bucheon Philharmonic Orchestra Chorus, they collaborated a lot with the Bucheon Philharmonic orchestra.
16. Changwon City Chorale
- Founded in 1990
  - Current conductor: E.J. (Eui-Joong) Yoon
  - Brief description: Changwon is located in the southern part of Korea. In July 2010, three nearby cities (Masan, Jinhae, Changwon) merged into Changwon City. As a result, choirs from the three cities also merged into Changwon City Chorale. The choir became the largest professional choir in Korea with 120 singers.
17. Choenan City Choir
- Founded in 1990
  - Current conductor: Young-Hoi Cha
  - Brief description: The choir is known for its versatile ability to sing various repertoire. It is one of the leading choirs in Chongchung Province.
18. Pohang Choir
- Founded in 1990
  - Current conductor: Ki-Tae Kong
  - Brief description: Pohang is a harbor city located in the southeastern part of Korea. The choir has 45 singers who all majored in vocal performance.
19. Chunchoen City Choir
- Founded in 1990
  - Current conductor: Chang Eun Lim
  - Brief description: Chunchoen is located in Gangwon Province, in the eastern part of Korea. The choir is known for its varied repertoire.
20. Gangneung City Chorus
- Founded in 1992
  - Current conductor: vacant
  - Brief description: Gangneung, a harbor city, is also located in Gangwon Province in the eastern part of Korea. The choir has around 28 singers and is the smallest full-time civic chorus in Korea.
21. Ulsan City Choir
- Founded in 1993
  - Current conductor: Chun Koo
  - Brief description: Ulsan is a harbor city located in the southeastern part of Korea. The choir performs around seventy-five (75) concerts a year which is the most of any civic chorus.
22. Ansan City Choir
- Founded in 1995
  - Current conductor: Shin-Hwa Park
  - Brief description: One of the best choirs in Korea. The choir was selected as one of the Twenty-Two (22) Best Choirs in the World by IFCM. They were invited to sing for the 2012 ACDA Convention along with the Stuttgart Kammerchor.
23. Wonju City Choir
- Founded in 1997
  - Current conductor: Nam-Kyu Chung
  - Brief description: The choir is one of three full-time civic choruses in Gangwon Province. Nam-Kyu Chung has been the conductor since it was founded.
24. Goyang Civic Choir
- Founded in 2003
  - Current conductor: Chung-Han Yi
  - Brief description: Within a short time the choir has become one of the leading choirs in Gyunggi Province.
25. Yeosu City Choir
- Founded in 1971
  - Current conductor: Jae-Jun Lee
  - Brief description: The choir began as an amateur choir and was promoted to full-time status in 2011
26. Dangjin City Choir
- Founded in 2006
  - Current conductor: Seung-Taek Chung
  - Brief description: Dangjin is located in Chongchung Province. The choir began half-time and was promoted to full-time status in January, 2012.
- ii. Forty-Two (42) Half-Time Professional Choirs Sponsored by Local Government (as of October 2013, in order year founded [in parenthesis])**
- Iksan City Choir (1981), Namwon City Choir (1982), Mokpo City Choir (1985), Soonchun City Choir (1985), Chungjeup City Choir (1985), Seokwipo City Choir (1987), Kimchun City Choir (1988), Gunpo City Women's Choir (1988), Masan City Choir (1988), Kumi City Choir (1989), Sokcho City Choir (1989), Donghae City Choir (1989), Hanam City Choir (1990), Yeochun City Choir (1990), Jinhae City Choir (1990), Kimhae City Choir (1990), Sangju City Choir (1992), Kimpo City Women's Choir (1994), Moonkyung City Choir (1995), Sanchuk City Choir (1995), Kyungju City Choir (1996), Kwachun City Women's Choir (1996), Kwangmyung City Choir (2000), Asan City Choir (2000), Gimjae City Choir (2002), Pochun City Choir (2003), Yangsan City Choir (2004), Uijungbu City Choir (2004), Namyangju City Choir (2004), Dongduchun City Choir (2004), Siheung City Women's Choir (2004), Nonsan City Choir (2006), Jinju City Choir (2006), Taebaek City Choir (2007), Kyungsan City Choir (2007), Paju City Choir (2007), Andong City Choir (2008), Yangju City Choir (2008), Kangyang City Choir (2010), Naju City Choir (2012), Seosan City Choir (2013)

Metropolitan Cities	Number of Counties ('Gu')	Number of 'Gu' Choirs	Type of Choirs
Seoul	25	25	1 mixed, 24 women
Busan	16	16	16 women
Daegu	8	7	7 women
Incheon	10	9	1 mixed, 8 women
Kwanggu	5	5	5 women
Daejeon	5	5	5 women
Ulsan	5	5	5 women

Table 1. Numbers and Types of 'Gu' Choirs in Metropolitan Cities

### III. Amateur Choirs in Metropolitan Cities

In Korea, there are seven (7) major cities (Seoul, Busan, Daegu, Incheon, Kwangju, Daejeon, Ulsan) which are called 'metropolitan cities.' These cities consist of counties (in Korean 'Gu'), and the counties consist of districts (in Korean 'Dong'). Most of these administrative areas have amateur choirs, mostly women's choirs. 'Gu' choirs are more organized (administrated by the county) and more competitive than 'Dong' choirs. All 'Gu' choirs are named after the county (i.g. Seocho-Gu Women's Choir). However, most of 'Dong' choirs are not administrated by the district but by volunteers, making them less organized than 'Gu' choirs. Among 'Dong' choirs, Daejeon is probably the most organized city. There are seventy-seven (77) 'Dong' in Daejeon City, and fifty (50) of them have choirs. This table shows the numbers and types of 'Gu' choirs in metropolitan cities.

### IV. Church Choirs in Korea

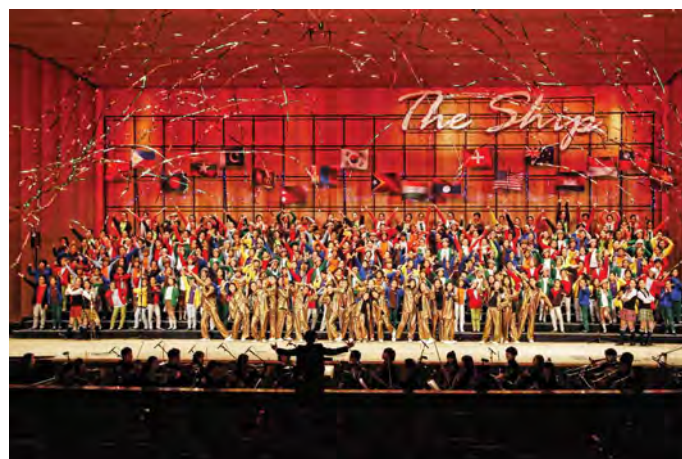
The Korean Census Bureau estimates the country's population to be 48 million in 2012, among them about 50% having a religious affiliation. Buddhism is the largest religion with 10

million members; Protestant Christianity 8.6 million; and Catholicism 5.1 million. Since in Buddhism there is no choir singing in the service, Christianity is the only religion to have choirs during a service. It is estimated that there are around 80,000 churches in Korea, and the world's largest churches are in Korea. The world's largest church, Full Gospel Church in Seoul has more than 600,000 members, and it is easy to find churches with more than 10,000 members. Most of the churches have more than one service on Sunday, and mega-churches have five to six services every Sunday. Almost all churches have choirs. There is no statistic on the total number of church choirs, nor number of singers in the church choirs, but experts agree that there are an average of two choirs in each church, and each choir has twenty members. Therefore, it is estimated that there are about 3.2 million church choir members in Korea.

The world's largest church choir is the Myung-Sung Church in Seoul with more than seven-hundred (700) singers plus orchestra members in each service. In all, Myung-Sung Church has more than 3,500 people sing in choirs. There are five choirs singing every Sunday and more than ten chamber choirs singing



▲ The Myung-Sung Church in Seoul



▲ World Vision Children Choir

for various occasions. Having chamber choirs sing for various occasions, including offertory songs, special songs, and occasions to represent the church outside, is common in Korean churches. Choral singing in Korea is unique in the world and the choral tradition was established in a relatively short period of time (about one hundred years). The number of professional choirs sponsored by local governments, existence of counties and district choirs, countless number of amateur choirs, and church choirs are the root of Korean choral music, making Korea a dynamic country for choral music.

*Edited by Jonathan Aaron Baudhuin, Germany* •

**Jong-In Kim** received his BM in vocal performance (tenor), MM in choral conducting and vocal performance at the University of North Texas. He received his DMA in choral music at the University of Southern California. As a singer, he has sung for Los Angeles Master Chorale and the Los Angeles Opera. He has also performed with many of world's most eminent conductors, including Esa-Pekka Salonen, Charles Dutoit, Gustavo Dudamel, Helmuth Rilling, James Conlon, Graeme Jenkins, Paul Salamunovich, and Grant Gershon. As a conductor, he was a music director of the Choraleum Choir in Los Angeles. After he relocated to Seoul, Korea, he was an assistant conductor of the National Chorus of Korea and guest conducted Ansan City Choir and Ulsan City Choir. Currently, he teaches at Hyupsung University, Seoul Jangshin University, Presbyterian College and Theological Seminary, and Sungkyul University in Korea. Email: [jonginkim@hotmail.com](mailto:jonginkim@hotmail.com)





# Masterclass

## for choir conductors

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# Leading Choral Conductors In Korea<sup>1</sup>

**HyunJin Cho**  
conductor and writer  
Supervised by  
**Sang-Kil Lee**  
President of the Korean  
Federation for Choral  
Music

12

Since the introduction of Western Music to Korea at the beginning of the 20<sup>th</sup> century, major musical activities have been blooming in various areas and genres. Korean musicians are now technically and musically well-trained and as a result, virtuosic Korean musicians are very active not just in Korea but worldwide, such as Myunghoon Chung (Conductor), Sarah Chang (Violin), and Sumi Jo (Soprano).

As it happened for Western Music, it is reasonable to say that Korean music also has its roots in church music, especially choral music. People who were raised singing in the church within ensembles and choirs have become professional singers, choral music lovers, and choral conductors. Due to this huge population of choral music lovers, Korea now stands as a representative choral power with



Young-Soo Nah

over 60 professional city choirs supported by almost all cities and with numerous professional/amateur choirs all over the country. This remarkable development in Korean choral music was only possible through the efforts and devotion of pioneers in this field after 1960s. Sangsoo Kwak (b. 1923), one of the major figures in Korean choral music set a high standard of church music through his concept of choral sound, interpretation of sacred music, and composing many hymns. Influenced by him directly or indirectly, many musicians became interested in directing choral music.

Among the first generation of choral conductors three major contributors can be mentioned who are still actively performing: Young-Soo Nah, Hak-Won Yoon, and Byung-Moo Yoo.

Conductor Young-Soo Nah (b.1938) has dedicated himself to Korean choral culture encouraging composers to create numerous choral works, thus contributing to the development of native choral repertoires. He has held music director positions with the National Chorus of Korea (NCK), Sungnam City Choir, and Woolsan Metropolitan City Choir. Especially, all the performances and activities with the NCK ultimately inspired the organization of professional choirs and strongly motivated the creation of several amateur choirs throughout the nation.



Hak-Won Yoon

Likewise, these positive streams have been actively continued by a leading conductor and composer, Hak-Won Yoon (b.1938). He and his choirs – the Incheon City Choir, Seoul Ladies Singers, Daewoo Choir, World Vision Children's Choir – helped introduce contemporary Korean choral music all over the world through outstanding performances on the stages of various international conferences and competitions. Among them the Incheon City Choir where he has been the music director since 1996 gave a superb performance at the ACDA National Convention (2009) and received a standing ovation from the whole audience. The Incheon City Choir is selected to perform at the 10<sup>th</sup> World Choral Symposium in Seoul in August 2014.

Conductor Byungmoo Yoo (b.1938) has dedicated himself to the development of children's choirs and male choirs in Korea. He has conducted the Korean Men's Choir and the Korea Male Choir, the Little Angels Children's Choir, and also served as a music teacher at Sunhwa Arts School. He also composed many beautiful songs for children.

Another noteworthy conductor in Korea is Myung-Yeop Kim (b.1944), who has studied under conductor Sangsoo Kwak and has endeavored to reach the true essence of choral music, mostly through church music. He founded the Seoul Bach Choir in 1990 and has taught at Choogyu and Yonsei Universities for twenty-

<sup>1</sup>This article was made mainly based on personal interviews with the conductors.

three years. He also directed the National Chorus of Korea, and is currently the music director of the Seoul Metropolitan Chorus.

Due to a special system in Korea where most major cities run civic professional choirs, there are many conductors who dedicate their lives to the development of such choirs. Among them, Sejong Oh (b.1947) has served as a music director at major city choirs such as National Chorus of Korea, Anyang Civic Chorale, Goyang City Choir, Seoul Metropolitan Chorus, and is currently the conductor of the Pusan Metropolitan Chorus.

One of the major choral conductors, who has led musical artistry of civic choirs to a high standard is Sang-Kil Lee (b.1949).



Sang-Kil Lee

While serving as music director of the Suwon Civic Chorale for over eighteen years, his musicianship and the sound of his choir became an example to all choral conductors in Korea. He worked with the Daegu City Choir for four years and now has been music director of the Anyang Civic Chorale since 2007. He and his choirs have been invited to perform at internationally renowned symposia and festivals such as the IFCM World Symposium for Choral Music twice, and the Oregon Bach Festival. He is currently organizing and preparing the 10<sup>th</sup> World Symposium for Choral Music (WSCM 10) as a co-chair of the Organizing Committee, and as president of the Korean Federation for Choral Music (KFCM).

Other leading choral conductors of civic choirs are Byungjik Lee (b.1953) and Chun Koo (b.1957). They became choral conductors from their experiences as professional



Chun Koo

choral singers for many years pursuing beautiful choral tones, applicable and suitable for Korean singers. Lee has worked with the civic chorales in Daejeon, Daegu, and Sooncheon, and Dr. Koo has directed the civic chorales in Jeonju, Gwangju, and currently Woosan. The latter was a former president of the KFCM from 2007 to 2010, and is one of the Artistic Committee members for WSCM 10.

There are also several conductors who work as professors and music directors of civic choirs as well. After studying choral or orchestral conducting in the USA or Europe, they have trained the next generation of choral music as directors of choral activities (DCA) at universities. In Korea, there are over ten universities which offer choral conducting majors for undergraduate programs, and more for graduate levels. Most of them are Christian-based universities, through which many young students are trained to be choral conductors. The director of choral activities at Chongshin University, Ki-Sun Lee (b.1955) has studied both choral and orchestral conducting in the USA, and is a specialist in baton technique. Dr. Lee has also conducted many civic choirs including the Seongnam City Choir, Goyang City Choir, and was recently appointed as the director of the Daegu City Choir.

Also having studied in the USA, Chang-Hoon Park (b.1957) became the director of choral activities at the Presbyterian Seminary in 1991. As one of his major achievements as a professor, Dr. Park has held an 'Oratorio Festival' every summer for young students to study a large scale choral/orchestral piece in a master class setting. For many years he also directed the Seoul Metropolitan Choir and Seongnam City Choir.

Having worked with the Ansan City Choir since 1995, Shin-Hwa Park (b.1959) is also a professor at Ewha Women's University. From his experience of studying choral conducting in the USA and singing in many professional choirs, Dr. Park became an expert in creating a refined and pure choral tone. He and the Ansan City Choir have performed at many international stages such as world symposium for choral music and ACDA conventions. He serves as one of the Artistic Committee members for WSCM 10.



Shin-Hwa Park



Sang-Hoon Lee

Currently the artistic director of the National Chorus of Korea, Sang-Hoon Lee (b.1960) has also been a professor in choral conducting at the Sungkyul University since 1995. He led the Bucheon City Choir for ten years before working with the National Chorus. With his choirs, he has performed much traditional European choral repertoire, following performance practice according to each period.

There is also a group of conductors who are devoting their musical leadership in developing civic choirs as well. They were inspired by the first generation of conductors in this area and are trying to set a trend with their own sound and interpretation. Leaders of this movement include Namgyu Jung, In-Gi Min, Gi-Seong Gang, Eui-Joong Yoon, and Ki-Tae Gong.



Sang-Hoon Lee

There is also a group of conductors who are devoting their musical leadership in developing civic choirs as well. They were inspired by the first generation of conductors in this area and are trying to set a trend with their own sound and interpretation. Leaders of this movement include Namgyu Jung, In-Gi Min, Gi-Seong Gang, Eui-Joong Yoon, and Ki-Tae Gong.

The music director of the Wonju Civic Choir, Namgyu Jung (b. 1961) has put all his musical energies into creating beautiful choral tone since his appointment with this choir in 1997. Studying both conducting and composition in Australia, Jung tries various genres and types of choral repertoire with his choir from Renaissance music to modern Jazz repertoire.

Just back from their U.S. tour celebrating the 30<sup>th</sup> anniversary of the Suwon Civic Chorale, In-Gi Min (b. 1961) has

worked hard to make this choir a world-class one with its own tone color. And as a professor, Dr. Min has taught at the Dankook University and Honam Theological Seminary for last eighteen years, and has been invited as a guest conductor, lecturer, and clinician throughout the country.

One of the academic conductors, Gi-Seong Gang (b. 1963) made the Gunsan Civic Choir one of the major civic choirs in Korea. His baton technique and musical interpretation according to each period of compositions are well appreciated by many choral music lovers. He is also the founder of the Seoul Baroque Singers which mainly perform compositions from the Baroque and Classical eras.

Eui-Joong Yoon (b. 1962), one of the leading conductors in Korea, has explored a wide range of repertoire with the Changwon City Chorale since his appointment as the artistic director in 2005. Combining with two neighboring civic choirs, the choir now totals 120. Dr. Yoon's stage management and wonderful musicianship in performing various genres and types of pieces are supported by powerful sound and energy.

There are also many rising conductors after finishing their study abroad, and now trying to represent what they learned from their study with many choirs: One of them is Gi-Tae Gong (b. 1968). He started his career as the assistant conductor under Sang-Kil Lee at the Daegu City Choir, and is currently serving as the music director at the Pohang City Choir. He is also active as an orchestral conductor.

In addition, some conductors have formed their own choirs to perform repertoires from specific periods. One of them is Chi-Yong Park (b.1963), who has led a private professional choir, the Seoul Motet Choir, since 1989. As its name suggests, Park's choir is dedicated to the pursuit of true spirituality and high quality in church music. In the same vein, Sunah Kim (b.1970) founded the Bach Solisten Seoul (2005) and Collegium Vocal Seoul (2007), specialized in Baroque repertoires.

Besides conductors mentioned above, there are numerous choral conductors who are leading professional, amateur, adult and children's choirs with their souls and hearts. Some of them formed the Society for Survey of Choral Music, consisting of conductors in their 30s and 40s. Recently, there are also many students pursuing degrees in choral conducting in the U.S. or Europe. We look forward to the next steps of this generation of conductors, following the spirit and musicianship of their predecessors.

**Dr. HyunJin Cho** is currently assistant conductor at the Anyang Civic Chorale and a teaching lecturer at the Yonsei University in Seoul, Korea, where she studied voice and choral conducting (B.M.). She also earned a master's degree in choral conducting from the Westminster Choir College (New Jersey, USA), and a doctorate degree in choral conducting from the University of Arizona (Arizona, USA). Email: [faithfulerin@gmail.com](mailto:faithfulerin@gmail.com)



# The National Theatre of Korea

The main venue for the 10th World Symposium on Choral Music



## The National Theatre of Korea: seeds of Korea's Culture

Back in the 1950s South Korea was one of the poorest countries in the world, devastated by the Korean war. Korean people at that time did not have any margin in their life to enjoy any piece of culture. However, the Korean government built the National Theater of Korea as the cradle of culture. Today, South Korea stands as one of the top ten trading nations in the world. The National Theater of Korea is not only a major venue for performances but it has also created some pieces as the seeds of Korea's culture through the Korean wave. The National Theater of Korea hosts the National Drama Company of Korea, which performs both Korean and international plays, the National 'Changgeuk' Company of Korea, the National Dance Company of Korea and the National Orchestra Company of Korea.

Young-Rai Cho

## The National Theatre of Korea: heart of Korean Cultural Performances

The National Theater of Korea (NTOK) has been selected as the main venue for the WSCM 10 and is a perfect place to host a variety of outstanding cultural performances. From choir performances, musicals, and orchestra performances to various programs for the younger generations, NTOK offers several different performance venues such as the main hall Hae<sup>1</sup>, the small hall Dal<sup>2</sup>, the KB Haneul<sup>3</sup> Youth Theater, and the Studio Byeol<sup>4</sup>. NTOK is an indispensable place for Koreans as the heart of cultural performances.

---

1 Sun in Korean

2 Moon in Korean

3 Sky in Korean

4 Star in Koean



### 1. The main hall Hae

As the representative performance hall of Korea, the main hall of the National Theater of Korea is an integrated theater capable of staging every genre of performances. The main hall has 1,563 seats and an easily adjustable stage along with advanced sound and lighting systems. In particular, the spacing between seats is among the most generous in Korea, providing the audience with a most comfortable environment in which to enjoy the performance. The hall has a 20m diameter revolving stage with large and small lift stages in the front and back. Movable stages can be operated either independently or in connection with the main stage from the center. The orchestra lift, which is divided into three sections, can function individually or in groups.

### 2. The small hall Dal: mainly for dramas and 'Changgeuk'

This small hall with 407 seats (including 5 wheelchair seats) boasts a proscenium stage with ideal facilities. It is a popular theater for staging representative works from the Korean repertoire and regularly scheduled programs of various genres. It is also the main theater for dramas and 'Changgeuk'<sup>5</sup>, a traditional Korean opera performed as a play but in the Korean folk song style known as 'Pansori'.

<sup>5</sup> Generally, a *Changgeuk* play will include 20 to 30 actors, and 30 to 50 orchestra members. The National *Changgeuk* Company of Korea has been dedicated to the formation and international promotion of this form of art since the company was formed in 1962.





and experimental performances. It is a small theater with a 100-person seating capacity including 74 fixed seats and some 30 moveable seats.

**In addition:**

- Besides the NTOK cultural spaces, you will also appreciate
- The Italian restaurant Sun and Moon, a calm and refined place located on the ground floor of the small hall Dal, serving coffee, tea, cakes, a variety of pasta and full course dinner.
  - The cafeteria Haneuljari
  - A Food court lounge
  - A library including the performing arts archives
  - Five resting areas (Haneul resting area, the Rainbow road, the Rainbow resting area, the Sculpture Park, and the Eunhasu resting area.
  - Four parking lots all accessible to the disabled.

For the first time, a World Symposium on Choral Music will be held in Korea, with the National Theatre of Korea as the main venue. The NTOK team is certainly looking forward to welcoming you.

*Edited by Graham Lack, Germany/UK* ●

**3. The KB Haneul Youth Theatre, the ‘sky theater’**

The KB Haneul Youth Theater, which seats 732, is the very first domed theater for the youth in Korea. Its automatically convertible roof makes it possible either to have natural lighting or to have artificial lighting suitable for each performance, regardless of weather. It stands for an environment-friendly, multipurpose theater with the landscaping fit for Mt. Nam’s nature, excellent acoustics, and good sound and lighting equipment.

**4. Studio Byeol**

This studio of the National Theater of Korea was established in 2001 as a youthful space often used to feature more progressive

# A World of Outstanding Choirs

Since the very first World Choral Symposium in the 1980s the idea has always been to provide one place in the world where choral conductors and *aficionados* can gather to hear some of the world's outstanding choirs – from all continents. It is almost impossible to travel the world and hear the world's best choirs – so this opportunity provides everyone with the chance, in 8 days, to hear an amazing picture of choral singing at its finest.

This year South Korea is offering a special opportunity for each of 24 choirs to be heard in the National Theatre in Seoul as well as in other locales in Seoul and throughout the country. Let me give you an idea of what you will have in store when you arrive in August for the 10th World Choral Symposium:

**AFRICA** will be represented by three unique choirs.

**The Muungano National Choir of Kenya** was founded in 1979 by Boniface Mganga producing an effortlessly beautiful sound, whether singing Western music or Kenyan tribal songs. The songs spring from a fusion of the rich and varied rhythmic and melodic traditional and neo-traditional African tunes infused with movement and song in a truly African way. The Choir came to international prominence with their recording of *Missa Luba* and their appearance in 1999 at the IFCM World Choral Symposium in Rotterdam, Netherlands.

**The Youth Choir of Casablanca** was created in 2006 by Adnan Matrone and is comprised of singers from varied Moroccan backgrounds who strive through their music to present the various types of choral music found in their country. They were featured at the 20th Choralies in Vaison-La-Romaine, France and in 2012 at the Festival Nancy – Voices of the World.

**The African Youth Choir** gathers together about 40 young singers each year from many African countries for a 2-week rehearsal camp in one African country followed by a concert tour. The aim of the choir is to promote the cultural resources of Africa, to create a structure that encourages new choral talent and to develop practical skills among young Africans. The AYC project combines a deeper grounding in the African culture and an openness to other cultures.



Pictures from top to bottom

- The African Youth Choir
- The Muungano National Choir of Kenya
- The Casablanca Youth Choir

**18 Philip Brunelle**  
IFCM Vice-President,  
choral conductor and  
teacher

**WSCM In SEUL**  
10<sup>th</sup> World Symposium on Choral Music

**EUROPE** will be represented by five outstanding choirs.

**The Kammerchor Stuttgart** is one of the leading ensembles of its kind. Conductor Frieder Bernius has developed the choir into one of the world's finest ensembles with repertoire reaching from the 17<sup>th</sup> to the 21<sup>st</sup> century. Over 70 recordings on EMI, Sony and Carus have garnered them numerous international awards. They have premiered the works of many important composers and have appeared at all the major European festivals as well as visits to North and South America. They have appeared twice at IFCM World Choral Symposia – 1987 in Vienna, Austria and 1996 in Sydney, Australia.

**Leioa Kantika Korala** was created by its conductor, Basilio Astúlez in 2000. It is a choir from the Basque region of Spain with 45 members, boys and girls ages 10 to 18. The choir is now a benchmark in the choral world for its unique programming, Commissioning and premiering new music for children's and youth choirs. The goal of Kantika is to introduce young people into the joys of choral music through musical training that tackles the greatest variety and wealth of styles and repertoire possible.

**The Choir of the John Paul II Catholic University of Lublin** was founded in 1921 and is regarded as one of the finest choirs in Poland. Since 1998 Grzegorz Pecka has been the Choir's conductor and artistic director leading them in performances throughout Poland as well as festivals in all of Europe, North and South America, Australia and Africa. The repertoire of the choir includes vocal and vocal-instrumental works of Polish and foreign composers from the Renaissance to the present.

**The Oslo Chamber Choir** was founded in 1984 by Grete Pedersen and has become an innovative voice in the international choral arena. In addition to singing classical repertoire they are the only choir in which the singers are trained in Norwegian folk music singing, developing new ways of using this music in choral settings. They have worked extensively with selected composers to increase the use of Norwegian folk music. The choir was featured at the opening ceremony of the Winter Olympics in Lillehammer in 1994 and has toured widely throughout Europe, North America and Asia.

**The Sofia Vokalensemble** was formed in 1995 by Bengt Ollén, who remains as its conductor. The choir's performances are characterized by a warm, lyrical Swedish choral sound and engaging stage presence. At home in Stockholm, Sweden the choir gives regular concerts in the Sofia church. They have performed throughout Scandinavia as well as in Europe, Africa, and Asia. Music of Bach, Poulenc, Pärt and Schnittke occurs frequently in their repertoire. In 2012 the choir won the European Grand Prix for Choral Singing in Maribor, Slovenia.



**NORTH AMERICA** will be represented by five marvelous choirs:

**The Hamilton Children's Choir** has been in existence for 38 years and is conducted by Zimfira Poloz. Within the group there are five choirs with approximately 150 singers ages 4 to 18. Located in Hamilton, Ontario, Canada this choir is one of the leading children's choral programs in the world known for its focused sound, brilliant repertoire and captivating stage presence. The choir has performed throughout Canada, in Europe and in Asia. Their program offers the young people musical training, vocal instruction, and outstanding performances.



**Roomful of Teeth** was founded in 2009 by Brad Wells, and consists of 8 classically trained vocalists. This vocal octet is dedicated to re-imagining singing in the 21<sup>st</sup> century. They continually expand their vocabulary of singing techniques and invite some of today's brightest composers to create a repertoire without borders. The group is located on the East Coast of the USA and enjoys working with vocal masters of non-classical traditions from all over the world.

**The University of Maryland Chamber Singers** is the elite choral ensemble of the School of Music in Maryland, USA. The choir,

conducted since 2000 by Edward Maclary, specializes in repertoire from the Renaissance to Baroque and Contemporary periods. They appear annually with the National Symphony Orchestra at the Kennedy Center and have traveled throughout the USA as well as in Europe. The members of the choir are chosen by audition from undergraduate and graduate students throughout the University.



**Vocalessence Ensemble Singers** was founded in 1969 by its

conductor Philip Brunelle. This 32-voice professional chorus is a beloved national treasure in the USA. They are renowned for their superbly blended sound and exemplary technique. The choir is equally at ease with works from the Baroque era to the modern day with many noted composers having written for their voices. The Ensemble Singers also have a rich history of sharing their choral expertise through national outreach programs including collaborations with schools and choral societies.



**The USC Thornton Chamber Singers** are the premiere choral ensemble at the University of Southern California and

are conducted by Jo-Michael Scheibe. Since being founded more than 50 years ago they have been consistently hailed as a model for excellence in choral performance. The choir has appeared through the West Coast of the USA as well as tours in Europe and Asia. They won the Grand Prize in Varna in the 1999 International Choral Competition. Their repertoire spans the range of Renaissance to the music of today.





**LATIN AMERICA** will be represented by three exciting choirs:

**Música Quántica i Voces de Cámara** is an independent Argentinean chamber choir founded in 2006 by Camilo Santostefano. It was formed by students in music and has become one of the most successful groups in Argentina. The choir presents eclectic programs with music from the 16<sup>th</sup> to the 21<sup>st</sup> century – academic, sacred, secular and folk. In addition to performances throughout Argentina the choir made their first European tour in 2012.

**Voz en Punto** was founded in 1990 by its director, José Galván. It is the a cappella vocal group with



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the most international status of any in the history of Mexican music. Founded to give testimony to Mexico's rich musical heritage the group has appeared throughout Mexico, the USA, Europe and Asia. They have also collaborated with Bobby McFerrin, the King's Singers and Marimba Nandayapa.



**Túmben Paax** is a female vocal sextet from Mexico City founded in 2006 by Lucía Olmos. Since that time they have made over 40 world premieres of works created for them. The group is known as a pioneer in the interpretation of contemporary music in Mexico and is currently conducted by Jorge Córdoba. They have toured throughout Mexico, Latin America, and Europe.

THE **ASIA/PACIFIC REGION** will feature 10 outstanding choirs:

**The Moran Choir** was found in 1986 by Naomi Faran, its conductor and musical director. The choir numbers some 50 singers ages 12 to 18. It is featured regularly through Israel and has appeared throughout the world including Europe, North America, Asia and Russia. The choir combines excellence in singing with a range of community activities undertaken jointly with special needs children and adolescents and pediatric cancer patients.



**The Incheon City Chorale** was re-launched in 1995 under the direction of Hakwon Yoon. The Chorale has contributed to the development of world choral music in two distinct phases – at the outset it was responsible for introducing modern international choral music into Korea. More recently, it took the lead in spreading new Korean choral music to the world. Renowned for its immaculate performances the Incheon City Chorale has enjoyed tremendous success and emerged as an ambassador for South Korean choral music.

**The Inner Mongolian Youth Choir** was founded in 2008 as the first government-sponsored children's choir in Inner Mongolian history conducted by Yalungerile. The choir has more than 80 students, ages 12 to 18. They are all from the Inner Mongolia grassland and are children of herdsman in Inner Mongolia. They sing foreign and Mongolian folksongs, play a variety of instruments and perform Mongolian dances. They have toured throughout the country as well as in China and Outer Mongolia.



**The Asia Pacific Youth Choir** was formed in 2009 at the IFCM Asia Pacific Choral Summit in Wuxi, China. Representing a cross-section of voices of the region, the hope is to foster and nurture the development of choirs and choral music in the Asia Pacific region. The singers are ages 18-28 and come from all parts of the Asia Pacific region. The choir exists to embrace the ideas of respect, love and joy among the peoples of this culturally diverse region and to be instruments for peace and understanding.



**Fusion Vocal Ensemble** was formed in 2009 by Debra Shearer-Dirié and has become known for its performances of diverse repertoire with exceptional beauty. The group, drawn from singers in Brisbane, Australia, specializes in early and new music. The members of the choir include educators, public servants, health professionals, lawyers and students. They have toured throughout Australia as well as internationally. In addition to their thematic programming the ensemble has produced concerts exploring a particular subject or idea through the confluence of music, text and images.



**Armonia Ensemble** was founded in 2009 as a chamber choir composed of members who formerly sang in the World Youth Choir as well as young and professionally-trained singers from music colleges. Located in Japan the group, without a conductor, creates music voluntarily, exchanging opinions. Their repertoire includes not only works from the Renaissance to the 21st century but also pop, jazz and folklore.

**The Manado State University Choir** conducted by André de Quadros comes from the province of North Sulawesi in Indonesia. It is a mixed voice chamber choir of 24 singers and has been acclaimed for its artistry and beautiful sound. The choir performs a wide range of repertoire from the Western canon as well as traditional Indonesian music with choreography, also popular music and Southeast Asian choral music. It represents not only Indonesia but also new directions in choral music worldwide, redefining choral and traditional music by creating cross-cultural and time-sensitive bridges.



**The Naniwa Choraliens** are a male choir founded in 1993 in Osaka, Japan with the motto: 'To be Smart and Cool'. Under the direction of founder and conductor Mr. Keishi Ito they have received increased recognition both in Japan and abroad. In addition to touring throughout Japan they have appeared in Singapore, Taiwan, and Canada. The choir has 15 CDs which include standard repertoire as well as music from all over the world.



**The Hong Kong Children's Choir** was founded in 1969 and is conducted by Kathy Fok. The Choir strives to develop children's artistic talents, their creativity and interest in the arts and their sensitivity to appreciate culture and the virtues of excellence. The choir is now the largest children's choir in the world with more than 100 professional tutors. They have appeared throughout China, in Asia and in Europe.



**The Ikeda Junior Choir** was established in 1995 in Ikeda, Japan. The choir has performed throughout Japan as well as in China. Their goal is to express the joy of singing with the whole body and to put their hearts into their singing. They have a rich tone quality and the ability to change the tone color with the style of the music. ●



**Philip Brunelle**, Artistic Director and founder of VocalEssence, is an internationally renowned conductor, choral scholar and performer. VocalEssence, which programs rarely-heard works of the past as well as music of our time has already commissioned more than 160 works. He has conducted orchestras, choral festivals and operas on six continents. A Vice President of IFCM, he served as president of the Sixth World Symposium held in Minneapolis in 2002, was on the Artistic Committee for the Eighth and Ninth Symposia and is now serving as Executive Director for the upcoming Tenth Symposium. He holds five honorary doctorates and has been honored by the governments of Great Britain (MBE), Norway, Sweden, Hungary and Mexico. Email: [philip@vocalessence.org](mailto:philip@vocalessence.org)





▲ The World Youth Choir in Namur, Belgium (July 2006)

# International Federation for Choral Music

World Youth Choir News  
25th Anniversary Session, Croatia 2014  
Vladimir Opačić

New Waves in a Choral Sea of Change  
Exciting Choral Developments in the Asia/Pacific Region  
From the IFCM Asia Pacific Choral Council



# World Youth Choir News

25th Anniversary Session, Croatia 2014

Marianne Grimont ©NamurImage.be



▲ Young singers from all over the world: the World Youth Choir (Namur, Belgium - December 2009)

Dear ICB readers,

**W**e wish you a Happy New Year and great success in all your prospective endeavors in 2014 and beyond, hoping that opportunities will arise to strengthen our possible future cooperation. It is the right time of the year to share prosperous news of our current and future plans and activities. Will we see you in Croatia? Do you plan to be our recruitment partner? Would you like to host the Choir in the future? You can be part of our plans and activities. We need your involvement, contact us if interested.

## **Auditions are closed**

Since the start of the auditions 2013/2014, in September, more than 200 partners in more than 70 countries have been recruiting, on a national level, young, talented singers to qualify for the final World Youth Choir international jury selection in April 2014. New individuals and institutions from Australia, Cameroon, Colombia, Egypt, Ghana, Kenya, Israel, Jordan, Latvia, Lebanon, Malawi, the Netherlands, Norway, Paraguay and Turkey... have joined the recruitment process supporting us as we strive to reach out to as many talented singers as possible on 5 continents. Auditions close on December 31st 2013. More info about the number of countries participating and the number of applications received are to follow in the next ICB issue. Meanwhile, we start preparing for the 2014/2015 auditions and need even greater support from all relevant individuals and institutions all over the world. Your involvement is required! Are you the next one to join and help us recruit talented singers in your country? You can make a difference! Contact us if interested.

**Vladimir Opačić**  
World Youth Choir  
Project manager

### Conductors announced

World Youth Choir July session 2014 in Croatia and the South - East Europe will be organized by Jeunesses Musicales Croatia and the World Youth Choir Foundation, in the frame of the 25th Anniversary celebration, and followed by a tour with concerts in Croatia and other countries in the region. The message of peace, brotherhood, and the vitality of life itself, for which the UNESCO named the World Youth Choir 'Artist for peace' in 1996, recognizing its success as a platform for inter-cultural dialogue through music, will be sent once again. We are happy to announce that the conductors of the 2014 session have been selected and announced!

## 26 Calling session hosts in 2015 and beyond

Why choose the World Youth Choir?

### Social and artistic advantages

Host a project for peace, a youth musical showcase of the highest quality. build new horizons for young, talented musicians keen to learn singing - build new social, communal, artistic capacities chorally. support exchange, education and interaction with individuals and groups, schools, universities - a chance to learn from singers from more than 40 different countries without leaving classrooms, offices - a chance for singers to 'live like the host country', learn all about cultural and historical heritage. Gain recognition and support - preserving the continuation of your educational and multicultural activities needed in one society, hosting the choir as a powerful marketing tool locally and worldwide and at the same time interacting with the world youth choir patron organizations offering the biggest range of opportunities a young person can strive for.

### Who can host the World Youth Choir?

Cultural associations, foundations, universities, music federations/associations, festivals, governmental institutions - ministries, are eligible to host the World Youth Choir in their respective country. State or private institutions of another kind are eligible as well if they are supporting and promoting youth, education, national heritage, science, inter-cultural exchange through their annual programs and, but not necessarily, connected to music and culture.

### Would like to host the World Youth Choir? How to apply?

The letter of intent, with a basic proposal for the potential session (camp place, dates, year, concert tour possibilities, number of countries involved...) together with the detailed financial elaborate (budget, including expected and feasible incomes and expenditures) and the list of institutions involved or to be involved in the project (financially and logistically), as well as all additional information/supporting documents by applicants choice, are to be submitted to [manager@worldyouthchoir.org](mailto:manager@worldyouthchoir.org) no later than March 31<sup>st</sup>, 30 to 36 months before the proposed session dates.

For guidelines on how to host the World Youth Choir, check the [www.worldyouthchoir.org](http://www.worldyouthchoir.org) or write to [info@worldyouthchoir.org](mailto:info@worldyouthchoir.org)

**Ko Matsushita, Japan**, will be working on world's classical choral repertoire/Part one. Composer and conductor born and raised in Tokyo. Matsushita graduated at the top of his class from the Kunitachi College of Music, Department of Composition, and went on to study chorus conducting under the late Prof. Reményi János, and Prof. Erdei Péter in Budapest and Kecskemét (Kodály institute), Hungary. He is currently the conductor and artistic director of 12 choirs, which are often invited to perform in Japan, Europe, America, Canada, and Asia. They have also achieved excellent showings in the choral circuit and won awards in international competitions. A prolific composer and arranger, Matsushita's works are performed not only in Japan but all around the world. His compositions vary widely, ranging from works based on traditional Japanese music, Masses, motets, to etudes for choirs. More at <http://bit.ly/1gVhDcQ>



**Vlado Sunko, Croatia** will be conducting the "Ethno" inspired music of South-East Europe/Part two. Born in 1954, in Split, Croatia, he is a music pedagogue, conductor and composer. He graduated from the University of Zagreb Academy of Music in 1979. From 1982 to 1992, he worked as a teacher for theoretical subjects and directed the Girls' Choir of the Josip Hatze Secondary Music School in Split. In 1991, he founded the Boys' Choir and has been its first conductor ever since. He works as full time professor at the Music Department at the Arts Academy, University of Split and is Chief Conductor of the Mixed Choir of the Academy, which has repeatedly been awarded for the most successfully performed compositions at the Festival of Sacred Music CroPatria. In 2006, he received the Award of the University of Split for his contribution to the development of the named institution. In 1988, he was appointed Chief Conductor of the Brodosplit Male Voice Choir, which is better known today as the Brodosplit City Choir. Along with this Choir, he has achieved numerous awards at performances in Croatia and abroad. More at <http://bit.ly/1a27lyO>



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2014.07.29-08.04

# New Waves in a Choral Sea of Change

Exciting Choral Developments in the Asia/Pacific Region



- ▲ The representatives of the Asia Pacific region Council and two Advisors from IFCM ExCom or Board
- ◀ Emily Kuo Vong, Macau/USA and Saeko Hasegawa, Japan

From the IFCM Asia Pacific Choral Council

The staging of the World Symposium on Choral Music #10 in South Korea in 2014 is eagerly anticipated by the Asian choral community as it will be a showcase of the diverse and exciting choral flavours of this part of the world. Throughout the history of the WSCM, the far-reaching effects and on-going legacies of having such a prestigious international event in a region is well known and documented. The WSCM's presence in the Asia Pacific will continue to stimulate and nurture the already burgeoning choral activities in countries where 'choral music' is a relatively new art-form and is growing rapidly with an ever-increasing participation rate from singers, conductors and composers.

As we know, Asia is host to the greatest concentration of the world's population and one might suggest that it is here that some of the most innovative and fresh choral thoughts are emerging today. With a combined population of 4.14 billion people in 2011 (of the world's 6.821 billion people) and with over 32 distinct countries and cultures, Asia arguably hosts the most diverse range of artistic practices bringing together a fresh and innovative blend of old traditions, diverse musical structures combined with new approaches and technologies.... and, because 'choral music' is a relatively new art-form in the region it is often at the forefront of artistic innovation and compositional development with composers impatient to explore its boundless possibilities.

So, following the fourth Asia Pacific Choral Summit in Kuala Lumpur, Malaysia, in September last year, and under the auspices of the IFCM, it was decided to establish an on-going group of leading choral representatives from around the region to form a new body to further promote, stimulate and offer new directions and opportunities to this fast growing choral fraternity. Thus, the Asia Pacific Choral Council was born!

## ASIA PACIFIC CHORAL COUNCIL

The Council consists of one representative per country in the Asia Pacific region and two Advisors from IFCM ExCom or Board.

- Jacob Chang, Republic of Korea
- Soundarie David, Sri Lanka
- Yoshihiro Egawa, Japan
- Igelese Ete, Pacific Islands
- Kathy Fok, Hong Kong
- Saeko Hasegawa, Japan
- Pham Hong Hai, Vietnam
- Grant Hutchinson, New Zealand
- Johnny Ku, Taiwan
- Emily Kuo Vong, Macau / USA
- Stephen Leek, Australia
- Wu Lingfen, China
- Chew Hock Ping, Malaysia
- Moe Naing, Myanmar
- Aida Swenson, Indonesia
- Kittiporn Tantrarungroj, Thailand
- Jennifer Tham, Singapore
- Leon Tong, Hong Kong
- Jonathan Velasco, The Philippines
- Nariman Wadia, India

In such a competitively orientated region of the world, the focus of the new council will be on collegiality and co-operation rather than competition. A wide range of diverse programs and projects are planned for the short and long-term future. It is hoped that over time the APCC will be able to create a diverse portfolio of developmental programs and unique opportunities for exchange to choirs of the region along the lines of other regional choral models such as are offered by the American Choral Directors Association, the European Choral Association - Europe Cantat, and Chorus America for example. At present there are two major projects underway.

One of the first projects of the Asia Pacific Choral Summit was the formation and development of the Asia Pacific Youth Choir (APYC) that in 2014 is in its fourth season. The APYC draws together some of the best young singers between the ages of 18 and 28, from around the region to work with leading recognized international conductors from the same region. The aim is to prepare and perform music that is not only representative of the countries where the singers come from, but also to provide a demanding and inspiring choral experience that transcend local



▲ Jonathan Velasco, The Philippines

borders. Singers are required to sing in several local languages and share musical styles native to their regions. The APYC has the very great honour of performing in the opening concert of the WSCM in Korea later this year. A project such as the APYC not only cements the friendships of the next generation of young choral musicians but also creates an awareness of cultural differences and similarities – the philosophy ‘Connecting our choral world’ that is at the heart and core of the IFCM, the APCC and the APYC.

The second major project underway is a new initiative from the IFCM which is being trialled in the Asia Pacific region under the auspices of the APCC.

The IFCM Choral Partnerships Program targets a strong need which has been identified by the IFCM, to connect choirs across countries within the same region: to offer assistance, expertise, exchanges, etc... and to build concrete choral and cultural bridges across borders. This is a project built on long-term friendship, real exchange, co-operation and artistic communication.

This innovative program is designed to partner choirs and conductors with choirs and conductors in other countries of the same region, thereby maintaining and developing cultural,

choral and artistic understanding and diversity. Through suggestions from an IFCM Choral Partnerships Package, participating choirs are encouraged to explore a wide range of exchange activities and possibilities. The outcomes are entirely dependent on their needs and mutual desires of the participating choirs.

The APCC has established a small team of volunteers who administer the program and act as the initial bridge for connecting compatible choirs and conductors. As the projects develop, the IFCM and APCC assist participating choirs with the promotion of the relationship through the IFCM publications and website, the APCC website and Facebook page, and also through consultation with other IFCM members. To participate in this opportunity choirs must be members of the IFCM and enter in the spirit of the program by signing a letter of agreement between the two parties which outlines the responsibilities and a time line for involvement.

The benefits of this program includes but are not limited to:

- Sharing skills and expertise
- Sharing local repertoire
- Nurturing the work of regional composers
- Sharing and enhancing the diversity of local cultural flavours
- Fostering interpersonal exchanges
- Creating exchanges and opportunities for touring
- Developing cultural relationships and understanding
- Creating and developing true friendships through choral music – real and virtual
- Seeding collaborations in:
  - Joint concerts
  - New touring opportunities
  - commissions
  - conductor exchanges
  - chorister exchanges
  - scholarships
  - sourcing funding
  - ..... and any number of other imaginable possibilities.



▲ Jacob Chang, Republic of Korea (front) and Johnny Ku, Taiwan (back)

So, the waves of the choral movement in the Asia Pacific region are continuing to grow and flourish. In the 21<sup>st</sup> Century the Asia Pacific region is a very vibrant and exciting part of the choral world to be living in, and, with the establishment of the Asia Pacific Choral Council, the choral ‘movers and shakers’ of the region working together, a very bright future for choral music in the region is assured.

For more information about the Asia Pacific Choral Council and the Asia Pacific Youth Choir please contact:

**international@jcnet.or.jp** and for the IFCM Choral Partnership Program in the Asia Pacific Region please contact:  
**ifcm-apcc@live.jp**

*Edited by Grace Kim, USA* ●



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▲ Gyungbok Palace, Seoul, Rep. Korea

# Choral World News

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Alejandro Daniel Garavano



# Young Cathedral Voices 2013

A Unique Choir Event



▲ Uppsala Domkyrkas Flickkör, Sweden and Mädchenchor am Kölner Dom, Germany

**Y**CV 2013' is an out-of-the-ordinary international choir festival, with 400 choristers from all over Europe singing in the largest cathedral in the North. The Uppsala Cathedral Boys' Choir and the Uppsala Cathedral Girls' Choir invited six cathedral choirs that each regularly sing in their respective cathedrals. The event featured several concerts by the different choirs, a seminar with one of the choir directors and a concluding high mass, where all the choirs sang a newly written piece together. From the 17th to the 20th of October, choir music permeated the Uppsala Cathedral.

When it was decided that choirs from all over Europe were to be invited for 'YCV2013', careful selection was made to ensure that all the invited choirs were of a high standard and had a high level of performance. This resulted in concerts so magnificent and of such high quality that it was quite inspiring to hear for choristers of the choirs who were listening.

The choirs selected for invitation were:

- Cantores Minores, Poland (young men's choir)
- Rigas Doma Meitenu Koris, Latvia (girls' choir)
- Nidarosdomens Jentekor, Norway (girls' choir)
- Llandaff Cathedral Choir, Wales (boys' choir)
- Mädchenchor am Kölner Dom, Germany (girls' choir)
- Singknaben der St. Ursenkathedrale Solothurn, Switzerland (boys' choir)

**David Edström**  
singer, Press Manager  
for Young Cathedral  
Voices 2013

34 As mentioned above, the hosting choirs were:

- Uppsala Cathedral Boys' Choir
- Uppsala Cathedral Girls' Choir

The choristers stayed with host families during 'YCV 2013' and both the invited choristers and the Swedish families that took care of them during their visit felt that the event went well. There were 150 families altogether and the whole event took place over four days in Uppsala, with the festivities featuring a total of four concerts. The first was an inaugural concert held by the Uppsala choirs and each of the following concerts featured two invited choirs, who performed separately. The first choir sang during the first half of the concert, with the second choir singing during the second half. All the concerts were structured in this way except for the first concert held by the host choirs, who sang together in a joint performance.. However, all the choirs sang together at the concluding high mass in Uppsala Cathedral, when they premiered *Do What is Fair*, the newly written piece for the occasion.

The Swedish composer Jan Sandström wrote *Do What is Fair* for the acoustics of the Uppsala Cathedral, with parts for four choirs and four organs. The four choirs (consisting of two choirs each) were spread out across the cathedral, with each choir having its own director and organist. Margareta Raab, the director of the Uppsala Cathedral Boys' and Girls' Choirs, led the other directors. Despite the great distance between the choirs and the fact that all the choir directors had to stay synchronized, the premiere went very well. The piece is quite simple in a technical sense, with long, drawn-out, suspension-filled chords. Furthermore, the tempo is rather slow throughout the entire piece, thus keeping the piece from being overly affected by the cathedral's echoing acoustics. *Do What is Fair* effectively uses different choirs to create an atmosphere that surrounds the listener with the acoustics of the large cathedral. The whole piece takes about 12-13 minutes to perform. The premiere at the high mass on the final day of 'YCV 2013' went very well.



Nidarosdomens jentekor, Norway ▲

The high mass was led by the Most Reverend Archbishop Anders Wejryd of the Uppsala Cathedral and was broadcast on national Swedish Radio. Even though the Archbishop preached in Swedish, the program booklets, which were handed out to the participating choristers, provided English translations for everything else. In addition to the Swedish psalms, an Anglican psalm was sung and all the invited choirs were given the opportunity to sing one piece each during the high mass. It was very important for everyone to feel welcome and be able to participate in the mass, and these were a few things that made it possible for them to do that. Taking part in a Swedish mass was very special to the choristers from other cultures and traditions. Thanks to the English translations they could follow what was happening and get a richer experience out of it.



▲ Llandaff Cathedral Choir, Wales

'YCV 2013' was truly something unique. The choirs were cathedral choirs from different European countries. Although the choristers were of different ages and genders and spoke different languages, their common interest in music gave all of them a connection with each other. The choristers were so glad after it was all concluded. Making many new friends from different countries, getting to know people through music, and the enjoyment of singing together was a wonderful experience. A great example of this was the pub evenings, which were held for the older choristers after the concerts, and everyone's common interest in music made it really easy to make new friends. Despite not knowing all of the people there it was still possible to sing and have fun together.

To make it possible for the participants to have fun and sing together, they had to be taken care of. They were served food

and also guided to various places by designated leaders in order to avoid being late for rehearsals. It all worked out and went like clockwork. The thought of over 400 choristers being able to follow a schedule closely and arrive on time for rehearsals and concerts is remarkable in itself. When considering that these efforts were mostly made possible by people who were not paid to do so, namely the host choristers' parents and older choristers, it seems even more astounding. It is thanks to their efforts that this event could run so smoothly.

The idea for the 'Young Cathedral Voices 2013' choir festivities started at the dinner table of a chorister from the Uppsala Cathedral Girls' Choir. The idea was simply to invite choristers to Uppsala to sing together and have fun. It began to develop and in the end it had become something very special. Both of the event's host choirs, the Uppsala Cathedral Boys' Choir and Uppsala Cathedral Girls' Choir, together managed to plan and realize one of the largest choir events of the year. Of course, there was also a lot of work put into scheduling, booking, invitations, communication, and marketing for the massive festivities, and like much of the work done during the choir fest, almost all of the 'YCV 2013' preparatory work was done on a volunteer basis.

It was well worth it. All the work behind it came to fruition when the festivities came to a close: the choristers, host families, directors, organists, and audiences at the concerts were beaming with happiness, and it showed. Being a part of this was something extraordinary, and many choristers seemed a bit sad to leave, since they had met so many nice people in Uppsala and greatly enjoyed their stay.

Making friends, rehearsing together, and hearing other choirs' concerts were all examples of the activities making up the festivities, and if you participated, you are not likely to forget the experience any time soon.

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*Edited by Steve Lansford, USA* ●

# Habanera: Choral Music in Torrevieja



▲ International Choral Contest Habaneras and Polyphony Torrevieja (Spain)

*By the sea...  
from Havana came a boat,  
it ran aground in Spain Torrevieja.  
Land of Sun! Beach without pair!  
And the sailor look,  
remembered with love to his native Cuba!  
(Isabel Pareja)*

**Aurelio Martínez López**  
musicologist,  
composer and choral  
conductor

**T**hese beautiful verses were put to music by Moreno Buendía and created an extraordinary habanera, which shows what each month of July living in Torrevieja (Spain) could be like. Every night in 'Eras de la Sal', in the midst of natural scenery, where, in centuries gone by, salt was stored among the salty lagoons of the city, the magic of the habanera is transformed into choral singing. The sound of habanera floods and covers each of the centuries-old stones of this unique place. In this moment, repeated every year for the past sixty years, this Mediterranean port experiences its most important days, in which choirs from around the world gather in Torrevieja around the beautiful sound of the habanera for the 'International Choral Contest of Habaneras and Polyphony' in Torrevieja, the oldest contest of its kind in the world.

1 Moreno Buendía, M. y Pareja, I. (1972). Por el mar. Ediciones Quiroga. Madrid.

I invite you on a journey into the past, travelling centuries to fix our attention on the important maritime and commercial exchange that took place between the Mediterranean and Atlantic shores. The ubiquitous habanero compass will be the star of the show, in which a cultural dialogue between Spain and Cuba is transformed. Thanks to the liberalisation of the maritime trade with America, the Spanish ports of Galicia, Asturias and Cantabria; the autonomous states of Andalusia, Catalonia, Valencia and Murcia; and places such as Castile and Torrevieja established a strong relationship with various Latin American ports, specifically with Havana, the main port for trade with America.<sup>2</sup>

The second half of the 19th century and the beginning of the 20th saw the greatest boom in maritime traffic between our Levantine coasts and Havana. Maestro Lafuente, an authoritative voice on the habaneras genre, explored how sailors used a beautiful ‘Spanish *tanguillo*’<sup>3</sup> guitar and, upon arrival to the ‘beautiful island of the burning sun’<sup>4</sup>, played what we currently know as habaneras, symbolic of the time and place along with salt, woods, cocoa and sugar. For Maria Teresa Linares, the American Atlantic coast, the goods and the ships are the cultural elements that are exchanged in the first leg of the journey and brought back to Ibero-America.<sup>5</sup> In this way, elements of the style and customs of the confluent cultures were purchased. This exchange was to be projected in their music, language, instruments and in the musicians themselves.

This cultural dialogue, the starting point from which pieces in the genre with the most varied origins were written, shows us the importance of oral transmission that links to the presence of the habanera in more cultured music. Theory suggests that the habanera descended from the European country-dance<sup>6</sup>, which was so famous in the 18<sup>th</sup> century and would later come to America. Z. Lapique presented the oldest text discovered in the world of the habaneras: the score of ‘El amor en el baile’

posted in the Havana newspaper *La Prensa* on 13 November of 1842.<sup>7</sup> This is important as it is the first piece for voice and piano accompanying the habanera rhythm scheme; however, the press only publishes certain relevant facts, so the habanero could have even earlier origins.

We have a genre home to S. Iradier’s (1809-1865) *La Paloma* and the work of E. Sánchez de Fuentes (1874-1944) who, composed and played the piano and, when asked by the beautiful Renee Molina, “What is the title of this melody?”, the Maestro answered “*Tú*” (“You”)<sup>8</sup> – these were the first Latin music bestsellers.<sup>9</sup> Many composers of the time were fascinated with the sensuality of this genre, both nostalgic and sweet, and paid attention to this musical genre. Proof of this is that in the zarzuela and operatic genres, we also find habaneras. In some Spanish and Cuban zarzuelas, the habanera was prominent.<sup>10</sup> The names F. Moreno Torroba (1891-1982), M. Fernández Caballero (1835-1906), M. Penella (1880-1939), F.A. Barbieri (1823-1894), T. Breton (1850-1923) were then to be associated with the habanera. In opera, famous reference to the genre is made in ‘Carmen’ by G. Bizet (1838-1875), whose habanera is inspired by ‘El Arreglito’ by Iradier. Other composers like E. Chabrier (1841-1894), C. Debussy (1862-1918), M. Ravel (1875-1937), E. Lalo (1823-1892), C. Saint-Saëns (1835-1921), Manuel de Falla (1876-1946), I. Albéniz (1860-1909) and P. Sarasate (1844-1908), among others, make up the compositional catalogue of outstanding habaneras. This brings us to consider musicologist Faustino Núñez and the omnipresence of the habanero rhythmic pattern in music at the time.<sup>11</sup>

2 Moreno Fraguas, M. (1996). Cuba España, España Cuba, una historia común. Crítica. Madrid.

3 Lafuente Aguado, R. (1990). La habanera en Torrevieja. 2ª Ed. Instituto de Estudios Alicantinos – Excmo. Ayuntamiento de Torrevieja (Torrevieja, España).

4 Sánchez de Fuentes, E. y Sánchez, F. (1894). Tú. Unión Musical Española. Madrid.

5 Linares, M.T. (1998). La música cubana. ‘España y Cuba de un 98 a otro’. Curso Universidad de Murcia.

6 Linares, M.T. (1998). La música cubana. ‘España y Cuba de un 98 a otro’. Curso Universidad de Murcia.

7 Martín, T. (1999). Las habaneras son de la Habana. (Guatemala: Ministerio de Cultura y Deportes, Editorial Cultura).

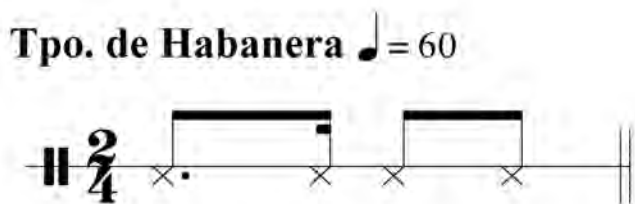
8 Lam, R. (2003). El primer hit de la música cubana. Diario Granma Internacional (20/05/2003). La Habana.

9 Carpentier, A. (1946). La música en Cuba. México: F.C.E.

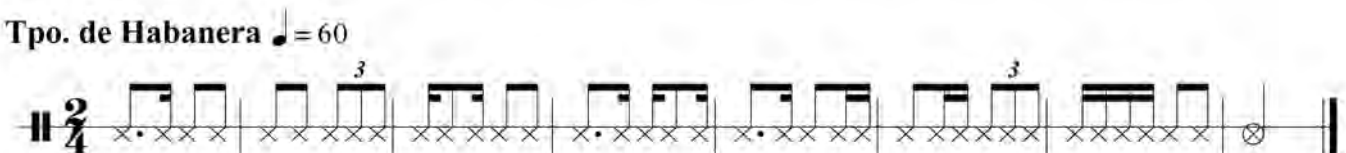
10 Rosa, G. (2000). Habanera: canto de cuna, nostalgia de Totana. Excmo. Ayuntamiento de Totana. Totana (Murcia).

11 Idem 6.

As regards its metronomic representation, the most recommended in interpreting the habanero is the crotchet note; with a value equal to 60 beats per minute, as it is the most similar to the movement of a boat plying the sea.



**Rhythms Combinations**



Instrumentally, the habanera is a song that has been interpreted by vocal soloists or with the accompaniment of instruments typical of popular music, such as the guitar, lute, bandurria, accordion and piano, and later even with an orchestra.

In 1955, with the advent of the habaneras competition in Torrevieja to pay homage to the tradition of the genre in this city, the habanera acquired a harmonisation and arrangement for mixed-voice choirs among others. In the choral interpretation of the habanera, the music is presented in two different rhythmic layers: a superior layer provided by the melody developing in the middle-high pitch; and a lower one, represented by the instruments that have accompanied this song historically. In terms of hue, which will also define its structure, as a general rule, part A is identified with a minor tone, and part B, a greater one, although there are exceptions. A habanera is also a poem whose fundamental themes are the sea, love, nature, landscapes, the elements, sailors and nostalgic feelings; it is romantic, evocative, dreamy...

Forerunners of the habanera in choral format have managed to increase the complexity and stylistic richness; coming from the popular song genre, we find composers such as Ricardo

Lafuente (1930-2008), the most prolific of composers with an extensive repertoire in the time of the habanera; Francisco Vallejos (1893-1971); César Cánovas (1915-2010); José Ruiz Gasch (1900-1977); Manuel Massotti Littel (1915-1999); Jesús Romo (1906-1995); Xavier Montsalvatge (1912-2002); Tomás Garbizu (1901-1989); and many others who have managed to create magnificent compositions that are already part of the choral literature and which made this city the 'world capital of the habanera genre'.

More information and the habaneras choir scores can be found at [www.habaneras.org](http://www.habaneras.org)

*Edited by Hayley Smith, UK* ●

**Aurelio Martínez López** is a composer and choir conductor in Torrevieja (Spain). He read Musicology at the University of La Rioja and is a Professor of Music Education. He has conducted concerts in Spain, Venezuela, Mexico, Bulgaria, Macedonia, Italy and Argentina to name but some. His compositions have been performed and recorded by important choral groups such as the Orfeón Donostiarra and choirs from countries including Mexico, Venezuela, Ukraine, Portugal, Uruguay, Colombia and Spain. He has given conferences, educational seminars and courses about the habanera and types of choral music in various countries. He also judges at choral music competitions. He has put together musical programmes for various radio stations and has written several articles on music and musicology for various printed publications and the press. He is a member of the 'International Contest of Habaneras and Polyphony of Torrevieja' Artistic Committee. Email: [contacto@aureliomartinez.es](mailto:contacto@aureliomartinez.es)



# Third Liviu Borlan International Choir Festival

Baia Mare, Romania, September 2013



▲ Baia Mare by night... And by day, dancing and singing on the main square

The third Liviu Borlan Festival took place from 6th to 8th September 2013 in Baia Mare, the cultural center of the Maramures region of Romania.

The region of Maramures is a wonderful area which is well-known nationally and internationally for its ancient Romanian cultural and folkloric traditions, its wooden churches and the Happy Cemetery of Săpânța. Historically, after the conquest of Dacia by the Roman Emperor Trajan (106 BC), free Dacians continued to live in this area independently of Rome. This cultural paradise delights the eyes through its magnificent scenery and the ears through its traditional music, especially during events related to important moments in human life (birth, baptism, national service, marriage, death).

Liviu Borlan was a graduate of the Department of Composition at the Academy of Music of Cluj, under the direction of Professor Toduța Sigismund, who studied and obtained his doctorate in music at the College of Santa Cecilia in Rome. Borlan was an emblematic figure for the city of Baia Mare, where he was active as a composer, teacher, conductor and scholar. His music was largely inspired by folklore but also tended towards devotional music or sacred poetry. This festival is dedicated to his memory.

The festival is organized by 'Friends of Harmony', an association which represents the Harmony Choir, an elite choir in the city of Baia Mare. The real heart of the festival is its Executive Director Alexandru Nicolici, a geologist who makes the rocks sing. The choir is led by the inspired conductor Prof. Dr. Mihaela Zăiceanu Bob, who is also the Festival Director.

**Ioan Pop**  
composer,  
Associate Professor at  
Gheorghe Dima Music  
Academy in Cluj-Napoca

Each year, during the festival there is a choir contest which attracts increasing interest with every passing year. In this contest, each participating choir is required to include in its repertoire a piece by Liviu Borlan.

During this year's festival, a workshop was dedicated to choral music and was attended by the organizers, judges and conductors of the choirs participating in the competition. The discussions had as topics, the evolution of amateur choir music in Romania, the manner in which conductors prepared the repertoire and, especially, the relationship of the repertoire to the music of Liviu Borlan. In the opening ceremony, the organizing choir Harmony performed an enthusiastic concert dedicated to Romanian folklore.

In accordance with tradition, on the last day of the festival, after the award ceremony, the participating choirs held simultaneous concerts in five city churches:

- Holy Trinity Episcopal Cathedral, Baia Mare: Holy Trinity Choir, of the Cathedral of the Reunification, Alba Iulia; Anastasis Choir, of the St. Nicholas Episcopal Cathedral, Deva.
- Nativity Church, Baia Mare: Harmony Choir, Baia Mare; Voces Choir Oradea.
- Holy Cross Church, Baia Mare: Cantica Collegium Musicum Choir, Martin, Slovakia; Anche Musica Choir, Ploiesti.
- Holy Mary Church, Baia Mare: Alla Breve Choir, Odorheiu Secuiesc; Artos Choir, Lviv, Ukraine.
- Holy 12 Apostles Church, Baia Mare: Musica Divina Choir, Deva; Appassionato Choir, Targoviste.



The festival agenda also included a book launch, namely a new collection of choral pieces signed by Liviu Borlan, assembled and edited by Professors Lotica Vaida and Simon Vaida. This book contains 28 works, supplementing the 45 covered by the previous volume. Nine works were taken from the library of the Romania Composers Union, and the others

originated from the private collections of choral conductors from Baia Mare, Satu Mare, and Oradea.

The participating choirs obtained the following honors and awards:

- The first place was earned by the Appassionato Choir, from Targoviste, Romania (conductor Florin Emil Nicolae Badea) for its accuracy and willingness to recreate each piece in a proper way, with respect to the style of the relevant period.
- Second place went to Cantica Collegium Musicum Chamber Choir from Martin, Slovakia (conductor Stefan Sedlycki). The choir impressed the jury firstly by its interpretation of Liviu Borlan's piece *Song of Chioar*, especially in terms of diction and atmosphere, but also through the refined and smooth interpretation of the entire program.
- Third place was awarded to the Voces Chamber Choir from Oradea, Romania, (conductor Valentin Lazar). I think that the jury appreciated the courage, transparency and balance arising from the entwined living music and the accuracy of the score.
- The Liviu Borlan Trophy, which is awarded to the best interpretation of a piece by Liviu Borlan, was won by the Alla Breve Choir from Odorheiu Secuiesc, Romania, for the song *Legendă în Lemn*.



Other awards were as follows: Award of the Maramures Chamber of Commerce and Industry to the Musica Divina Choir, Deva, Romania (conductor Gelu Onțanu Crăciun); Award of the County Center for Preservation and Promotion of Maramures Traditions to the Holy Trinity Choir of Alba Iulia (conductor Iosif Fit), also honored with a prize from the Association Credu Art; The Friendship Prize, awarded by the organizers, went to the Anastasis Choir from Deva.

The Popularity Award was earned by the Anche Musica Choir from Ploiesti, Romania (conductor Amalia Secrețianu), while the Mass Media Prize and the Baia Mare Rotary Club Award were won by the Artos Choir from Lviv, Ukraine (conductor Nataliya Ivashkiv).

The jury was composed of representatives from the leading music schools from Bucharest, Cluj-Napoca and Iasi (Romania) and from schools of music from Budapest, Bratislava and Prague, as well as representatives of music schools of Baia Mare: Voicu Enăchescu, President of the National Association of Romanian Choirs, Conductor of the Preludiu Choir, President of the jury, Milan Kolena - Musical Art University, Bratislava, Slovakia; Éva Kollár Choir Conducting Faculty of the Academy of Music, Budapest, Hungary; Veronika Lozoviuková - Art School, Prague, Czech Republic; Mihail Diaconescu - National University of Music, Bucharest; Pop Ionica, Academy of Music 'Gheorghe Dima', Cluj-Napoca; George Dumitriu, University of Arts 'George Enescu', Iași; Maria Pocol - School of Arts, Baia Mare. Artistic director and international observer: Andrea Angelini, Italy.

The last night of the festival brought a pleasant surprise with a performance by gifted children from the Liviu Borlan Popular



Art School, with its director Dan Daniel, a teacher of the 'small stars', Professor Adriana Diaconu from the Children's Palace, Baia Mare, director Doina Bentu and the brothers Petreuş, legendary interpreters of traditional music from Maramures.

The whole festival manifested a highly professional standard and we believe that future editions will improve in terms of artistic and interpretative merit. We are pleased that, in Romania, the

quality of choral music continues to mature and improve - just like a fine wine.

**Ioan (Ionică) Pop** studied oboe and piano at the School of Music in Cluj-Napoca (1977-1985), then Composition at the Conservatory of Music 'Gheorghe Dima' of the same town (1986-1991). Then he got his Ph.D. in music in 2004. He composed works for orchestra, opera, a concert for two pianos and orchestra, chamber music and choral music. In 2006, finally, he graduated in 'Musical Theater Director' and in 2010 he graduated a Module course organized in Organ. He performs piano and organ concerts both at home and abroad. He is currently an Associate Professor at the Department of Musicology at the Academy of Music 'Gh Dima', Cluj-Napoca. His works have been performed in prestigious festivals such as 'Cluj Musical Autumn', 'Cluj Modern', 'George Enescu International Festival'. He received honors and awards at national and international composition competitions. He is member of the 'Union of Composers and Musicologists of Romania'. From 2008 he is leading the contemporary music ensemble *Impact XXI* who includes soprano, trombone, piano and percussions. Email: [popionica@yahoo.com](mailto:popionica@yahoo.com)



Edited by Louise Wiseman, UK ●

# Florence International Choir Festival



▲ Beijing Rainbow Art Performance Troupe, China

All European countries have interesting choir festivals. Every year, new regions and cities try to organize new festivals, though unfortunately many efforts to arrange a music festival go wrong before the first edition. The Florence International Choir Festival, however, has organized two editions, the first in 2012 and the following in 2013, and it is already renowned and admired all over the world. This could be called a quick start for this European festival, situated in the city of Florence, a historical center of art and music.

Florence International Choir Festival (FICF) is produced by Ensemble San Felice. This is an internationally renowned vocal and instrumental group based in Florence. They have been performing all over Europe for almost twenty years. Concert activity ranges from medieval to contemporary repertoire. Members of Ensemble San Felice play an active role in managing this successful festival, with the patronage of the township of Florence. Leonardo Sagliocca is the artistic director, and it was he who invited me to be a member of the jury for the first FICF choir competition in 2012. I accepted Leonardo's invitation, and now it is my turn to write down some words about my experiences as a juror and as a festival guest.

The festival was held over three days in the month of July. During these three days, Florence welcomed choirs from all over the world, from 12 countries and 3 continents, adding up to more than 600 singers. The festival program consisted of a presentation concert, church concerts and a competition. Each choir performed at least twice in the beautiful and interesting buildings and churches in the city of Florence. For instance, there were choir performances in the magnificent Salone dei Cinquecento in Palazzo Vecchio, the town hall of Florence, as well as church concerts in Basilica di Santa Croce, Basilica di San Lorenzo and Basilica di Santa Trinità. The competition took place in the

Frans Waltmans  
musicologist



KwaZulu-Natal Youth Choir, South Africa ▲

Leonardo Sagliocca, Artistic Director of the Festival ►



repertoire is formed, amongst others, by Turkish composers; Túumben Paax (New Music in Mayan Mexican dialect) from Mexico, a pioneer group in the interpretation of contemporary music; Coro de la Universidad de Valladolid, Spain. In this choir the singing skills are as important as the enthusiasm and pleasure of living the music.<sup>1</sup>

How to manage the diversity of choirs in the competition? FICF did a good job in creating no less than eleven categories: mixed choirs adults; equal voices choirs adults; youth choirs; children's choirs; chamber choirs; vocal and instrumental ensembles; sacred music; popular, folk, gospel and barbershop ensembles; jazz and modern vocal ensembles; early music; modern and contemporary music.

Vocal ensembles could participate in one or more categories.

In all categories, each group had to perform three compositions. Mixed adult choirs performed one work of classical repertoire, one work by a composer from the choir's country of origin, and one work of the choir's own choice. The same rules applied to the categories of equal voices adult choirs, youth choirs, children's choirs, chamber choirs, vocal and instrumental ensembles and jazz and modern vocal ensembles. In the other categories, the competition rules were different from those above. For example, ensembles in the sacred music category performed one work of Renaissance polyphony *a cappella*, one work composed from the choir's country of origin and one composition of the choir's own choice, and the ensembles in the modern and contemporary music category performed one obligatory work composed by a contemporary composer.

In each category, the following prizes were awarded by the jury: first place, gold medal and golden diploma; second place, silver medal and silver diploma; third place, bronze medal and bronze diploma. Special prizes were also awarded by the jury: best conductor, best male and female soloist, best performance

<sup>1</sup> All Festival information in this article taken from Festival Guide *FICF 2012, 1st Florence International Choir Festival*, Firenze, 18-20 luglio 2012, and FICF Website [www.florencechoirfestival.com](http://www.florencechoirfestival.com) (July 2012).

Auditorium Santo Stefano al Ponte Vecchio. All of these locations are acoustically and visually superb, with an ambiance where every singer felt at home.

In fact, FICF's first edition was an interesting and exciting festival of high quality choral music, an event where all choirs tried to raise their own standards. The wide range of diversity of the participants was very interesting as well, as may be shown by naming a couple of choirs by country and their repertoire to show the rich mixture of choirs and music styles: Mixed choir Kirilla and Mefodia from Ivanovo, Russia, students and graduates of the Ufa State Arts Academy named after Zagir Ismagilov. This choir is mainly engaged in church singing with a repertoire of spiritual music by Russian and West European composers; Amadeus Chamber Choir from Malta with a repertoire ranging from 16<sup>th</sup> century polyphony to contemporary music. The choral conductor sings his own solo accompanied by his chamber choir; The Children Choir Centre Maria Struve from Moscow, Russia, a choir singing and dancing in traditional and national costumes; Ensemble Intermezzo, also from Russia, a choir accompanied by its instrumental orchestra. The ensemble consists of students of the choral department and students of the department of string instruments of Ivanovo Musical College; Nilüfer Polyphonic Choir from Turkey is also formed by graduates and students. Its



▲ Saint Angela Choir, Indonesia ▲



▲ The HBC Children's Choir, Japan

of an Italian composer's work, best contemporary composer arrangement, best choreography and best traditional costumes. And last but not least, The Golden David, a very special prize, was awarded to the best choir or ensemble for excellent artistic performance. It consisted of a statue of Michelangelo's David, the emblem of Florence and FICE.

The members of the jury were Leonardo Sagliocca, artistic director of the festival and well-known Italian bass-baritone; Federico Bardazzi, founder and president of Ensemble San Felice and Italian conductor; Cesare Valentini, a Florence based composer; Deborah Cheverino, a young talented South African conductor; Zoya Tumanova-Rodman, a conductor and a member of the Board of Estonian Music Festivals Association; and myself as musicologist and music advisor of *Stichting Verenigde Nederlandse Korenorganisaties Limburg*, a federation of 1,100 choirs in the Netherlands. The jury judged based on intonation, vocal production, interpretation, diction and general artistic effect.

The obligatory work in the modern and contemporary music category was composed by Cesare Valentini, a member of the jury. Valentini's style comes from neoclassicism, influenced step by step by *avant-garde* music. Like other schools in the world he works with the impression of sounds, harmonics and colored atonality.<sup>2</sup> The work for six equal voices was called *Agnus Dei* (2012) and dedicated to Francesca. The high quality composition, full of colored atonality, was performed by the spectacular ensemble Túumben Paax, a secular women's ensemble with six enthusiastic singers and a conductor. The audience listened to their performance and spent moments of almost heavenly perfection. So it was not surprising that ensemble Túumben Paax went on to win the Golden David trophy in the first Florence competition. Without going into further details, the jury also listened to other beautiful singing choirs, each conveying a warm sound, good intonation and good diction. The program furthermore included compositions with polyphonic textures and superb melodic lines. And the performances by many children's choirs and youth choirs were often breathtaking.

In the coming years, Florence, the city of Michelangelo and his David, is the place to be. Florence is the city where the excellent Ensemble San Felice will organize its annual choir festival. A festival with a high quality management team, that is doing its utmost to make cultural exchange happen between different countries and their music and choral traditions.

The management team, which includes in addition to Leonardo Sagliocca and Federico Bardazzi also Carla Zanin as general manager, hopes that the city of Florence will earn the reputation of being the city for outstanding international choral festivals just like the Singing World in Saint Petersburg and the Choral Festivals in Bratislava, which are Florence's partners in music.

Florence International Choir Festival has turned out to be the festival of friendliness and hospitality of the local hosts and the wonderful relationships between singers. The pleasure was all mine.

More information at [www.florencechoirfestival.com](http://www.florencechoirfestival.com)

**Frans Waltmans** is a musicologist and a juror in international music competitions. At the Maastricht Conservatorium (The Netherlands) he studied piano and school music. After graduating piano he studied musicology at Catholic University Leuven (Belgium). He graduated with a degree of Master of Arts. He also studied music psychology at Ghent University (Belgium). Frans Waltmans, now retired, was owner of Waltmans International Music Services. He provided professional soloists and music ensembles with advice and support, including consultancy services to music organizations and festivals. During many years he accompanied choral ensembles on the piano and played organ in churches. At the moment he is music advisor of *Stichting Verenigde Nederlandse Korenorganisaties Limburg* (VNLK-L), a federation of 1,100 choirs in the Netherlands. On request he still offers consultancy services. E-mail: [info@waltmans-artists.com](mailto:info@waltmans-artists.com)



<sup>2</sup> Information composition technique taken from *Cesare Valentini's Website* [www.cesarevalentini.com](http://www.cesarevalentini.com) (October 19, 2013).

# Singing in the Wind ..... Patagonia Style

Twenty Years of the Trelew International Choral Competition

**T**he International Choral Competition in Trelew, Argentina, is now in its twentieth year. Here is a little of the history and the current situation of this festival which provides an opportunity for choirs to get together from all over the world.

It all began in September 1993, with the cold Patagonian wind blowing with persistently. The entire city of Trelew was making preparations to celebrate the Municipal Choir's 25<sup>th</sup> Anniversary with the organisation of the first International Choral Competition.

The first member of the judging panel to arrive was Royce Saltzman, then President of the IFCM. We took him to the Sports Hall straightaway to seek his views on the acoustic shell whose construction was almost finished. While we were there, someone raced in shouting excitedly that the first choir had arrived. They had come from Brasilia, the capital of Brazil, and had travelled for 96 hours on a bus.

In total, we welcomed 28 choirs from the most of Argentina's provinces and from Uruguay, Chile, Brazil and Venezuela. Along with Royce Saltzman, the judging panel included the late Julio Fainguersch and Néstor Andrenacci from Argentina, Werner Pfaff (Germany), Electo Silva (Cuba) and Josep Prats (Cataluña).

Since every choir had to sing twice, the competition lasted from 6pm to nearly midnight for three days. The stadium was packed. No-one moved from their places; they were amazed by the diverse range of music they were hearing.

We learned a great deal from Royce. He taught us about funding and organisation, and he stayed with us for six years, travelling for nearly a day and a half on three planes from near the Arctic to Southern Patagonia. It is thanks to his help that we succeeded in establishing this beautiful Festival as a permanent fixture.

Twenty years later! Now we come to 2013 and more than 150 choirs have travelled to Trelew from all the South American countries, from Europe, and even from Krasnoyarsk in Siberia.

The judging panel have made enormous contributions. People like Alberto Grau and César Alejandro Carrillo (Venezuela), Dolf Rabus (Germany), Robert Sund (Sweden), Reijo Kekkonen (Finland), Boniface Mganga (Kenya) and Gomolemo Motswaledi (Botswana). The competition expanded and became an established part of the world calendar of choral music. The people of Trelew made it their own and both the city and provincial authorities have unfailingly supported it.

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**Alejandro Daniel Garavano**

choral conductor,  
founder and President of  
the CIC Foundation

Saint Angela Choir, Indonesia ▼ ▼ The HBC Children's Choir, Japan





Since 2005 we have developed a collection of songs for the Open Singing. This was initially led by Steen Lindholm and this year Virginia Bono took charge. The experts, members of the judging panel and specially invited guests, held workshops and master classes of great musical quality in conducting, where singers from the participating choirs, conductors, teachers and students from our region were able to improve their skills and join with the visitors in a hymn of brotherhood. There were also prizes for the interpretation of works unveiled for the first time at the competition, thus encouraging the creation of new works. The choirs also visited schools in the area, sharing their culture with the children and young people of Chubut.

The 10<sup>th</sup> International Choral Competition has just taken place from 18-22 September, with the judging panel including Roberto Saccente, Virginia Bono and Néstor Andrenacci from Argentina, María Felicia Pérez from Cuba and Steen Lindholm from Denmark. Ten choirs took part in the competition from our country, Uruguay, Chile, Colombia and Venezuela, from where the Inocente Carreño Choir of the University of Oriente, Margarita Island, returned under the baton of Roki Viscuña, who had participated in the first ever competition.

This year, as the competition is a focal point for choral events in the region, an extremely important regional summit took place and we welcomed senior executives from choral organisations including: Tealmo Engelmann from Brazil (ALACC – Latin-American Association for Choral Singing – International), Olga Gabus (ACORDELUR – Choral Association of Uruguay), Ruth Godoy (ALACC – Chile), Marcelo Valva and executive members of ADICORA (Association of Choir Conductors from the Republic of Argentina,) and Daniel Garavano, Horacio Alfaro and Bernardo Moroder amongst other directors of OFADAC (The

Argentinian Federal Organisation for Choral Activities). They worked for two days, sharing ideas and establishing links and joint projects between the choral organisations of South-America, and signing the Declaration of Gaiman, the foundation of a regional choral organisation which will doubtlessly be established in the near future.

The persistent Patagonian wind continues to blow, but now it brings from the four points of the compass, the voices of thousands of singers who, from the wild southern landscape, are sending the world a message of peace and brotherhood amongst nations.

The XI International Choral Competition of Trelew will take place on 15-20 September 2015. We are waiting for you, in the centre of Patagonia, Argentina.

For information about the results of the Competition, please check at [http://www.musicacoralnet.com.ar/actualidad\\_coral/cic\\_ganadores.htm](http://www.musicacoralnet.com.ar/actualidad_coral/cic_ganadores.htm)

**Alejandro Daniel Garavano** (Argentina): choral conductor, founder and president of the CIC Foundation, president and founding member of OFADAC, Executive Director of the 9th World Symposium on Choral Music (2011, Puerto Madryn, Argentina). Former IFCM First Vice-President. Email: [aledangara@yahoo.com.ar](mailto:aledangara@yahoo.com.ar)



*Translated by Mary Coffield, UK  
Edited by Mirella Biagi, UK-Italy* ●

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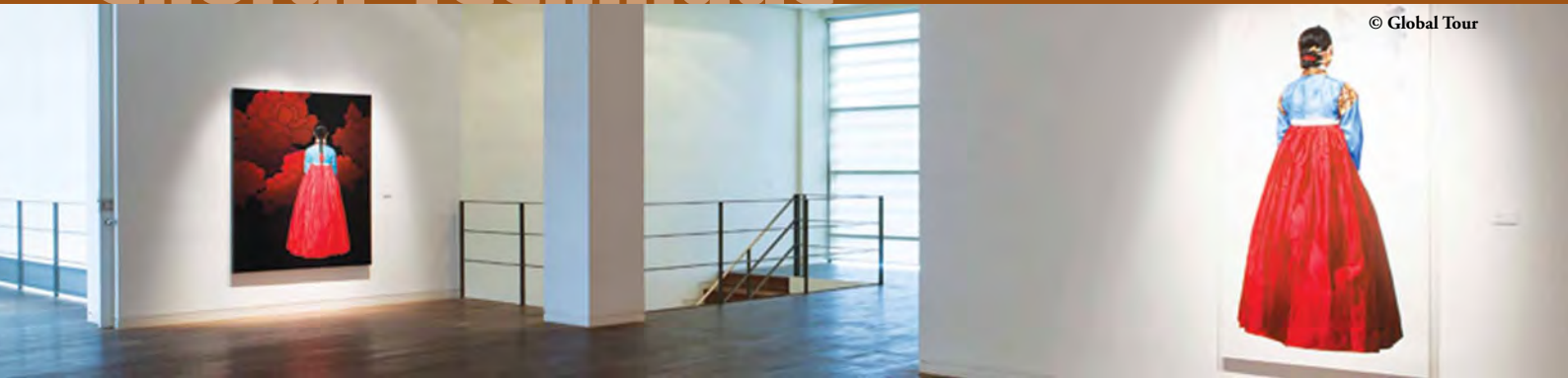
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# Choral Technique



▲ Gana Art Center, Seoul, Rep. Korea

# CHORAL TECHNIQUE

In the Beginning was the Word:  
Using the Text as a Vehicle for Teaching the Music of Monteverdi's Madrigal  
Si ch'io vorrei morire  
Steven Grives

The Aesthetic of Conducting  
How the Beauty of a Gesture Really Affects Performance  
Aurelio Porfiri

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

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

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# In the Beginning was the Word:

Using the Text as a Vehicle for Teaching the Music of Monteverdi's Madrigal  
*Si ch'io vorrei morire*

17 CANTO

Ich'io vorrei morire ch'io vorrei morire ch'io vorrei mori-  
re Hora ch'io bacio amore La bella bocca del mio amato co re Ahicara e dolca  
lingua ij Datemi tanto humore Che di dolcezza in questo sen m'e-

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Author's Note: This article is a follow up to 'Performance Practice: the Key to Understanding Musical Style' published in the January 2011 volume of the *International Choral Bulletin*. I would like to extend special thanks to Kathleen Johnston and the choir at the Walter Payton College Preparatory High School in Chicago, IL for delving into this repertoire and for inspiring this article.

When choral conductors program historical music for their ensembles, they are often faced with the challenge of having to articulate the relevance of the decades - or centuries - old texts and music to their singers. This can be especially true of conductors of youth, secondary school or college/university choirs. At the same time, while interest and information about historical performance practices has opened up new interpretive choices for conductors, it has also served to intimidate some conductors out of performing historical repertoire for fear of performing it incorrectly. The combination of these two factors cause many conductors to shy away from performing historical repertoire and deprives singers from experiencing the treasures of the choral canon.

I was thrilled, therefore, to receive communication from a high school teacher who read my previous article in the *International Choral Bulletin* and inquired about appropriate historical repertoire for her high school choir. After discussing her goals for the ensemble, its size, ability level, and disposition of the voices within the ensemble, I suggested Claudio Monteverdi's *Si ch'io vorrei morire* from his Fourth Book of Madrigals (published 1603). During our communication, we found that we both lived and worked in Chicago and she graciously invited me to her school to work with the choir to prepare the Monteverdi and Eric Whitacre's *Water Night* for an adjudicated contest. During the session with the choir, we discovered wonderful and unexpected similarities between the two works and realized that despite being composed almost 400 years apart from each other, both Monteverdi's and Whitacre's compositions shared the same impetus: a composer's desire to communicate and to express emotion through music. The following article is a brief report on our session together.

Beginning with his fourth book of madrigals, Claudio Monteverdi adopted a new style of musical composition he called *seconda prattica*, or 'second practice'. By writing in this new manner, Monteverdi broke irrevocably with past conventions of musical expression, especially in regards to the use and treatment of dissonance. In her conductor's guide to the choral works of Monteverdi, Joan

Steven Grives  
DePaul University,  
Chicago, IL

Conlon summarizes the philosophy of the *seconda prattica*, “[in] this new style of musical expression, in Monteverdi’s *seconda prattica*, the word ruled. Emotion, defined by the text, shaped the composition and its structure; compositional technique did not regulate the expression of emotion.”<sup>1</sup> Since, for Monteverdi, the text had gained primacy over the music, I decided that the text, and the emotions described in the text would be the starting point for teaching the music to the choir.

The poem, *Si, ch’io vorrei morire* (attributed to Moro) consists of ten lines comprised of 7 or 11 syllables each, with a rhyme scheme *abcb cddaa*. The text and translation is as follows:<sup>2</sup>

Si, ch’io vorrei morire	Yes, I would wish to die
ora ch’io bacio, Amore	now that I kiss, my beloved,
la bella boca del mio amato core.	that beautiful mouth of my dearest one.
Ahi, cara e dolce lingua,	Ah, precious, sweet tongue
datemi tant’umore	gives me such wonderful feelings
che di dolcezz’in questo sen m’estingua!	that my soul is consumed with the sweetness.
Ahi, vita mia, a questo bianco seno	Ah, my life, to your fair bosom,
Deh, stringentimi fin ch’io venga meno!	Hold me close until I faint!
Ahi, bocca, ahi baci, ahi lingua, torn’a dire:	Ah, mouth, ah, kisses, ah, tongue, again I say,
“Si ch’io vorrei morire.”	“Yes, I would wish to die.”

I started my rehearsal with the high school choir by reading the text and translation and by having the choir read the text back to me. The choir was well prepared; they capably read the text with good diction and proper accentuation. I allowed the passionate and explicit text speak for itself without explaining the poem’s even more explicit subtext. My reading elicited some nervous laughter, but we were content to accept this as an emotionally heightened, anxiety-filled love poem, and the students indicated a personal understanding of the myriad of conflicting emotions that accompany the act of being in love. Several students recognized similarities and parallels with Moro’s poem and the lyrics of several current popular songs. From the onset of our session, the students had demonstrated a connection and understanding of the text, the ability to relate the text to something familiar in their lives, Moro’s motivation for writing the text, and Monteverdi’s motivation for setting the text to music. Satisfied, we proceeded line-by-line through the poem, and phrase-by-phrase through the music and explored together the relationship between text and music and the specific ways that

emotion was communicated through the music.

While we noted the poet’s enthusiasm for kissing, we determined that the poem was almost wholly positive - the poet happily describes the pleasure derived from kissing a loved one. Monteverdi’s music, however, depicted a wider range of emotions. The students fittingly described the music of Monteverdi’s madrigal as a ‘roller coaster’. They noticed that successive phrases of music very often had opposite contours – a phrase that melodically ascended is often followed by a phrase that melodically descends, and that when they first started learning the piece, it was difficult to determine where the piece was going

or what the next phrase would do. (Here, a student made a particularly astute observation about balance and symmetry in Classical-era music, noting how the madrigal did not share similar characteristics). An analysis of the first measures of the piece, Monteverdi’s setting of the initial six lines of text, encapsulates our approach to the music and our shared observations.

Text line 1: (MM. 1-6)

Si ch’io vorrei morire	Yes, I would wish to die
------------------------	--------------------------

I described the first line of text as an example of exaggeration or hyperbole, similar to the colloquial expressions, “I could just die,” or “You’re killing me.” The first line of text (and its return at the end) is the only line set completely homophonically in *canzonetta* rhythm. Used frequently in Monteverdi’s *prima prattica* works, a *canzonetta* rhythm is a musical pattern imposed upon a line of text, often a bucolic or pastoral one.<sup>3</sup> The vocal contour and harmony are the most striking elements of the initial musical phrase. Each vocal line descends throughout the phrase - the soprano, alto, and bass parts traverse an octave and end the phrase a minor tenth lower than where they began. The phrase begins as an exclamation on a C-major chord (*forte*) but ends on A-major (a cross relation that negates the root of the first chord). I encouraged the choir to *diminuendo* throughout the phrase and suggested a small *ritardando* going into measure 5. The first line of the poem articulates the main idea of the poem (that Monteverdi sets in a declamatory style) and the musical softening and slowing represents both a literal and figurative ‘dying’.

1 Joan Catoni Conlon, *Performing Monteverdi: A Conductor’s Guide*, Chapel Hill: Hinshaw Music, 2001, p.129.

2 Text and translation from Conlon, p. 149.

3 Conlon, p. 252.

[Example #1 mm. 1-6]

## Si ch'io vorrei morire

SAATB a cappella

Claudio Monteverdi  
(1567-1643)

(Allegro, in 2) *mf* *mp*

CANTO (Soprano)  
ALTO (Alto I)  
QUINTO (Alto II)  
TENORE (Tenor)  
BASSO (Bass)

Si ch'io vorrei mo - ri - re. ch'io vor - rei mo - ri - re. ch'io vor - rei mo - ri - re.

mo - ri - re. Ho - ra ch'io ba - cio a - mo - re. La  
ni - re. Ho - ra ch'io ba - cio a - mo - re. La  
rei mo - ri - re. Ho - ra ch'io ba - cio a - mo - re. La  
ri - re. Ho - ra ch'io ba - cio a - mo - re. La  
- ni - re. Ho - ra ch'io ba - cio a - mo - re. La

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ed. 5/11/00

Text lines 2 and 3: (MM. 7-15)

<i>ora ch'io bacio,</i>	now that I kiss my beloved
<i>Amore la bella boca del mio amato core</i>	that beautiful mouth of my dearest one.

The melodic contour of this phrase is the inverse of the previous phrase. Following three measures of relative stasis describing a peaceful kiss, the lines swiftly ascend again as Monteverdi describes the beloved's mouth. Rather than communicate a sense of balance, the phrase conveys passion, impetuosity, and unpredictability. Initially, the alto line is offset from the other parts by a half note. This serves also to propel the phrase forward and could imply pursuit, one part following after the rest.

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Text line 4: (MM. 15-25)

<i>Ahi, cara e dolce lingua,</i>	Ah, precious, sweet tongue
----------------------------------	----------------------------

Monteverdi's setting of line 4 is perhaps the clearest example of his new treatment of dissonance. The phrase is a succession of ascending, three-note tone clusters that, through the duration of the phrase, cover an octave. I instructed the choir to disregard the *piano* marking and instead to accent and draw attention to each introduction of a new pitch to emphasize the pleasurable pain implied by the dissonant cluster.

Dr. **Steve Grives** is Visiting Associate Professor and Director of Choral Ensembles at DePaul University where he conducts the University Singers, Concert Choir, and advises students in the M.M. in Vocal Performance program. Grives received the D.M.A. degree from the University of Colorado at Boulder, the M.M. from the University of Maine, and a B.A. from Bowdoin College. Dr. Grives is in frequent demand as a guest conductor, clinician, adjudicator, and presenter of scholarly research. He is a member of the Editorial Board for the *Choral Journal* where he edits the monthly 'Choral Reviews' column. Grives is an active member of several professional organizations including ACDA, IFCM, and NCCO. In addition to his work at DePaul, Dr. Grives directs the traditional choir at Immaculate Conception Parish in Highland Park, IL, and is the founding director of the Caritas Singers, a professional, women's chamber choir based in Chicago. Email: [sgrives@depaul.edu](mailto:sgrives@depaul.edu)



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[Example #2 mm. 15-25] (here below)

The students and I drew parallels between this section of music and Eric Whitacre's *Water Night* and noted the different emotional suggestion implied by the use of a tone cluster in each piece. While clusters are used for atmospheric effect in *Water Night*, Monteverdi's clusters evoke the pain of excessive pleasure derived through the delicate flicking of a tongue.

Our rehearsal continued in a similar fashion. We sang, talked, repeated sections, fixed notes and rhythms, and

responded personally and subjectively to the text until we came to a consensus and agreed upon a unified approach to our interpretation. At the close of the rehearsal, the students' performance had improved significantly, and more importantly, they were more invested in the performance. The students left the room with a kinship to Monteverdi and with the new understanding of the universal human condition.

To download the full music score please visit <http://cpdl.org/wiki/images/sheet/mont-sic.pdf> ●

The image displays a musical score for a vocal piece, likely Monteverdi's "Siciliano". It consists of three systems of music, each with a vocal line and a piano accompaniment. The lyrics are in Italian and describe a lover's plea for a sweet kiss. The score includes various musical notations such as clefs, time signatures, dynamics (p, f), and articulation marks. The lyrics are: "bel-la boc-ca del mio a-ma-to co-re. Ahi, ca-r'e dol-ce lin-gua. Ahi, ca-r'e dol-ce lin-gua. Ahi, ca-r'e dol-ce lin-gua. Da-te-mi tan-t'hu-mo-re che di ca-r'e dol-ce lin-gua, Da-te-mi tan-t'hu-mo-re che di dol-lin-gua. Da-te-mi tan-t'hu-mo-re che Da-te-mi tan-t'hu-mo-re che Da-te-mi tan-t'hu-mo-re che di dol-chez-z'ri".

# The Aesthetic of Conducting

How the Beauty of a Gesture Really Affects Performance



▲ Conductor Rodney Eichenberger

Choral conductors are not frequently concerned with the word ‘aesthetic.’ They think that this word has more to do with the cogitations of philosophers and thinkers from all walks of life than with their own business. But they are wrong, and they should be concerned with this word. Indeed, aesthetics is about everything, because it is concerned mainly with the way we perceive the external world. Alexander Baumgarten was the philosopher who introduced this word, which gave birth to a branch of philosophy, in the debate among academics in the 18th century. The root of the word ‘aesthetic’ comes from the Greek language, and means ‘to perceive.’ Now, we use this word more in connection with art, especially visual art, but as I have stated before, aesthetic has to do with basically everything. Including choral singing? Of course. All lovers of choral music are aware of the many comments on the conducting style of this or that conductor: “he/she has a beautiful gesture,” “his/her style of conducting is not helping the choir to sing well,” “the choristers cannot understand his/her gestures,” and so on. So the question should be: does the beauty or effectiveness of the conductor’s gestures really have an influence on the choir’s performance? Indeed, the question is more puzzling than it may first appear. What makes this question so puzzling is not the use of the word ‘aesthetic’ for issues related to choral studies, but the meaning of the word ‘performance.’

We tend to think of a performance solely in terms of the concert itself, just the final stage of a process that does not concern us in its entirety. But something is missing. And this also has to do with the use of the word ‘performance.’ Indeed, this is an elusive word. For most people, a performance is the final outcome, like a concert or a performative act. But indeed, this is not the whole picture. A study in the field of organizational studies about decision-making gives us a definition of performance, quoting from the work of Kenneth J. Euske and Michel Lebas. According to this definition, performance is “doing today what will lead to measured value outcomes tomorrow” (Nura A. A., Osman N.H, 2012, 296). Following this definition, performance does not seem to be just a final act, but a process, and in this way, I also want to consider this word for the purpose of supporting my thesis here. Performance is a process, so when we speak about a conductor’s gestures influencing the outcome of a performance, we cannot separate the final act from the process that leads to the final act. Indeed, the etymology of the word ‘performance’ would suggest ‘accomplishment’ as its primary meaning. And in order to accomplish something, there is the process which leads to that accomplishment. So the final act (as we are calling the final stage of the performance, concert or any other event) will not help us to understand the effectiveness of a gesture in itself if we do not pay attention to how the same gesture grows in the interaction between conductor and performers during rehearsals. Indeed, my idea regarding the whole issue of interpretation (the supposed outcome of good or beautiful gestures coming from the conductor) is a little different from what is commonly expressed by choral scholars. For them the interpretation is the outcome of the conductor’s understanding of the composer’s intentions expressed in the music. But for me the interpretation is a process similar to

the one of a mother giving birth to a child. The interpretation grows in a sort of collective womb (conductor and performer), and it is the outcome of trial and error that will lead to a final 'truth' of the interpretation itself. Through trial and error, the collective body of performers (conductor and choristers) is following a sort of Michelangelo method: the piece is like a rock that contains a potential statue; if the sculptor is able to eliminate the superfluous material, the statue will emerge. The same holds true in the interaction between conductor and performers. The resulting gesture is also a collective gesture, the result of trial and error allowing for the emergence of a truth hidden in the notation of the piece. So, in my opinion, interpretation does not precede the rehearsals of the piece, but grows during those rehearsals. So what is the role of the conductor? The conductor is the terminal of all of this subliminal communication occurring between the performers, him or herself included. And the conductor's role is, indeed, of utmost importance. The conductor can be the facilitator of this collective process because he or she is also in the best position to lead this process, given the experience and knowledge that he or she has of the ways in which music works. So the conductor can suggest directions for the interpretation, but these suggestions must also be verified in the Socratic process of the total performance (rehearsals plus the final performance). So how can the conductor's gestures help this process that I am currently describing? Let us refer to some of the available literature that deals with this specific topic of non-verbal communication in conducting.

There is a catching phrase from American conductor Rodney Eichenberger: "What they see is what you get." So the outcome of a performance depends on the conductor's gestural attitude. This does not go against my previous point, if we consider this effective gestural conducting as the outcome of the total performance process described earlier. Indeed, the same Professor Eichenberger, in an interview for a paper published in the *Choral Journal*, talking about his early years as conducting teacher, has said something that is quite near my own idea on the subject:

"In those early years I taught undergraduate conducting the old tried-and-tested way, in which you start with a pattern and then fit the music into it. At times, my students became frustrated with my instruction. It worried me, so I readjusted my method. I started with making music. The students' assignment was to teach a simple song and perform it within a five-minute rehearsal. We came to the conclusion that the conducting pattern was a useful and important tool, but that it was effective only if it worked within the context of each piece of music. This discovery completely changed my outlook on conducting" (McClung 1996, 21).

Musical interpretation and the resulting gestures of the conductor are born from the process of music-making itself and not by superimposing predetermined patterns. Recent studies have also shown that there is a correlation between the conductor's gestures and certain musical qualities in the choral performance. For example, a study published in the *International Journal of Research in Choral Singing* (Brunkan 2013) shows, among its

findings, that different gestures can influence the perception of the choristers and affect their breathing or raise their heart rate. Similarly, other studies have shown how the choristers tend to imitate the conductor's facial expression and behavior (Manternach 2012), suggesting a path of research for possible consequences on the act of the performance (in the totality of the performance itself as discussed previously).

What I have tried to demonstrate is as follows: interpretation does not precede performance; the conductor starts with a musical intention which is then subjected to the interaction that he or she has with the choristers. Interpretation grows from this bonding. The outcome of this is the final act of performance, where the conductor reawakens, through gestures and movements proven by experimental data to be effective in changing the performer's behavior, this sort of collective performative memory shared by all of the participants in the musical event, conductor included. "Choral music, at heart, is about relationships" (Daugherty 2011, 1), and we must never forget that whatever gestures the conductor may use can only strive to fulfill this fruitful relationship that connects both mind and brain to the deepest understanding of musical thoughts.

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*Edited by Holden Ferry, USA* ●

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# COMPOSERS' CORNER

Interview with Alessandro Cadario  
Theodora Pavlovitch

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

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**Theodora Pavlovitch:** In your artistic life you show a profound knowledge about music and a great creative imagination. Would tell the readers of the *International Choral Bulletin* about your background?

**Alessandro Cadario:** I started with the violin, then I developed a strong interest for composition, choir conducting and orchestra conducting, which I had studied at the Conservatory *G. Verdi* of Milan and *Accademia Musicale Chigiana* in Siena. After all, I have to admit that my first love remains the human voice and a cappella music: singing, arranging and conducting. To be able to create every kind of music, from the past to the future, only with the voice is the most fascinating thing for me. I remember I started to conduct/arrange for the church choir and a little vocal ensemble when I was 16 and that was a very good experience.

**TP** You are one of the most successful Italian composers now-a-days. How would you describe your composing style?

**AC** It's so hard to put the style into words, I can say that is a direct reflection of myself. I still haven't found a recipe for my style: I can use different approaches and techniques but they must always be used to express the idea I have for a score. Both style and technique are instruments to express ideas with combinations of sounds and not a way of coloring five parallel lines. This attitude forces me to start a new path every time, which is the reason why composing is so demanding for me, but also each time it is so surprising because of the unexplored places I try to reach.

**TP** Which composers have you been influenced by over the years?

**AC** Mainly by classics: Monteverdi, Palestrina, Marenzio, Gesualdo. From the last century: Stravinsky, Messiaen, Lutosławski, Ligeti. From this century I admire Adès, Fedele, Pärt, Hillborg.

**TP** Your Concerto for eight choirs is one of the most impressive contemporary pieces. How did you get the idea for it?

**AC** I had the idea to compose a Concerto for 8 Choirs when I was asked by the artistic director Carlo Pavese to write a score for the FENIARCO National Youth Festival 'Cantare è Giovane' that took place in Torino in 2011. The request was very normal: I had to write a piece that I would have to conduct at the end of the festival with all the eight invited choirs. Then I thought: "Well normally nobody really studies the *common song* and I have very short time to rehearse...". So, this was a challenge for me, to find a new and inspiring way to use these eight choirs, from different Italian regions, with different skills and configurations (children, female, mixed, small, big). From this I had the idea to write eight short pieces (two min) shaped to fit every single choir's abilities, that would be conducted by the official conductor of every choir (good guarantee for well-trained singers). This festival was also part of the official celebrations for the 150<sup>th</sup> anniversary of the unification of Italy and so it was appropriate to choose 8 different poets to represent, in some way, the different regions. I chose Umberto Saba for the choir from Friuli, Antonio De Curtis for the one from Campania (with a good tarantella mood), Cesare Pavese for the one from Piemonte and so on. During the performance, the eight choirs (two on the stage, four on the sides and two at the back) were surrounding the audience and singing one after the other, non stop, the eight pieces. At the end, the surprise was that all these eight scores can also be performed together (with different entrances) in a huge frame of more than 50 voices and 250 singers. The result was helped by the fact that (as Schönberg suggested for the new music) the pieces are performed twice, and the second time, even if all the choirs were singing together, the audience could recognize the different parts already heard once. The general idea was to show how beautiful Italy can be, united but at the same time with so many cultural diversities from one region to the other - differences that in the music and singing, can unite.

**TP** Which composers do you find most important for contemporary music?

**AC** Those who find a way to make the new music not just a first and last performance in the same moment, but an important part of the international repertoire. At the same time, the composers that help both the performers and the audience, to develop themselves and their capacity to play and listen to every style of music.

**Prof. Theodora Pavlovitch**  
IFCM Vice President,  
choral conductor and teacher

**TP** How do you see the future of composing styles in 21st century?

**AC** For sure I see a great chance to experiment with everything that the evolution of electronics will provide. The great American composer, Eric Whitacre, with his 'virtual choirs', gives an excellent example of how to exploit these potentials.

**TP** Apart from your creativity as a composer, you are also very famous both nationally and internationally as a conductor.

**AC** In some ways I think that conducting and composing are the most distant disciplines because one process is the opposite of the other but a deep study of the art of composing gives a knowledge of music from inside that is the most important approach for a respectful conductor. For sure if you compose a score, you have to start to study it from a different point of view before you conduct it.

**TP** The magic moments in your artistic life?

**AC** 1) The only time I saw my father crying, after hearing my music for the first time (I didn't think it was that bad...); 2) Opening a bottle of champagne on the top floor of a building on Central Park after the world premiere at the Lincoln Centre in New York; 3) The first time I entered La Scala from the artists entrance; 4) Conducting 100 young players and 200 young singers on the same stage with Ennio Morricone. 5) Hearing someone singing lines from my arrangements while walking down the street (without knowing who I am).

**TP** Your newest pieces?

**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)



**AC** In these days I am completing a big work for a symphonic orchestra and actor 'Rilke's Weg' that will be premiered in December at Darmstadt Staatstheater. It will be on Rilke's Duino's Elegy one.

**TP** What message would you like to address to readers of the *International Choral Bulletin*?

**AC** In the choral world you always happen to meet *Very Special People*, so... stay tuned!

*Edited by Mirella Biagi, Italy-UK* ●

**Alessandro Cadario** is a composer and a conductor. He is a graduate in orchestra conducting from the Conservatory G. Verdi of Milan. He also studied with Gianluigi Gelmetti at 'Accademia Chigiana' in Siena and he graduated, cum laude, in choral music and choir conducting, in violin, and in composition at the Conservatory G. Verdi of Como. He studied choir conducting with the most famous conductors and groups like Tonû Kaljuste, Frider Bernius and The Kings' Singers. He won several national and international prizes both as a conductor and as a composer. He works for Feniarco, Europa Cantat and he is often invited as a jury member in national and international contests and also as a guest teacher by important organizations and universities. He also arranged pieces for artists like Carl Anderson, Gloria Gaynor and PFM and he recorded both as a composer and conductor for RAI (Italian Radiotelevision) and Deutschland Radio. His compositions have been played in America, Argentina, Panama, Great Britain, Ireland, Spain, Germany, Latvia, Switzerland, Italy, Turkey and Israel: in particular by the 'Real Filarmonia de Galicia' in Santiago de Compostela, by the 'Haydn Orchestra' of Bolzano, by 'I Pomeriggi Musicali' of Milan, by 'I Solisti Veneti' and by Musica Sacra choir at Lincoln Centre in New York. His works have been conducted by Aldo Ceccato and Kent Tritle in important musical seasons like 'Ravenna Festival' and 'Società dei Concerti' of Milan. Since 2004 he has been the main conductor of the orchestra 'I Musici Estensi'. In 2005 he wrote his first opera with the libretto by the famous Italian writer and journalist Lorenzo Arruga. He conducted 'Mihail Jora' Phylharmonic Orchestra, 'Italian Philharmonic Orchestra', 'I Pomeriggi Musicali' of Milan, the Academy of the 'Teatro alla Scala', 'I Cameristi della Scala' and the Orchestra of Cagliari Opera House. Email: [info@alessandrocadario.com](mailto:info@alessandrocadario.com)



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# Repertoire



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# Repertoire

Verdad y Patrimonio:  
The Choral Music of Mexican Composer Jorge Cózatl  
T. J. Harper

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# Verdad y Patrimonio:

## The Choral Music of Mexican Composer Jorge Cózatl

The cultural landscape of any country or people is rooted deep in the past and its origins often reach beyond recorded history. Over time, through speech or song, these origins are related and preserved from one generation to the next, helping to inform, define and enrich a people's history. The heritage of Mexico is intimately tied to its indigenous populations and a rich musical legacy that predates the Spanish colonization of the 16<sup>th</sup> century. Today, while most Mexicans speak Spanish, the government of Mexico recognizes sixty-eight distinct indigenous or Amerindian languages as national languages in addition to Spanish. The Mexican Constitution of 1917 defines the country as multicultural and recognizes the right of the indigenous peoples to 'preserve and enrich their languages' and promotes 'bilingual and intercultural education'.<sup>1</sup> The myriad languages of Mexico relate directly to the cultural diversity of this region and to the prodigious complexity of what it means to be Mexican.

In the years following the arrival of Hernán Cortes in 1521 and the subsequent colonization of the territory now known as Mexico, the composition of choral music maintained a high level of importance and visibility throughout the region. Active during this time were composers Hernando Franco (1532-1585), Juan de Lienas (active in Mexico between 1630-1650), Juan Gutiérrez de Padilla (c. 1590-1664), Francisco López de Capillas (1608-1674), Antonio de Salazar (c. 1650-1715), Manuel de Sumaya [Zumaya] (1678-1754), and Ignacio de Jerusalem (1707-1769).<sup>2</sup> While much of the music written during this time was modeled after current trends in Western Europe, the indigenous cultures of the region managed to preserve their own distinct cultural and musical traditions that still exist today.

### JORGE ALBERTO GONZÁLES CÓZATL (b. 1973)

Born in Mexico City, Jorge Cózatl started his musical studies at the age of six at the National School of Music. He is well known as a composer, conductor, and singer. As a composer, he is known for his vocal arrangements of Latin American folk tunes. His work has been performed in the United States, Cuba, Colombia, Chile, Argentina, Greece, Russia and Europe. Ensembles in Mexico, Canada, Austria and the United States have recorded his works.

Mr. Cózatl has been Artistic Director of numerous children's choirs in Mexico such as Coro Infantil y Juvenil de México, Niños Cantores de Tepotzotlán, Choir Kantorei CEDROS-Universidad Panamericana, and actually is conductor and baritone of Concierto Latinoamericano. He has conducted the Femenine Choir of the Reihnsche Musikschule in Cologne, Germany, and the Madrigal Choir of the National Institute of Fine Arts INBA in Mexico as well as several ensembles and choirs in different states of Mexico, including Coro de la República. He founded the Coro Infantil y Juvenil de México, the Goethe Institute Choir of Mexico. He was also the choral director at the world premiere of the opera *En susurro los muertos* by Gualtiero Dazzi (b. 1960) at the Festival Music Scene de la UNAM. In 2010, Cózatl created COR-ATL MÉXICO, an organization dedicated to the documentation and dissemination of Mexican choral music.

The cultural and musical wealth of the indigenous peoples of Mexico is finding its way into the compositional language of a new generation of Mexican composers. Cózatl's exploration of indigenous Mexican folk music has resulted in a unique aesthetic in his choral writing. Similar to the work of Béla Bartók and Zoltán Kodály in Hungary, Jorge Cózatl's compositions are characterized by pentatonic scales and frequent ostinatos where rhythms predominate. Cózatl is at the forefront of this new generation of Mexican composers conscientiously exploring and studying the music of Mexico's indigenous past while simultaneously looking to the future of Mexican Choral Music in an ever-evolving artistic landscape. The following two selections give a clue as to how the cultural heritage of Mexico has helped to shape Cózatl's unique compositional aesthetic, which is at once grounded in centuries of tradition and also speaks with an authentic voice to contemporary audiences.



T. J. Harper  
teacher and  
choral conductor

<sup>1</sup> Bergstrom, Melissa, *Jorge Cózatl: Xtoles Music Resource Guide*, Vocalessence Music Press, Minneapolis, MN, 2010, <http://www.vocalescencemusicpress.org/works/xtoles>.

<sup>2</sup> Valenzuela, Eladio, *Choral Music in Mexico: A Survey of Music Between 1575 – 1775*, VDM Verlag Dr. Müller, Saarbrücken, Germany, 2011.

XTOLES

K'AY YUM K'IN/CANTO DEL SOL/SONG FOR THE SUN  
(SSAATTBB A CAPPELLA;  
WWW.VOCALESSENCEMUSICPRESS.ORG/WORKS/XTOLES)

Originally thought to be either a song of war or accompaniment for a ribbon dance, musicologists differ on when *Xtoles* was unearthed. It is thought by some that it was first found and incorporated into *Mosaico Yucateco* in 1869 by Mexican composer, José Jacinto Cuevas (1821-1878), while others believe it was Gabriel Saldívar (1909-1980) who first included the air in his *Historia de la Música en México* in 1934.<sup>3</sup> Despite when this ancient Mayan song was rediscovered, it may be one of the oldest known melodies still in existence. According to the composer, *Xtoles* "...layers simple rhythmic and melodic motives to create a rich texture that is much more intimidating on the page than in rehearsal."<sup>4</sup> This arrangement employs non-traditional vocal techniques to imitate indigenous instruments in the various vocal lines and is also used effectively as a textural device that enhances the melodic contour of the ancient song. The pre-Hispanic instruments imitated include a *caracol* (conch shell), *ocarina* (flute made of mud), *maraca* (shaker), *quijada de burro* (donkey jaw), *tambores* (drums), and the *tunkul* (a hollow log played with a stick).

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(SSAATTBB A CAPPELLA;  
WWW.VOCALESSENCEMUSICPRESS.ORG/WORKS/PASAR-LA-VIDA)

In his poem, *Pasar la Vida*, Jorge Mansilla Torres, aka Coco Manto, (b. 1940) employs the concept of motion in five stages to illuminate his unique perspective on life as a Bolivian exile living in Mexico. To capture the spirit of motion in each stanza, the composer developed singular melodic and harmonic images to express what motion means in each case. Each section ends with a concluding statement that captures the essence of the preceding stanza: the *Trashumante* (Nomad Shepherd), the *Caminante* (Walker), the *Navegante* (Sailor), and the *Immigrante* (Immigrant). "The final stanza summarizes, in short sentences, all the moments of the poem integrating *Militante de la vida* (Militant of Life), letting the piece conclude – after mentioning the immigrants – an idea of being part of this world...no matter what...no matter how."<sup>5</sup> Cozatl deftly juxtaposes static, minimalist choral writing at the beginning of each stanza with an extremely warm, dense harmonic language through the middle and end of each verse, creating contrast that highlights the compelling narrative of the poetry. Noteworthy also is the composer's use of musical contour, which serves a symbolic function, and creates a sense of melodic balance and structure for each stanza of text.

3 Stevenson, Robert Murrell, *Music in Aztec and Inca Territory*, University of California Press, Berkeley, CA, 1976, pp. 139-140.


4 Bergstrom, Melissa, Jorge Cozatl: *Xtoles Music Resource Guide*, VocalEssence Music Press, Minneapolis, MN, 2010, <http://www.vocalesseencemusicpress.org/works/xtoles>.

5 Cozatl, Jorge, *Pasar la Vida: Composer's Notes*, VocalEssence Music Press, Minneapolis, MN, 2011, [www.vemusicpress.org](http://www.vemusicpress.org).

The image shows a page of a musical score for the piece 'Xtoles'. The score is for a SATB choir and includes a Baritone and Bass part. The lyrics are in Spanish. The score is numbered 6 and includes measures 79 through 83. The lyrics for the Soprano 1 (S1) part are: 'son sun chil chil sun sun chil chil sun sun chil chil sun'. The lyrics for the Soprano 2 (S2) part are: 'suh suh'. The lyrics for the Alto 1 (A1) part are: 'son sun chil chil sun sun chil chil sun sun chil chil sun'. The lyrics for the Alto 2 (A2) part are: 'trr tss tss trr tss trr tss tss trr tss tss'. The lyrics for the Tenor 1 (T1) part are: 'Tun - kul Tun - kul tun'. The lyrics for the Tenor 2 (T2) part are: 'tun tun tun tun tun tun tun tun tun tun tun tun tun'. The lyrics for the Baritone (Bar) part are: 'tun tun tun tun tun tun tun tun tun tun tun tun tun tun tun tun tun tun'. The lyrics for the Bass (B) part are: 'tun tu ku tu ko tun tun tu ku tu ko tun tun tu ku tu ko tun tun tu ku tu ko tun tun'. The score is titled 'Xtoles' and includes measure numbers 79, 80, 81, 82, and 83.

Figure 1. Cozatl, *Xtoles*, pg. 6, mm. 79-83, [WWW.VOCALESSENCEMUSICPRESS.ORG/WORKS/XTOLES](http://www.vocalesseencemusicpress.org/works/xtoles)

**T. J. Harper** is the Director of Choral Activities and supervises the Secondary Music Education curriculum at Providence College in Providence, Rhode Island. He conducts the college's three choral ensembles as well as courses in Conducting, Secondary Choral Methods, Applied Conducting, and Applied Voice. Dr. Harper received the Doctor of Musical Arts degree from the University of Southern California where he graduated with honors. Dr. Harper's interests have led to extensive research of the Nazi influence on German choral music and the music of Hugo Distler. His dissertation entitled, *Hugo Distler and the Renewal Movement in Nazi Germany* focuses on the juxtaposition of Distler's personal beliefs and his political/professional obligations to the Nazi Party. Dr. Harper is also a contributing author to the recently published *Student Engagement in Higher Education: Theoretical Perspectives and Practical Approaches for Diverse Populations* (Routledge). Email: [harper.tj@gmail.com](mailto:harper.tj@gmail.com)



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# Pasar la Vida

Jorge Mansilla Torres (Coco Manto)

Jorge Cózatl

The musical score is for the piece "Pasar la Vida" by Jorge Mansilla Torres (Coco Manto) and Jorge Cózatl. It is a vocal quartet piece with piano accompaniment. The score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked "Tranquillo" with a metronome marking of 66. The dynamics range from *pp* (pianissimo) to *p* (piano). The lyrics are in Spanish: "Soy mu-che - dum - bre y soy, soy u - no,". The score includes parts for Soprano, Alto, Tenor, and Bass, along with a piano part labeled "Piano for rehearsal only".

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FIGURE 2. COZÁTL, PASAR LA VIDA, PP. 3-5, WWW.VOCALLESSENCEMUSICPRESS.ORG/WORKS/PASAR-LA-VIDA

4

Pasar la Vida

*Piu mosso* ♩ = 86

S  
A  
T  
B

*mp* *p* *mp* *p* *mp* *p*

Cuan - do ca - mi - no a - de - lan - te en bus - ca del hu - mo  
Cuan - do ca - mi - no a - de - lan - te en bus - ca del hu - mo  
Cuan - do ca - mi - no a - de - lan - te o a - trás en bus - ca del hu - mo  
Cuan - do ca - mi - no a - de - lan - te en bus - ca del hu - mo

64

Sop.  
Solo

S  
A  
T  
B

16

Ten-go, el des - ti - no se - lla - do:  
de la u - to - pi - a am - bu - lan - te.  
de la u - to - pi - a am - bu - lan - te.  
de la u - to - pi - a am - bu - lan - te.  
de la u - to - pi - a am - bu - lan - te.



25 *Leggiero*  $\text{♩} = 52$

S Tra-shu - man - te. *mf*

A Tra-shu - man - te se

T Tra-shu - man - te. *mf* El a - ba - ni - co del mun - do se

B Tra-shu - man - te, *mf* El a - ba - ni - co del mun - do se

25 *Leggiero*  $\text{♩} = 52$

32 *mf* *mf*

S se a - bre fra - gan - te *mf* y al *mf*

A a - bre - ten - ta - dor fra - gan - te, *mf* y al *mf*

T a - bre ten - ta - dor fra - gan - te, *f* al se - den - ta - rio fe - cun - do y al *mf*

B a - bre ten - ta - dor fra - gan - te, *f* al se - den - ta - rio fe - cun - do y al *mf*

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Jean-Marc Poncelet © Foundation WYC

The World Youth Choir in Seoul, Rep. Korea (July 2004)

## Choral Music Recordings and Book Reviews

### Book Review

Give Me Excess of It – A Memoir

by Richard Gill

Reviewed by Debra Shearer-Dirié

### Book Review

Florilegio di Primavera

Enrico Miaroma

Edizioni Corali

Reviewed by Kari Ala-Pöllänen

### Critic's Pick

Camerata Music Limburg: Am Siebenten Tage

Montefagorum MFP20132

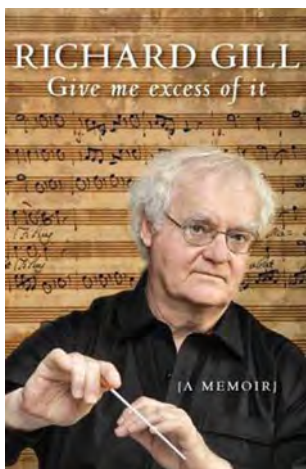
Reviewed by Tobin Sparfeld

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

Please contact **Andrea Angelini**  
Email: [aangelini@ifcm.net](mailto:aangelini@ifcm.net)

# Book Review

Give Me Excess of It – A Memoir  
by Richard Gill



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**R**ichard Gill represents an important figure in the fabric of the Australian musical landscape. His passion for music is infectious, regardless of whether he is standing on the podium, in a lecture theatre or in a café having a coffee.

Gill has been awarded several prestigious awards in the music world. Some of these awards include the Order of Australia Medal in 1994 and a Centenary Medal in 2001, the Bernard Heinze Award for services to music in Australia, and an honorary doctorate from the Edith Cowan University of Western Australia for his service to Australian music and musicians. In 2001, he received the Australian Music Centre's award for 'Most Distinguished Contribution to the Presentation of Australian Composition by an Individual.' In December 2005, he was awarded the Don Banks Music Award 2006 by the Australia Council for the Arts.

I recently had the opportunity to work alongside Maestro Gill, and was reminded of his magnificent ability to memorize the name of every orchestra member in front of him within minutes of the first rehearsal, and his ability to educate and nurture young musicians, like a Grand Master with his followers. *Give Me Excess of It* is Gill's journey as a musician as he has experienced it. "The sublime and the ridiculous; the happy chances and the rude awakenings; the life-changing encounters with true genius; the strong friendships with other singers and players who, like myself, were merely mortal; the fortuitous announcements; the miscommunications, the artistic differences, and – rarely – the invidious enmities, that all somehow combine to form a life in music". (p. 11).

The chapter titles of this memoir, alone, are entertaining, from 'Hail Mary, Full of Grapes...' to 'London, or Do you Go *Ome Evr'y Nigh*, Sir?' It is an entertaining rendition of the life of a man whose passion for music drove him forward, even when those around him were doing their best to stop him. Life as a freelance musician can sometimes be challenging, but it is remarkable that Gill continued on his journey as a musician and more importantly, that he continues to this day to be a strong advocate for music education in Australia and beyond.

Gill started his formal music education rather late in life, whilst his early education took place in the Catholic School system in Sydney, Australia. His early musical experiences, although informal, filled the young Gill with enthusiasm. Singing in church encouraged him to create his own altar-like theatre in his backyard. He was completely fixated with singing hymns out of the St Basil Hymnal, which he considered to be a *treasury of beautiful music*, and labelled himself a *one-hymn wonder and a cheap musical drunk*. It was evident that from a very young age, Gill had a high level of musical intelligence. He would go out of his way to expose himself to a diverse range of musical styles and genres, from plainchant, to simple folk songs, to operatic arias.

Reviewed by  
Debra Shearer-Dirié  
choral conductor  
and teacher

Gill represents a strong advocate for every child having the right to a meaningful music education. Reflecting on his own teaching while writing his memoir, Gill believes that singing from a very early age is essential in the education of any individual and that we should not subject children (or anyone for that matter) to second-rate music. Singing helps us to develop a memory for pitch and rhythm and become accustomed to musical patterning through which we learn to recognize and digest the music we hear. Gill puts great emphasis on the music of Johann Sebastian Bach and its value; he used Bach's music as a starting point upon which any composition student could build his or her foundation.

Once Gill entered the New South Wales Conservatorium of Music, he jumped at every opportunity to discover all avenues of music, from singing lessons and the terminology within the singing studio (conflicting advice about breathing and about how the throat behaved while singing. A humorous comment from a student regarding the *passaggio* – “My *passaggio* isn't working well at the moment”), to singing in the Conservatorium choir whilst preparing Mendelssohn's *Elijah*, to taking viola lessons in order to sit in at an orchestra desk under the baton of Sir Bernard Heinze.

It is often enlightening reading about the lives of musicians, but I found it particularly interesting to read Gill's reflections on each stage of his career, justifying or criticizing the path he took. From his early days of teaching practice at Marsden High in Sydney, whilst still studying for his Undergraduate degree, to his position of Dean at the Western Australian Conservatorium of Music in Perth, Gill strove to create the best possible situation for all of his students and to provide a musical education that would engage *every* student. His numerous attempts at innovative practices and collaborations at the Conservatorium in Perth were sometimes criticised, but many were eventually adopted.

Gill's visit to the Orff Schulwerk in Salzburg was everything he had dreamed of and he even performed in *Carmina Burana*, at which Carl Orff himself was conducting. Gill's evaluation of Orff's approach to music education: “it frees the mind, inspires the heart and soul of the child, encourages questions and explores improvisation.” (page 229). Gill was offered several teaching positions at Universities in the United States because of his outstanding teaching which implemented the Orff's principles however, he eventually returned to Australia to continue his career as a professional musician rather than as an Academic.

Gill is especially known for his famous Australian Broadcasting Commission (ABC) Schools Concerts as well as the Babies Proms

with the Sydney Youth Orchestra. Gill took his role in educating the future generations of musicians in Australia seriously, as well as educating a musically appreciative audience through these two initiatives. But his most recent contribution to the Australian music community would be his role as Artistic Director of the Victorian Opera, a company that he was asked to lead from its beginning with committed recurrent government funding. Again, it was interesting to read his progression through this company, and how he programmed while keeping within the budget, and how he utilized the abundance of talent in the region rather than bringing in outside talent. Several stories are told about this period during which Gill mentored young talent to great heights, both nationally and internationally. He seems to have an instinct about those that will make it to the top, and has an ability to uncover hidden talent in young singers.

This is an interesting account which does not just read as the life of Richard Gill. Much of what Gill has done in his career has influenced the Australian music scene as it stands today. I would recommend his memoir to those that want to make a difference in the lives of those we touch through music. I particularly liked Gill's final sentence, “If music be the food of love, play on, and give me excess of it.”

**Debra Shearer-Dirié** holds a Diploma from the Kodály Institute in Kecskemét, Hungary, a Master of Music Education degree and Doctor of Music degree in Choral Conducting from Indiana University, USA. Currently located in Brisbane, Australia, she has taught choral conducting and aural studies at The University of Queensland, the ACCET Summer School, and at the New Zealand International Summer School in Choral Conducting. Dr. Shearer-Dirié is currently serving as Editor of the Australian National Choral Association's Publication and serves on the National Council for this organization. She is Musical Director of the Brisbane Concert Choir, Vox Pacifica Chamber Choir, Fusion, and Vintage Voices. Email: [debrashearer@gmail.com](mailto:debrashearer@gmail.com)



Edited by Fiona Thomas-Peter, UK ●



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### MELODIA!

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July 17 - 25, 2014  
 July 23 - 31, 2015  
 July 7 - 15, 2016





ENRICO MIAROMA

## *Florilegio di primavera*

N. 1 - EdizioniCorali.it



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Reviewed by  
**Kari Ala-Pöllänen**  
choral conductor and  
teacher

The choral repertoire for treble voices is traditionally not very large, compared with, for example, that for mixed voices. On that account it is a joy to greet every new publication in this field. The Italian publisher Edizioni Corali has recently released a song book, *Florilegio di Primavera*, with new compositions by Enrico Miaroma on texts by Giuseppe Gallari and paintings by Lucia Adami.

As Giovanni Acciai writes in his long, sophisticated and non-critical introduction, it is important "... to recognize the educational importance of early vocal and choral training." This is easy to agree with.

There are signs in the air that awareness of this fact would appear to be increasing in the academic world as well as the choral. As a matter of fact I myself have been deeply involved in a recent doctoral thesis concerning education in a children's choir (Tuomas Erkkilä: *Pedagogy in the Tapiola Choir and Mr. Kari Ala-Pöllänen as a co-operative children's choir conductor* / University of Oulu, Finland, Faculty of Education).

The discussion around children's choirs, however, verbalizes the deeply rooted manners in adult thinking when speaking of children's abilities and possibilities in the field of music. An example of this can be seen in the following extract, taken from the Instruction mentioned above: "The extent of the melodic low, the weak potential dynamics, tonal palette modest design, low resonance of the voices of children are objective limits frightening to anyone who wants to engage with them...". I must state that I don't agree.

During my almost 50 years' experience with singing children they have countless times surprised me positively with their facilities. Thus they have proved that their capacity and abilities are far larger than we adults typically believe. So we may say that the limitations are to be found on our side, in our thinking. We have to learn to trust; the key word is confidence. In all children's choir activity we have to beware of underestimating the child. This is to be taken into account especially when selecting repertoire for children's choir, and it is as true as for purely musical matters.

In this collection the composer makes rich use of many compositional techniques and in the melodies and harmonies too there are to be found a variety of features influenced by inter alia archaism, modality, impressionism or even expressionism. I see this variety as educationally positive, especially if the songs are destined for children.

When speaking of the texts we have to realize that there exist more limitations. We know that children's experiences of life and the world and their sense of verbal expressions are still limited, needing adult guidance. We have to consider all this when selecting texts to be sung in a children's choir.

Bearing all this in mind, I was slightly embarrassed when exploring the book *Florilegio di Primavera* to find myself speculating whether the book is destined for female or children's choirs. The music itself seems to be written for children. It is not too complicated, composed in 1-3 parts, mainly in the normal children's choir range (soprano-mezzo area). This seems to be based on the presumption that children are not able to sing in a real alto voice (which I want to question). It does not change anything to call the part contralto, but write it in the mezzo range.

Of course it is true that young altos are not yet so strong and the piano accompaniment may overpower them easily. But if the composer is aware of this danger, it would be possible to avoid it when writing the piano part. Sometimes, if the composer is a good pianist and uses the instrument when composing, it may be noticeable in the choir parts as well, meaning they 'smell' like piano playing, not like singing.

But there are some truly important questions:

Do we need a piano accompaniment? If yes, why and when?

In many countries children's choirs mainly sing with piano, a practice I question. When asking conductors why they use the piano, they often say that the children feel more secure with it. This is certainly true if the singers are accustomed to it. But the danger is that the children get used to resorting to and leaning themselves on it in order to keep the pitch or tempo etc. So they miss out on their independence and ability to self-control, which is, in my thinking, one of the most important qualities to be developed in choir singers. With its tempered tuning the piano also can blunt the ability of perfectly tuned hearing and singing. I think piano accompaniment can be accepted only if it contributes something musically valuable to the entity, not only acting as a crutch for the singers. A cappella is still 'the real bread' in choir singing, particularly in children's choirs.

Then there is the text. I have the impression that many of the texts used in this book are quite far out of the world of a child. In fact some of the texts did not open themselves even to me, giving the feeling of reading some 'inside poetry' with no intention of making outsiders understand. And, unfortunately, I suspect I am not the only one. Mr. Acciai quotes Mr. Galliari in the end of the Introduction: "fruit orchard to those who do earn..." Maybe I haven't earned the right to understand.

I think every song is always a little drama with a message, and we as performers are the ones to pass on that message to the audience. So we, children included, have to understand the text/message to be able to find a way to give proper expression to it.

There exists, of course, the possibility that my critical comments are not valid, because the texts may be addressed only to Italian singers, who are able to understand them, and the English translation which I received, supplied supposedly by the publisher (?), doesn't hit the real point. In that case a new translation should be considered, although some of the texts may not easily surrender to the translator.

The absolutely positive thing in this book is the combination of different arts: music, poetry and paintings, an interesting combination which one would hope to see used more often. Overall, the paintings by Lucia Adami were particularly refreshing and stimulating.

*Edited by Karen Bradberry, Australia* ●

**Kari Ala-Pöllänen** is a versatile musician and conductor, having wide experience in various sections of music and playing several instruments himself. He first graduated as a school teacher and then studied a.o. musicology and orchestral and choral conducting. In Finland he has acted as a music teacher, symphony orchestra, folk and jazz musician and conductor, as a chorister and ensemble singer and superintendent of music as well as a writer of school music text books and encyclopedia. He is the artistic director of international choral festivals and works as a jury member of choir competitions and as a guest conductor and lecturer in numerous festivals in Finland and abroad. He has been a member of the Europa Cantat Music Commission and is chair of the IFCM Songbridge Artistic Committee. Kari Ala-Pöllänen was the Tapiola Choir's conductor and artistic director 1994-2008. During this period the choir successfully toured the world, visiting most continents. The Tapiola Choir was under his direction awarded the 'UNESCO Prize 1996 for the Promotion of the Performing Arts'. He has been awarded with several high Finnish official decorations, the latest being in 2009, when the President of the Republic of Finland rewarded him with the 'Pro Finlandia Medal by Order of the Lion of Finland', the highest recognition for the arts. Email: [kari.ala-pollanen@hotmail.com](mailto:kari.ala-pollanen@hotmail.com)





The male vocal ensemble Camerata Musica Limburg should be commended for their commitment to contemporary composers in their latest album, *Am Siebenten Tage*. As the majority of choral compositions are conceived for SATB or treble voices, it is heartening to hear artistic choral works written exclusively for men's voices.

Camerata Musica Limburg was founded in 1999 under the direction of Jan Schumacher. Starting from former singers in the Limburg Cathedral Boys Choir, the ensemble has achieved early and repeated success, winning awards such as 'Best Classical Choir of the Year' in 2004 by Hessian Broadcasting, and first prize at the International Choir Contest in Vlaanderen Maasmechelen, Belgium in 2007. Since 2008 the group has released a number of recordings featuring works of both traditional and contemporary composers.

This current album features works by Kurt Bikkembergs, a Belgian conductor and composer, as well as other contemporary Belgian composers: Vic Nees, Martin Van Ingelgem, Roland Coryn, Rudi Tas, and Noor Sommereyns. Bikkembergs's works, which eschew the jocular, hearty folk-song men's arrangements for a sleek, modern aesthetic, are the most prominent on this recording.

The opening track on the album is Bikkembergs's *Stabat mater*. Beginning imperceptibly with a large tapestry of stepwise motion, the work builds to a louder middle section which resembles medieval *organum*. Many, though certainly not all, of Bikkembergs's works on this album are built on a basic rhythmic structure, contain mildly dissonant, non-functional harmonies based upon seconds and fifths, and do not display much dynamic contrast.

One of several highlights is the *Alleluia con cordis*, a five-movement work with solo violin. The opening movement, *Dominus Dixit ad me*, features violin flourishes over a rhythmic three-part choral harmony. After a placid second movement, the *Veni Sanctis Spiritus* delivers a rhythmic dialogue between the singers and pizzicato violin. Another highlight is his *Ave verum corpus*, which contains poignant appeals by the tenor section over a sustained pedal by the basses.

Reviewed by  
**Tobin Sparfeld**  
teacher and conductor



Most inventive of the selections by Bikkembergs is the title work, *Am Siebenten Tage*, a dramatic recounting of the Battle of Jericho. Accompanied by brass instruments and sung in German and Latin, the work vividly depicts the soldiers and blaring trumpets which brought down the walls. A soloist, speaking through a loudspeaker, delivers Joshua's orders to his men. Later, the melody 'Joshua Fit the Battle of Jericho,' is played by kazoos as we hear the walls crumble and the city be stormed. While certainly unconventional, its theatrical representation of the biblical story is compelling, even in recording.

Other contemporary Belgian composers are also featured. There is a setting of *Dextera Domine* by Rudi Tas as well as two selections by Roland Coryn, including his *Rorate caeli* which contains a beautiful call and answer 'alleluia' section. A moving piece by Maarten Van Ingelgem, entitled *24121914* (perhaps in reference to the date of the Christmas truce between opposing soldiers in World War I), is scored for a trumpet and two soloists. A personal favorite is *Domine, ne in furore* by the late Vic Nees, a lyrical, Poulenc-like homophonic motet containing impassioned pleas on 'miserere.' Two settings of English texts by Noor Sommereyns feature more traditional consonances which are refreshing to the ear.

Camerata Musica Limburg superbly handles the challenging repertoire throughout the recording. Only in moments can one find slight intonation and blend issues (more common in the last three tracks), but the rhythmic precision and overall musicality of the ensemble is impressive. Diction is also strong, and the singers ably shift languages, from German

to English to Germanic Latin. Because it focuses singly on modern composers from a specific region, the album feels very monochromatic; it is not structured to flow like a concert program.

While the modern dissonances in *Am Siebenten Tage* might keep it from being fully appreciated by general musical audiences, this is a fantastic choice for those interested in men's voices as well as contemporary musical trends. Its musical exactness and innovative spirit are qualities which make this album worthy of consideration. ●

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



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# Events



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# 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  
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# Conferences, Workshops & Masterclasses

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**Choral Dialogue EURASIA Cantat Workshops and performances, Yekaterinburg, Russian Federation, 18-20 Feb 2014.** Contact: Tihonova Anna, Email: tihonova.dms7@yandex.ru - Website: www.eurasia-cantat.ru

**Brahms Symposium & Masterclass, Seattle, USA, 29 Mar 2014.** In collaboration with the University of Washington School of Music, investigation of how Brahms wished his most famous choral work – Ein deutsches Requiem – to be performed is a recent endeavor. For graduate level choral conductors. Apply before Dec 15, 2013. Contact: The Choral Arts Society, Email: manager@choralart.org - Website: www.choralart.org

**Lisbon Music Week, Portugal, 6-12 Apr 2014.** A course for choral singers led by Carlos Aransay. Repertoire from the 16th and 17th century Portuguese music for Passiontide. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org/html/lisbon.htm

**International Symposium on Singing in Music Education, Budapest, Hungary, 23-27 Apr 2014.** Symposium organized in the frame of the VOICE project. Themes: Formal singing-based music education at school, non-formal music learning opportunities after school, benefits of singing in communities on our society, music teacher and/or choral conductor training. Contact: Hungarian Choral Castle Pomázi Zenekastély Nonprofit Ltd., Email: ceec@europeanchoralassociation.org - Website: http://symposium2014.kota.hu/

**Association of Canadian Choral Communities Conducting Apprenticeship Program, Nova Scotia, Canada, 4-19 May 2014.** Two weeks with the National Youth Choir of Canada during rehearsals, performances and touring, under the baton of Hilary Apfelstadt. Apply before Oct 1, 2013. Contact: Association of Canadian Choral Communities, Email: accc@choralcanada.org - Website: www.choralcanada.org

**Singing in Venice, Italy, 11-17 May 2014.** A course for choral singers led by Patrick Craig. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org/html/venice.html

**Music at Monteconero, Sirolo Ancône, Italy, 7-13 & 14-20 June 2014.** First week with Ghislaine Morgan concentrating on vocal technique and consort singing. Second week based on repertoire, directed by Jeffrey Skidmore of Ex Cathedral. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

**Masterclass for Choir Conductors, Varese, Italy, 2-7 July 2014.** Lecturer Frieder Bernius with the Varese Chamber Choir. Repertory: Bach Motets and contemporary music. Contact: Gabriele Conti, Email: seiconti@libero.it - Website: www.corodacamera.it

**World Youth Choir Summer Session 2014, Croatia, July 2014.** Repertoire and conductors: two different parts, classical choral repertoire with a conductor from another region of Europe or the World, and ethnically inspired music of western Balkans (academic and folklore) with a Croatian conductor (names and details to be confirmed at the end of 2013). Contact: Vladimir Opacic, Project Manager, Email: manager@worldyouthchoir.org - Website: www.worldyouthchoir.net

**Choralp 2014, Briançon, France, 19-26 July 2014.** For choirs and individual singers, Minimum Age: 16. Ateliers: Chichester Psalms by Leonard Bernstein with Valérie Fayet (France), Dixit Dominus (Psalm 110) by A. Vivaldi with Carlo Pavese (Italy). Contact: Association A Coeur Joie France, les Choralies, Tel: +33-4-72198340, Fax: +33-4-78434398, Email: choralp@gmail.com - Website: www.choralp.fr

**Europa Cantat International Singing Week, Tarragona, Spain, 19-27 July 2014.** For mixed choirs, female choirs and individual singers. With Elisenda Carrasco (Spain), Werner Pfaff (Germany), José Geraldo Arrieche (Venezuela), Xavier Puig (Spain). Contact: Associació Cor Ciutat de Tarragona, Tel: +34-977-227721, Fax: +34-977-230514, Email: info@setmanacantant.org - Website: www.setmanacantant.org

**European Seminar for Young Choral Composers, Aosta, Italy, 20-26 July 2014.** Theme: choral composing today. Apply before 30/04/2014. Contact: FENIARCO (Italian Federation of Regional Choir Associations), Email: info@feniarco.it - Website: www.feniarco.it

**Saritano Chamber Choral Conducting Workshop, Saritano, Italy, 26 July- 2 Aug 2014.** Three levels: full conductor, conducting auditor and singer. With Simon Carrington; each full conductor will conduct in every master class. Vocal pedagogy ensemble work with Bronisława Falinska (Rohmert method of functional voicetraining). Clinics on developing a vital chamber choir with Brian O'Connell. Contact: Gail Leicher, Email: saritanochoral@rcn.com - Website: www.saritanochoralworkshop.com

**International Choral Festival of Abidjan - FESTICCA 2014, Côte d'Ivoire, 31 July-4 Aug 2014.** Festival including a variety of choral initiatives and the performances of 16 choirs from Côte d'Ivoire and 14 choirs from abroad, Opening and closing concerts, workshops and choral sessions, competition and exhibition. Contact: A Coeur Joie Côte d'Ivoire, Email: admin@acoeurjoie-ci.com - Website: www.acoeurjoie-ci.com

**World-Class Vocal Summer School, Kings Place, London, United Kingdom, 1-4 Aug 2014.** Platform for singers to perform with like-minded, enthusiastic singers under the guidance of world-class tutors from a range of vocal backgrounds. Suitable for groups and individuals alike, including workshops and performances from some of the finest international a cappella performers such as Swingle Singers and educators in the industry. Contact: Jessica Hill, Email: jessica@ikonarts.com - Website: www.londonacappellafestival.co.uk

**10th World Symposium on Choral Music, Seoul, Rep. Korea, 7-14 Aug 2014.** Eight days to listen to 26 of the world's premiere choirs, 30 outstanding lectures on choral music, music exhibition, gala concerts, open sings - all in the exciting city of Seoul and in the National Theatre of Korea. Contact: International Federation for Choral Music, Email: office@ifcm.net - Website: www.wscm10.org

**Chamber Choir and Choral Conducting Workshop with Simon Carrington, Norfolk Connecticut, USA, 10-17 Aug 2014.** Coaching, master classes, rehearsals and seminars for advanced singers and choral conductors. Repertoire ranges from the Renaissance to the 21st century and includes both choral and instrumental music. Conductors must sing as members of the choir and will have the opportunity to conduct instrumental as well as choral ensembles. Apply before March 27, 2014. Contact: Donna Yoo, Email: norfolk@yale.edu - Website: www.norfolkmusic.org

**The Harold Rosenbaum Choral Conducting Institute Workshop, Buffalo, NY, USA, 17-22 Aug 2014.** Open to choral conductors from around the world. Rehearsal and performance conducting opportunities, one-on-one instruction and individual guidance with Dr. Harold Rosenbaum. Contact: The Harold Rosenbaum Institute, Email: HaroldRosenbaum@gmail.com - Website: www.haroldrosenbaum.com

**Alpe Adria Cantat 2014, Lignano Sabbiadoro (UD), Italy, 24-31 Aug 2014.** International singing week. Apply before 31/04/2014. Contact: FENIARCO, Tel: +39-0434-876724, Fax: +39-0434-877554, Email: info@feniarco.it - Website: www.feniarco.it

**Rimini International Choral Workshop with Peter Phillips, Ghislaine Morgan and Andrea Angelini, Rimini, Italy, 31 Aug-6 Sep 2014.** For advanced choristers and conductors. Repertory: Victoria, Officium Defunctorum (Requiem), 6 voices. Final concert, diploma presentation by P. Phillips. Individual vocal tuition. Contact: Musica Ficta, Email: info@musicaficta.org - Website: www.musicaficta.org

**2nd Muungano National Choral Workshops, St. Louis, Missouri, USA, 9-12 Oct 2014.** Highlighting music from Africa, Latin America, American folk, and more!... For choral groups, administrators, multicultural educators, and all lovers of great music and intercultural exchange. Contact: African Musical Arts, Inc., Email: info@africarts.org - Website: www.africarts.org

**Singing Danube – Choral Performance Cruise, Germany, Austria, Slovakia, Hungary, 12-19 Oct 2014.** Daily expert-led rehearsal & workshop dedicated to river-related songs, two informal concerts & one gala performance on board, two concert performances on land in a church or venue. Artistic Director: Diego Lenger. Guest Director: Prof. Volker Hempfling. Contact: PDM Tourism Group, Email: office@pdm-tourismgroup.com - Website: www.pdm-tourismgroup.com

**Corsham Winter School, United Kingdom, 27 Dec-1 Jan 2014.** Week of choral singing between Christmas and New Year in the small Wiltshire town of Corsham, near Lacock, directed by Justin Doyle. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org/html/corsham.html

**International Masterclass for Choral Conductors, Marktberdorf, Germany, 22-27 May 2015.** For experienced choral conductors to improve their skills and knowledge at the highest level with outstanding teachers. Will combine musical impressions and experiences gained during the International Chamber Choir Competition Marktberdorf with an intensive follow-up seminar. Contact: Modfestivals, International Chamber Choir Competition, Email: office@modfestivals.org - Website: www.modfestivals.org

**Canto a Roma Choral Festival, Rome, Italy, Mar-June 2014.** For all kind of pro and amateur choral ensembles from all over the world. Contact: Sechrist Travel, LLC, Email: info@sechristtravel.com - Website: www.sechristtravel.com

**International Choral Festival Canta en Primavera, Málaga, Spain, 12-16 March 2014.** Competition in different categories and difficulties. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: www.interkultur.com

**7th Fukushima Vocal Ensemble Competition, Fukushima, Japan, 20-23 Mar 2014.** Biggest chorus competition for vocal ensembles (2-16 singers) in Japan. Category Competition, Grand Champion Competition, Friendship Concert, Welcome Party, Workshop. Contact: Fukushima Vocal Ensemble Competition, Email: bunka@pref.fukushima.jp - Website: www.pref.fukushima.jp/bunka/seigaku/en/

**Children's Choirs International Competition, Paris, France, 22-23 Mar 2014.** Open to all children's choirs from around the world. Program: Tantum ergo, Gabriel Fauré; L'oiseau bleu, Mel Bonis; Noël des enfants qui n'ont pas de maison, Claude Debussy; Cantate Liberté, Roger Calmel; Chanson à rêver, Jean-Louis Petit. Contact: Jean-Louis Petit, Email: concours@jeanlouispetit.com - Website: www.choeurdenfants.sitew.fr

**Young Prague Festival, Prague, Czech Republic, 27-30 Mar 2014.** Concerts and friendships. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

**Holiday of Spring!, Vienna, Austria, Teplice & Prague, Czech Republic, Dresden & Berlin, Germany, 27 Mar-1 Apr 2014.** International Festival competition for participants aged 8 to 26. Categories: musical, solo and choir singing, folk groups, etc... Contact: International Youth Forum Endowment Fund J&S Group, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

**South Africa Cantat Festival, Cape Town, Stellenbosch, South Africa, 28 Mar-2 Apr 2014.** Competitive and non-competitive event for choirs and orchestras from all around the world. Contact: Arena Group Music, Email: arena@arenagroup.info - Website: www.capetownchoirfestival.com

**Festival de Verona 2014, Italy, 2-6 Apr 2014.** For all kind of choirs. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com

**6th Antalya International Choir Festival, Antalya, Turkey, 2-6 Apr 2014.** For amateur choirs. Concert performance of the 9th Symphony with the mixed choirs selected from festival attendants and Antalya State Symphony Orchestra together. Contact: Antalya International Choir Festival, Email: festivalantalya@festivalantalya.com - Website: www.festivalantalya.com

**1st Children & Youth Choral World Championship, St. Petersburg, Russia, 2-6 Apr 2014.** For choirs with 7-18 years old singers from all around the world. Contact: International Choral Festival and Competition, Email: interespect@mail.ru - Website: www.wccc.ru/en

**Festival di Primavera, Montecatini Terme, Tuscany, Italy, 3-5 Apr & 9-12 Apr 2014.** International spring festival for school choirs, 3-5 April open to children's choirs (age 6-13) and 9-12 April open to youth choirs (age 14-19). Apply before 31/01/2014. Contact: FENIARCO (Italian Federation of Regional Choir Associations), Tel: +39-0434-876724, Fax: +39-0434-877554, Email: info@feniarco.it - Website: www.feniarco.it

**20th Torre Vieja Habaneras Contest for Children's and Youth Choirs, Torre Vieja (Alicante), Spain, 4-5 Apr 2014.** Competition developing new generations of singers. Apply before: 2 Jan 2014. Contact: Manuel Martinez, Email: habaneras@habaneras.org - Website: www.habaneras.org

**25th Anniversary of America Sings! Festival, Washington DC, USA, 4-5 April 2014.** Your singers will love learning that they, along with hundreds of other young people who love music, have the power to make a difference singing and serving. Contact: America Sings!, Email: sarah@americasings.org - Website: americasings.org/

**4th Vratislavia Sacra - International Wroclaw Choir Festival, Poland, 5-7 Apr 2014.** Festival focusing on sacred music of different styles and churches. Contact: Cantilena & Melody, Email: info@vratislaviacsacra.pl - Website: www.vratislaviacsacra.pl

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

**3rd International Choral Festival of Mar del Plata, Mar del Plata, Argentina, 8-14 Apr 2014.** With Luciana Vallesi (contemporary music), Gustavo Maldino (ethnic music), Opus Cuatro (vocal groups). Contact: Horacio Lanci, Artistic Director, Email: festcormdq@gmail.com or hlanci@gmail.com

**4th International Festival of Choirs and Orchestras, Porec, Istria, Croatia, 10-14 Apr 2014.** For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

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

**Harrogate International Youth Festival - Music & Performing Arts (HIYF), Harrogate, United Kingdom, 18-24 Apr 2014.** Contact: Harrogate International Youth Festival, Email: enquiries@hiyf.co.uk - Website: www.hiyf.co.uk

**1st International Choral Festival We Are Singing Adriatic, Opatija, Postojna Cave, Croatia & Slovenia, 18-21 Apr 2014.** For all kind of choirs from around the world. Contact: Virtus Travel Ltd, Email: info@virtus-travel.com - Website: www.virtus-travel.com

**The Inaugural London International A Cappella Choir Competition, St John's Smith Square, London, United Kingdom, 21-26 Apr 2014.** Festival bringing together 16 choirs from around the world to compete in a series of public concerts. A jury of renowned experts, chaired by the founder and director Tallis Scholars Peter Phillips, will select a winning choir from four preliminary rounds to compete in a prestigious final with the opportunity to win substantial cash prizes and further concert dates. For mixed-voice choirs of 16 members or more. Contact: Sam Wigglesworth, Projects Officer, Email: sam@sjs.org.uk - Website: www.sjs.org.uk

**4th International Choral Competition for Children's Choirs "Il Garda in Coro", Malcesine sul Garda, Verona, Italy, 22-26 Apr 2014.** Event held in Malcesine on Lake Garda, acknowledged to be the world capital of Children's Choir competitions. Contact: Associazione Il Garda In Coro, Renata Peroni, Email: info@ilgardaincoro.it - Website: www.ilgardaincoro.it

**Slovakia Cantat 2014, Bratislava, Slovak Republic, 24-27 Apr 2014.** International Choir and Folksong Festival. Competition, workshop, concerts of sacred and secular music. The Slovak capital Bratislava opens its gates and invites choirs to its charming centre in spring. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

**4th International Messiah Festival, Salzburg, Austria, 24-27 Apr 2014.** 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Email: messiah-salzburg@cc-a.at - Website: http://messiah-salzburg-festival.blogspot.co.at

**3rd International Symposium ARS CHORALIS on Chorusology, Zagreb, Croatia, 24-26 Apr 2014.** Scientific and artistic symposium on choral art, singing and voice. Contact: Branko Stark, Email: info@choralcroatia.com - Website: www.choralcroatia.com

**Gotham Sings!, New York, USA, 25-27 Apr 2014.** Contemporary a cappella music festival including a competition (high school and college) at the Apollo Theater in New York City. Contact: Sean Berg, Email: sechristtravel@gmail.com

**4th World Choir Festival on Musical, Thessaloniki, Greece, 25-27 Apr 2014.** For all kind of choirs from around the world. Contact: Choir Korais, Email: choir\_korais@hotmail.com - Website: http://xorodiakoraiseng.weebly.com/announcements.html

**Sing A Mile High Children's Choral Festival, Denver, CO, USA, 26-30 June 2014.** 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, Email: chrys@youngvoices.org - Website: www.singamilehigh.org

**Gotham SINGS!, New York City, USA, 26 Apr 2014.** Adjudicated Choral Festival Program in New York City (Manhattan). Contact: Sechrist Travel, LLC, Email: info@sechristtravel.com - Website: www.sechristtravel.com

2014 DIVISION CONFERENCES  
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Central Division



Cincinnati, OH  
Feb. 26 - Mar. 1, 2014

Northwestern Division



Seattle, WA  
Mar. 13 - 16, 2014



Eastern Division



Baltimore, MD  
Feb. 5 - 8, 2014

Southern Division



Jacksonville, FL  
Mar. 5 - 8, 2014

Southwestern Division



Little Rock, AR  
Mar. 19 - 22, 2014

North Central Division



Des Moines, IA  
Mar. 18 - 22, 2014

Western Division



Santa Barbara, CA  
Feb. 18 - 22, 2014

**60th Cork International Choral Festival, Ireland, 30 Apr-4 May 2014.** Programme including a series of excellent international and national competitions, world class gala concerts, vibrant fringe and public performances, non-competitive choirs and an education programme. Top international choirs compete in the prestigious Fleischmann International Trophy Competition. Contact: Cork International Choral Festival, Email: info@corkchoral.ie - Website: www.corkchoral.ie

**International Choir Competition and Festival Bad Ischl, Austria, 30 Apr-4 May 2014.** Competitions gala concerts, friendship concerts and participation in masses for any type of choirs from around the world. Contact: Interkultur e.V., Email: mail@interkultur.com - Website: www.interkultur.com

**International Choir Competition & Festival Bad Ischl, Austria, 30 Apr-4 May 2014.** The comprehensive and friendly support by members of the choirs of Bad Ischl creates a family and relaxed atmosphere for this festival which features competitions gala concerts, friendship concerts and participation in masses. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: www.interkultur.com

**International Choir Festival, Antwerp, Belgium, 1-4 May 2014.** For all kind of choirs. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com/en/trips/reisen/international-choir-festival-antwerp-2014.html

**Costa Barcelona Music Festival 2014, Calella on the Costa Barcelona, Spain, 1-5 May 2014.** For choirs and orchestras with sacred music repertoire. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

**Queen of the Adriatic Choral Festival and Competition, Cattolica, Italy, 1-5 May 2014.** Competition and Festival for Equal Voices, Mixed, Chamber, Children Young, Sacred Music, Folk and Spiritual Choirs. Contact: Queen Choral Festival and Competition, Email: office@queenchoralfestival.org - Website: www.queenchoralfestival.org

**62nd European Music Festival for Young People, Neerpelt, Belgium, 1-5 May 2014.** Categories: children's, single-voice youth, mixed-voice youth, pennant series children, pennant series single-voice youth, pennant series mixed-voice youth, free series: vocal and vocal-instrumental ensembles such as close harmony, vocal jazz, folk music, gospel & spiritual. Contact: Europees Muziekfestival voor de Jeugd, Email: info@emj.be - Website: www.emj.be

**International Choral Kathaumixw, Powell River, Canada, 1-5 July 2014.** Join choirs from around the world in 20 concerts, competitions, common singing, conductor's seminars and social events on the shores of Canada's magnificent Pacific coast. Guest Artists and International Jury. Extension Tours available. Application Deadline November 1, 2013. Contact: Powell River Academy of Music, Email: info@kathaumixw.org - Website: www.kathaumixw.org

**Blossoming Bohemia!, Vienna, Austria, Teplice & Prague, Czech Republic, Dresden & Berlin, Germany, 1-6 May 2014.** International Festival competition for participants aged 8 to 26. Categories: musical, solo and choir singing, folk groups, etc... Contact: International Youth Forum ENDOWMENT FUND, J&S Group, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

**International Competition for chamber Choirs Mosbach 2014, Mosbach (Baden), Germany, 2-5 May 2014.** Jury members: Frieder Bernius, Marcus Creed. contact: - Website: www.choral-competition-mosbach.de

**3rd International Pop Choir Festival Berlin, Germany, 3 May 2014.** For all kind of choirs around the world. Contact: EventTours, Email: info@eventtours.nl - Website: www.popchoirfestivalberlin.com

**15th International Julio Villarreal Choir Festival, Margarita Island, Venezuela, 6-11 May 2014.** Non competitive Festival. Concerts, workshops and conferences by famous conductors from Venezuela and abroad. Contact: The Julio Villarreal Foundation, Email: juliovillarrealfestival@gmail.com - Website: www.festivaljuliovillarreal.com.ve

**2nd Contemporary Japanese and American Music (CJAM) 2014, Tottori, Japan, 11 May 2014.** Apply before 11 Oct 2013. Contact: Isaac Nagao, Email: ainsnagao@gmail.com - Website: http://sakaiminato-bunka.jp/index.php

**Mexico Children's Choir Festival, Cozumel Island, Mexico, 14-18 May 2014.** Opening, gala and closing concerts, daily sessions of vocal technique and body language for choristers, sightseeing tours for choristers aged 7 to 17. contact: Email: coros.fpmc@gmail.com - Website: www.facebook.com/MaestraGabyRod

**Mayo International Choral Festival, Ireland, 15-18 May 2014.** 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, Email: info@mayochoiral.com - Website: www.mayochoiral.com

**Sing Along Concert, Budapest, Hungary, 15-18 May 2014.** With Simon Halsey and the Berliner Rundfunkchor. For singers from all around the world. Contact: Sing Along Concert Budapest Interkultur e.V., Email: mail@interkultur.com - Website: www.interkultur.com

**Choralscapes Paysages Chorals Podium 2014, Halifax, Canada, 15-18 May 2014.** Contact: Association of Canadian Choral Communities, Email: accc@choralcanada.org - Website: www.choralcanada.org

**4th Kaunas Cantat International Choir Festival and Competition, Kaunas, Lithuania, 15-18 May 2014.** Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

**International Choral Competition Ave Verum, Baden, Austria, 22-25 May 2014.** For non-professional children, female, male and mixed choirs from all over the world (between 20 to 50 singers). First part of the competition: 4 pieces (comp. before 1700, Romantic period, comp. after 2000, unisono song). Second part: the 5 best choruses from 1st part will sing a free program (no pieces may be repeated from part A). Music pieces may be sacred and secular, but all a cappella. Contact: Wolfgang Ziegler, chairman, Email: office@aveverum.at - Website: www.aveverum.at

**Festival Filadelfia 2014: The Musical City of Europe Featuring the Paolo Serrao Special Award Competitions, Filadelfia, Italy, 22-26 May 2014.** For equal voices, mixed, children and youth, folk, Gospel/Spiritual choirs. Contact: Associazione Musicale Melody, Email: associazionemelody@libero.it - Website: www.associazione-melody.com

**4th Šiauliai Cantat International Choir Festival and Competition, Šiauliai, Lithuania, 22-25 May 2014.** Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

**National Capitol Choir Festival, Washington, DC, USA, 22-26 May 2014.** For all kind of pro and amateur choral ensembles from all over the world. Contact: Sechrist Travel, LLC, Email: info@sechristtravel.com - Website: www.sechristtravel.com

**6th International Choral Festival Cantate Croatia 2014, Pula, Croatia, 23-26 May 2014.** For all kind of choirs from around the world. Contact: Virtus Travel Ltd, Email: info@virtus-travel.com - Website: www.virtus-travel.com

**1st International Choral Festival Oslo, Sweden, 25 May 2014.** For all kind of choirs around the world. Contact: EventTours, Email: info@eventtours.nl - Website: www.icf-oslo.com

**9th Festa Choralis Bratislava, Slovak Republic, 28 May-1 June 2014.** Festival and competition including 19 categories. For all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

**9th European Festival of Youth Choirs, Basel, Switzerland, 28 May-1 June 2014.** Non competitive festival for 18 selected children's and youth choirs (age limit 25) from European countries. Over 20 choral concerts in churches, concert halls and open air in Basel and around for more than 22'000 spectators. Workshops, parties, boat trips, open singing. Apply before: 30 Jan 2013. Contact: Europäisches Jugendchor Festival Basel, Kathrin Renggli, Email: k.renggli@ejcf.ch - Website: www.ejcf.ch

**International Festival of Choral Singing Nancy Voix du Monde, Nancy, France, 28 May-1 June 2014.** 1600 singers from all over the world. Contact: Festival International de Chant Choral de Nancy, Email: festival-choral@orange.fr - Website: www.chantchoral.org

**43rd International Competition "Florilège Vocal de Tours", France, 30 May-1 June 2014.** Three categories: mixed choirs, mixed vocal ensembles, equal voices (male or female). Two rounds and Grand Prix. International competition for children's and youth choirs. Contact: Florilège Vocal de Tours, Email: contact@florilegevocal.com - Website: www.florilegevocal.com

**8th International Choir Festival Harmonia, Harmanli, Bulgaria, 30 May-1 June 2014.** Non competitive festival for all kind of choirs. Contact: Mixed Choir Slavej, Gencho Donchev, President, Email: harmchoir@yahoo.com - Website: www.harmchoir.org

**Join Hilary Apfelstadt in the Ireland Choir Festival, Dublin & Belfast, Ireland, June/July 2014.** Combined rehearsals and gala concert, individual concerts, cultural immersion, tour Dublin and discover Belfast. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

**International Choral Espoo Festival, Espoo, Finland, 1-8 June 2014.** Concerts, workshops and events around choral music. Artistic director: Pasi Hyökki. Contact: International ChoralEspoo, Email: info@kuoroespoo.fi - Website: www.kuoroespoo.fi

**Sing Mass at St Peter's Basilica & Vivaldi's Gloria, Rome, Italy, 1-30 June 2014.** Artistic director: Eric Stark. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

**42nd Festival of Songs Olomouc, Czech Republic, 4-8 June 2014.** 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, Email: info@festamusicale.com - Website: www.festamusicale.com

**Sing'n'Joy Vienna 2014 29th International Franz Schubert Choir Competition, Austria, 5-9 June 2014.** Competition for all types of choirs in different categories and difficulties with a focus on chamber choirs. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

**57th International Festival of Choral Art Jihlava 2014, Czech Republic, 6-8 June 2014.** Competition of chamber choirs, non-competitive concerts, workshop, meetings. Contact: NIPOS Artama, Email: dankova@nipos-mk.cz - Website: www.nipos-mk.cz

**Musica Sacra International Festival, Marktoberdorf, Germany, 6-11 June 2014.** Musica Sacra is a unique festival which brings music and dance from the five major world religions into Allgäu region, organising concerts in which Christians, Jews, Moslems, Buddhists and Hindus meet and perform together. Contact: Musica Sacra International, Email: office@modfestivals.org - Website: www.modfestivals.org

**Youth Choir Festival Northwest, Tacoma WA, USA, 6-7 June 2014.** For singers ages 12-20. Two Tracks: SATB and Treble. Contact: Stephanie Charbonneau, Email: charbonneauustojack@gmail.com - Website: www.youthchoirfestival.com

**5th International Krakow Choir Festival Cracovia Cantans, Poland, 12-15 June 2014.** Competition part in many categories, concerts, gala concert in Philharmonic Hall in one of the most beautiful town of the world, the biggest international choral festival in Poland Contact: Polonia Cantat & Melody, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl/

**2014 Pan-Orthodox Liturgical Music Symposium, Cincinnati, USA, 12-15 June 2014.** For singers, conductors, and composers of all Orthodox traditions. Symposium encouraging and exploring the current state of Orthodox choral composition in the English-speaking world today. Guests: Fr. Sergei Glagolev, Dr. Tiley Zes, Peter Jermihov (conductor). Contact: Northern Kentucky University, - Website: www.orthodoxchoralmusic.com

**CantaRode International Choral Festival, Kerkrade, The Netherlands, 12-16 June 2014.** Open to mixed voices 16-40 singers and equal voices 12-40 singers. Apply before December 15. Contact: Dion Ritten, Artistic Director, Email: info@cantarode.nl - Website: www.cantarode.nl

**International Festival of choirs and orchestras, Sopot, Poland, 12-16 June 2014.** For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

**Kennedy Center's Voices of Our Nation: Star-Spangled Salute, Washington DC, USA, 14 June 2014.** Guest Conductor: Eric Whitacre Contact: Cameron Grimes, Classical Movements, Inc., Email: Sara@ClassicalMovements.com - Website: http://classicalmovements.org/rhap.htm

**Umeå International Choral Festival, Umeå, Sweden, 16-21 June 2014.** Choirs from surrounding areas, as well as many national and international choirs, will gather in Umeå for a fun-filled week of choral music and new experiences. Contact: Leena Hortell, Email: leena@ordco.se - Website: www.umeachoraldream.se/en

**8th Grand Prix St Petersburg, Russia, 18-22 June 2014.** Festival and Grand Prix competition including 21 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

**17th Alta Pusteria International Choir Festival, Alto Adige-Südtirol, Italy, 18-22 July 2014.** Non-competitive festival in the heart of the Dolomites: concerts, open-air reviews, day-meetings. Contact: Alta Pusteria Festival Office, Email: info@festivalpusteria.org - Website: www.festivalpusteria.org

**Tuscany Music Festival 2014, Montecatini Terme, Italy, 19-22 June 2014.** For all kind of choirs. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com

**Appleseed Children's Choir Festival, Fort Wayne IN, USA, 20-22 June 2014.** Festival designed to serve younger training choirs. Clinician: Emily Ellsworth (Anima - Young Singers of Greater Chicago). Contact: Fort Wayne Children's Choir, Email: info@fwcchoir.org - Website: www.fwcchoir.org

**Sing Mass in St. Peter's Basilica in the Vatican, Rome, Italy, 21-25 June 2014.** This mass singing festival is part of the Rome International Choral Festival. Rehearsals and performances will take place under the baton of Z. Randall Stroope. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/festivals/2014/mozart.html

**The Rhythms of One World 2014 Festival, New York City, USA, 24-30 June 2014.** 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. Contact: Friendship Ambassadors Foundation, Email: TheRhythmsOfOneWorld2012@faf.org - Website: www.faf.org

**Mozart International Choral Festival, Salzburg, Austria, 25-29 June 2014.** Artistic Directors: Alan Heatherington (Requiem, by John Rutter, and Psalm 148, by Gustav Holst) and János Czifra (Mozart's Mass in C Major, Coronation, KV 317) accompanied by the Salzburger Domorchester. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/festivals/2014/mozart.html

**Serenade! Washington, DC Choral Festival, USA, 26-30 June 2014.** For youth and adult choirs, concerts, workshops, musical exchanges, optional choral competition and sightseeing. Contact: Sara Casar, Classical Movements, Email: Sara@ClassicalMovements.com - Website: http://classicalmovements.org/dc.htm

**Sing at Chicago's Orchestra Hall at Symphony Center with Z. Randall Stroope, Chicago, USA, 26-29 June 2014.** For treble youth choirs. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/festivals/2014/windy\_city\_choral\_festival.html

**Queen City Children's Choir Festival 2014, Cincinnati Ohio, USA, 26-29 June 2014.** Non-competitive festival under the direction of Robyn Lana, Artistic Director and Founder. Guest artist: Jim Papoulis. Contact: Cincinnati Children's Choir, Email: rbreden@cincinnati choir.org - Website: www.cincinnati choir.org

**Choral Festival Verona Garda Estate, Lake of Garda, Italy, 26 June-20 July 2014.** Six to eight choirs will be invited at each part of the festival for two 30-40 minutes programs, one sacred and one profane. Contact: Associazione Pro Musica Cantate Domino, Email: hanna.valkonen@phnet.fi - Website: http://gardaestate.altervista.org

**Choral Festival Verona Garda Estate, Lake of Garda, Italy, 26-29 June, 3-6 July, 10-13 July & 17-20 July 2014.** 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: Hanna Valkonen, Email: hanna.valkonen@phnet.fi - Website: http://gardaestate.altervista.org

**Meet Mozart International Choir Competition and Festival, Salzburg, Austria, 26-29 June 2014.** For all kind of choirs. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com

**3rd Summer Choral Fest 2014, Lisbon, Portugal, 27-30 June 2014.** 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, Email: sourcewerkz@gmail.com - Website: pscf.sourcewerkz.com or facebook/sourcewerkz

**Heart of the Valley Children's Choir 30th Anniversary Festival, Corvallis, Oregon, USA, 30 June-3 July 2014.** For children's choirs, including treble and SATB singers. Artistic Directors: Paul Caldwell and Sean Ivory. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/festivals/2014/heartofvalley.html

**Sing Faure's Requiem for the D-Day 70 Anniversary, Paris, France, 30 June-5 July 2014.** Festival under the artistic direction of Dr. William Skoog, bringing American mixed voice choirs to Paris to sing en masse in celebration of the centuries-old Franco-American friendship. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/festivals/2014/mozart.html

**Silver Voice!, Vienna & Salzburg, Austria, Ceske Budejovice & Prague, Czech Republic, Venice, San Marino, Rimini, Verona, Italy, 30 June-10 July 2014.** Will bring singers together in some fine concert venues. Contact: International Youth Forum Endowment Fund J&S Group, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

**International Folklore Festival, Bratislava, Slovak Republic, 3-6 July 2014.** Festival of folklore music and dance ensembles. Apply before 15/04/14. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

**The Rhythms of One World 2014 Festival, Geneva, Switzerland, 3-9 July 2014.** 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: Yin Chu Jo. Contact: Friendship Ambassadors Foundation, Email: TheRhythmsofOneWorld2012@faf.org - Website: www.faf.org

**Rhapsody! International Music Festival, Prague, Czech Republic & Vienna, Salzburg, Austria, 3-13 July 2014.** Performances in three of Europe's most musical and historical cities, workshop, musical exchanges, optional choral competition and sightseeing tours. Contact: Sara Casar, Classical Movements, Inc., Email: Sara@ClassicalMovements.com - Website: http://classicalmovements.org/rhap.htm

**International Choir Festival of Preveza, International Competition of Sacred Music, Preveza, Greece, 3-6 July 2014.** For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Repertory must include a compulsory piece, a piece composed before 1800, a piece composed during 1800 - 1950, a piece composed after 1950 & a folk song from the choir's country of origin. Contact: Choral Society «Armonia» of Preveza, Email: armonia4@otenet.gr - Website: www.choralpreveza.gr

**16th International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 3-6 July 2014.** 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Email: cantusmm@cc-a.at - Website: www.chorus2000.com

**Cantus Salisburgensis Kaleidoscope of Nations, Salzburg, Austria, 3-7 July 2014.** Kaleidoscope of Nations. For choirs and orchestras. Contact: Cultours Europe GmbH, Email: Karin.Pfiegler@cultours.at - Website: www.cultours.at

**4th Krakow Singing Week, Poland, 4-13 July 2014.** Non-competitive concerts in Krakow, sightseeing program. Contact: Polonia Cantat & Melody, Email: info@poloniacantat.pl - Website: www.krakowsingingweek.pl

**12th International Choral Festival "José María Bravo Márquez", Medellín, Colombia, 4-7 July 2014.** Non competitive festival for all choirs around the world. Contact: Ensemble Vocal de Medellín, Email: director@ensamblevocaldemedellin.com - Website: www.ensamblevocaldemedellin.com

**IFAS 2014 – 23th International Festival of Academic Choirs, Pardubice, Czech Republic, 4-9 July 2014.** Competition Award Grand Prix IFAS 2014 - for student's choirs & Award Bohuslav Martinu for all types of choirs except children. Contact: IFAS - Alena Mejstřiková, Email: ifas.pardubice@seznam.cz - Website: www.ifas.cz

**10th International Youth Chamber Choir Meeting, Usedom Island (Baltic Sea), Germany, 4-13 July 2014.** Festival for girls' and mixed youth choirs, max. 36 persons (incl. staff), up to the age of 26. Concerts, ateliers and time to get to know each other and the wonderful island of Usedom. Contact: Arbeitskreis Musik in der Jugend AMJ, Email: nfo@amj-musik.de - Website: www.amj-musik.de

**Crossroads Children's Chorus Festival, Nashville, TN, USA, 5-11 July 2014.** International classical chorus festival held in America's Music City Nashville, giving the opportunity for treble choirs to meet and perform with celebrity vocalists and professional clinicians to develop musicianship as to explore the common roots of various music genres. Contact: Crossroads Children's Chorus Festival, Email: info@crossroadsschildrenschorusfestival.com - Website: www.crossroadsschildrenschorusfestival.com

**48th International Days of Choral Singing, Barcelona, Spain, 7-13 July 2014.** Concerts and workshops with Daniel Mestre (Europe & Catalonia musical connections), Basilio Astulez (Bask Country), Saeko Hasegawa (Japan). Contact: Federació Catalana d'Entitats Corales, Email: fcec@fcec.cat - Website: www.fcec.cat

**Coastal Song Children's Choir Festival, Savannah and Charleston, USA, 7-12 July 2014.** 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

**Llangollen International Musical Eisteddfod, United Kingdom, 8-15 July 2014.** Choirs, musicians, folk singers and dancers from all corners of the world compete in the world's leading festival of music and dance. Contact: Llangollen International Musical Eisteddfod, Email: info@international-eisteddfod.co.uk - Website: http://international-eisteddfod.co.uk/

**8th World Choir Games, Riga, Latvia, 9-19 July 2014.** In 2014 Riga will not only be the European Capital of Culture, but also the World Capital of Choral Music. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: www.interkultur.com

**31st International Choral Festival of Karditsa, Greece, 10-19 July 2014.** For mixed, male, female and children choirs as well as for groups of soloists and chamber choirs. Program including ancient Greek and Byzantine music as well as Gregorian and Renaissance music. Contact: International Choral Festival of Karditsa, Email: nke@otenet.gr

**6th International Youth Music Festival, Bratislava, Slovak Republic, 10-13 July 2014.** International Festival for Youth and Children Choirs and Orchestras. Competition, workshop, concerts of sacred and secular music, bringing together talented young musicians from around the world for a unique musical and cultural experience. Apply before 15/04/2014. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

**International Youth Music Festival I, Bratislava, Slovak Republic, 10-13 July 2014.** International Festival for Youth and Children Choirs and Orchestras. Competition, workshop, concerts of sacred and secular music, bringing together talented young musicians from around the world. Apply before 15/04/2014. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

**2nd International Choral Festival of Antonin Dvorak "Dvorak's Choral Summer", Prague, Czech Republic, 11-12 July 2014.** Competition open to amateur female, male, youth, mixed and children's choirs. Contact: OR-FEA Festival and Organisational Agency, Email: incoming@orfea.cz - Website: www.orfea.cz/festivalova-kancelar/index\_en.php

**4th International Choir Festival with Flower and Song, Cuernavaca, Mexico, 13-19 July 2014.** Festival and workshops for all kind of choirs. Contact: Pablo Puente, Artistic Director, Email: fest.coral@gmail.com

**Melodia! South American Music Festival, Buenos Aires, Argentina, 17-25 July 2014.** Combined choirs performances in top venues, optional choral competition. For all kind of choirs. Contact: Sara Casar, Classical Movements, Inc., Email: Sara@ClassicalMovements.com - Website: http://classicalmovements.org/s\_am.htm

**32nd International Music Festival, Cantonigròs, Barcelona, Spain, 17-20 July 2014.** Competition and exhibition of music for mixed choir, female voices, children's choir and popular dances. Contact: Joana Gonzalo & Irina Isern – FIMC 2013, Email: fmc@fmc.es - Website: www.fmc.es

**IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 17-27 July 2014.** Experience African rhythms, dancing and singing. Open to all choirs, optional choral competition. Contact: Sara Casar, Classical Movements, Inc., Email: Sara@ClassicalMovements.com - Website: http://classicalmovements.org/s\_af.htm

**53rd International Seghizzi Choral Competition and Festival, Gorizia, Italy, 17-21 July 2014.** 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. Contact: Associazione Corale Goriziana «CA Seghizzi», Email: info@seghizzi.it - Website: www.seghizzi.it

**10th International Choir Competition, Miltenberg, Bavaria, Germany, 17-20 July 2014.** Two categories: Symphony of Voices (with compulsory composition) and Folksongs, spirituals & jazz. Contact: Kulturreferat des Landratsamtes Miltenberg, Gaby Schmidt, Email: kultur@LRA-MIL.de - Website: www.chorwettbewerb-miltenberg.de

**Istanbul International Chorus Competition and Festival, Istanbul, Turkey, 21-26 July 2014.** For children, female, male, mixed choirs and folk groups. Contact: Istanbul Harman Folklor, Email: istanbul@istanbulchorus.com - Website: www.istanbulchorus.com

**60th International Choral Contest of Habaneras and Polyphony, Torrevieja (Alicante), Spain, 21-27 July 2014.** Outdoors habaneras, polyphony in the auditorium Eras de la Sal on the Mediterranean Sea coast. Apply before: 30 Jan 2014. Contact: Certamen Int'l de Habaneras de Torrevieja, Email: habaneras@habaneras.org - Website: www.habaneras.org

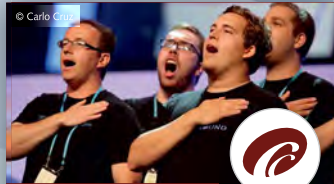
**7th Grand Prix Pattaya, Thailand, 23-27 July 2014.** Festival and Grand Prix competition including 15 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com





March 12 – 16, 2014  
Málaga, Spain

**Canta en Primavera –  
Málaga 2014  
Festival Coral Internacional**



April 30 – May 4, 2014  
Bad Ischl, Austria

**12<sup>th</sup> International  
Choir Competition &  
Festival Bad Ischl**



May 15 – 18, 2014  
Budapest, Hungary

**Singalong Concert International**



June 5 – 9, 2014  
Vienna, Austria

**Sing'n'Joy Vienna 2014  
& 29<sup>th</sup> International Franz  
Schubert Choir Competition**



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Games | 2014  
RIGA LATVIA

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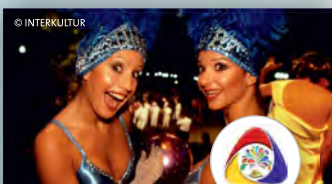
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OF CULTURE EVENT

October 1 – 5, 2014  
Grado, Italy

**7<sup>th</sup> International Choir  
Festival "ISOLA DEL SOLE"**

July 9 – 19, 2014  
Riga, Latvia

**8<sup>th</sup> World Choir Games**



October 8 – 12, 2014  
VRNJAČKA BANJA, Serbia

**International Choir  
Competition and Festival  
Vrnjačka Banja 2014**



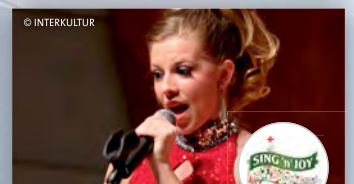
October 15 – 19, 2014  
Zwickau, Germany

**7<sup>th</sup> International  
Robert Schumann  
Choir Competition**



October 22 – 26, 2014  
Caella & Barcelona, Spain

**CANTA AL MAR 2014  
Festival Coral Internacional**



November 27 – 30, 2014  
Louisville Kentucky (USA)

**Sing'n'Joy Louisville  
International Choral  
Festival & Competition**

**3rd Florence International Choir Festival, Florence, Italy, 23-25 July 2014.** For choirs of all categories from all around the world. Contact: Florence International Choir Festival, Email: director@florencechoirfestival.com - Website: www.florencechoirfestival.com

**6th International Festival of choirs and orchestras in Tuscany, Italy, 24-28 July 2014.** International festival of choirs and orchestras in Tuscany. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

**14th Taipei International Choral Festival, Taipei, Taiwan, 26 July-3 Aug 2014.** Concerts performed by 5 international invited choirs and local groups in National Concert Hall and different cities. Lectures & workshops for choral singers, conductors and conducting master class, led by international clinicians. Artistic Director: Dirk DuHei. Contact: Taipei Philharmonic Foundation, Email: ting@tpf.org.tw - Website: www.ticf.tw

**World Peace Choral Festival Vienna 2014, Austria, 28-31 July 2014.** Concerts, workshops, mass concert with the Vienna Boys Choir for children's and youth choirs. 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

**International Youth Music Festival II, Bratislava, Slovak Republic, 27-30 July 2014.** International Festival for Youth and Children Choirs and Orchestras. Competition, workshop, concerts of sacred and secular music, bringing together talented young musicians from around the world. Apply before 15/04/2014. Contact: Bratislava Music Agency, Tel: +421-908-693395, Fax: +421-265-957054, Email: info@choral-music.sk - Website: www.choral-music.sk

**12th China International Choral Festival and IFCM World Youth Choral Education conference, Beijing, China, 29 July-8 Aug 2014.** Competition, concerts, workshops, cultural exchange programs for all kind of choirs. Contact: China International Chorus Festival, Email: cicfbj@163.com - Website: www.cicfbj.cn/en

**26th Béla Bartók International Choir Competition and Folklore Festival, Debrecen, Hungary, 30 July-3 Aug 2014.** 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. Contact: Fonix Event Organizing NP LLC., Email: info@bbcc.hu - Website: www.bbcc.hu

**Europa Cantat junior 7, Bergen, Norway, 30 July-6 Aug 2014.** For children's and youth choirs (age 8-18). With Panda van Proosdij, Rogier Ijmker (Netherlands), Edle Stray-Pedersen, Linn Andrea Fuglseth, Anne Karin Sundal Ask (Norway), Basilio Astulez, Julio Hurtado Llopis (Spain), Hirvo Surva (Estonia). Open Singing by Sanna Valvanne (Finland/USA). Contact: Europa Cantat Junior 6, Tel: +372-6274451, Fax: +372-6274450, Email: kooriyhing@kul.ee - Website: www.kooriyhing.ee or www.europacantat.org

**Youth Music Festival, Germany & Austria, 1-6 Aug 2014.** Concert for all kind of youth choirs around the world. Contact: Internationaler Volkskulturkreis e.V., Email: volkskultur@outlook.com - Website: www.volkskultur-de.org

**China Meets America, New York, USA, 5-10 Aug 2014.** Culture exchanges, understanding and friendship choral meeting between the two nations, helping the young generation to approach, communicate and co-operate each other. Website: www.cn-us.org

**10th World Symposium on Choral Music, Seoul, Rep. Korea, 6-13 Aug 2014.** Eight days to listen to 26 of the world's premiere choirs, 30 outstanding lectures on choral music, music exhibition, gala concerts, open sings - all in the exciting city of Seoul and in the National Theatre of Korea. Contact: International Federation for Choral Music, Email: office@ifcm.net - Website: www.ifcm.com

**3rd Mediterranean Choral Festival Gibraltar, 20-24 Aug 2014.** Festival and competition including 13 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

**International Festival of choirs and orchestras in Paris, France, 20-24 Aug 2014.** For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

**Bratislava Cantat I, Slovak Republic, 21-24 Aug 2014.** International Choir and Orchestras Festival. Competition, concerts of choir and orchestral music. Apply before 15/04/14. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

**1st Singapore International Choral Festival, Singapore, 21-24 Aug 2014.** Competition, workshop, performances. Contact: SourceWerkz, Ong Wei Meng, Email: weimeng@sourcewerkz.com - Website: pscf.sourcewerkz.com or facebook/sourcewerkz

**3rd Bali International Choir Festival, Indonesia, 25-31 Aug 2014.** 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, Email: mail\_bcsevents@yahoo.com - Website: http://bandungchoralsociety.com/

**5th Korofest, Istanbul, Turkey, 2-7 Sep 2014.** Concerts, workshops with internationally renowned conductors, open singing sessions and seminars to youth choirs, as well as joint projects between Turkish and foreign choirs. Contact: Email: korofest@gmail.com - Website: www.korofest.com or www.facebook.com/korofest

**Liviu Borlan International Choral Festival, Baia Mare City, Romania, 11-14 Sep 2014.** For mixed choirs in the beautiful Maramures region. Artistic Director: Andrea Angelini. Money prizes and diplomas. Contact: Prietenii Armoniei, Email: mail@festivalborlan.ro - Website: www.festivalborlan.ro

**23rd Zimriya World Assembly of Choirs, Old Acre, Israel, 12-19 Aug 2014.** Open singing, choir to choir sessions, concerts, workshops. Contact: ZIMRIYA, Email: harzimco@netvision.net.il - Website: www.zimriya.org.il or www.youtube.com/watch?v=78CbjdqjEJ

**4th International Choir Competition and Festival Canco Mediterrania, Barcelona & Lloret de Mar, Spain, 16-21 Sep 2014.** For all kind of choirs from around the world. Contact: International Choir Festival and Competition Canco Mediterrania, Email: festivalbarcelona@interia.eu - Website: www.serrabrava.eu

**3rd International Choir Festival CorInfesta, Emilia Romagna, Italy, 19-21 Sep 2014.** For all kind of choirs from around the world. Contact: Choral Association Schola Cantorum di Bazzano, Email: corinfesta@scholacantorumbazzano.it - Website: www.scholacantorumbazzano.it

**VIII Rimini International Choral Competition, Rimini, Italy, 25-28 Sep 2014.** Competition for Equal Voices, Mixed, Chamber, Children Young, Sacred Music, Folk and Spiritual Choirs in the beautiful old town of Rimini. Contact: Rimini International Choral Competition, Email: info@riminichoral.it - Website: www.riminichoral.it

**Tonen2000 International Choir Festival, Westland, Netherlands, 26-28 Sep 2014.** 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, Email: info@tonen2000.nl - Website: www.tonen2000.nl

**7th International Choir Festival & Competition Isola del Sole, Grado, Italy, 1-5 Oct 2014.** Competition, international friendship concerts, evaluation concerts and individual coaching. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: www.interkultur.com

**Bratislava Cantat II, Slovak Republic, 2-5 Oct 2014.** International Choir and Orchestras Festival. Competition, concerts of choir and orchestral music. Apply before 01/08/2014. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

**Festival Magic Mozart Moments, Salzburg, Austria, 2-5 Oct 2014.** Voices from all over the world and the Salzburg Cathedral Choir & Orchestra. Singers are required to have sung the performed piece before. Contact: Cultours Europe, Email: office@cultours.at - Website: www.cultours-europe.com

**Cracovia Music Festival 2014, Cracow, Poland, 2-6 Oct 2014.** For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

**Cape Town Cantat Festival, Cape Town, Stellenbosch, South Africa, 4-9 Oct 2014.** Competitive and non-competitive event for choirs and orchestras from all around the world. Apply before 01/04/14. Contact: Arena Group Music, Email: arena@arenagroup.info - Website: www.capetownchoirfestival.com

**International Choir Competition and Festival Vrnja ka Banja 2014, Serbia, 8-12 Oct 2014.** For all kinds of choirs from all around the world. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

**10th Busan Choral Festival & competition, South Korea, 13-18 Oct 2014.** Categories: classical mixed, classical equal, senior (above 55) choirs, ethnic (traditional) music, a cappella ensemble, children and youth choirs. Contact: Busan Culturel Center, Email: info.busanchoral@gmail.com - Website: www.busanchoral.com

**International Choral Week 2014, Guadalajara de Buga, Colombia, 15-18 Oct 2014.** Festival and workshops for all kind of choirs from around the world. Contact: Corpacoros, Email: corpacoros@corpacoros.org - Website: www.corpacoros.org

**International Robert Schumann Choir Competition, Zwickau, Germany, 15-19 Oct 2014.** Competition in different categories and difficulties. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: www.interkultur.com

**Lago di Garda Music Festival, Italy, 16-20 Oct 2014.** International festival of music for choirs and orchestras on Lake Garda. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

**International Choir Festival Corearte Barcelona 2014, Spain, 20-26 Oct 2014.** Non-competitive event open to choirs of various backgrounds from all over the world. Contact: Festival Internacional de Coros Corearte Barcelona, Tel: +34-93-6350166, Email: colonies@corearte.es - Website: www.corearte.es

**Canta al Mar 2014, Calella/Barcelona, Spain, 22-26 Oct 2014.** For all kinds of choirs from all around the world. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

**Derry International Choral Festival, Ireland, 23-26 Oct 2014.** Competitive and non-competitive participation for singers across a wide range of styles, ensembles and ages. Performances from Mixed Voice to Equal-Voice choirs, Youth to Chamber choirs and from Church Music to Light, Popular and Jazz. Contact: Fiona Crosbie, festival manager, Email: info@codetta.net - Website: www.codichoral.com

**10th International Warsaw Choir Festival Varsovia Cantat, Poland, 24-26 Oct 2014.** 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: International Krakow Choir Festival MELODY, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

**Autumn Fairy-tale!, Vienna, Austria, Teplice & Prague, Czech Republic, Dresden & Berlin, Germany, 27 Oct-1 Nov 2014.** International Festival competition for participants aged 8 to 26. Categories: musical, solo and choir singing, folk groups, etc... Apply before 15 Sep 2014. Contact: International Youth Forum Endowment Fund J&S Group, Email: festival@praha-cz.net or artmarket@praha-cz.net - Website: www.children-festivals.com or www.advent-in-prague.cz

**Prague Cantat, Hungary, 30 Oct-2 Nov 2014.** International choir competition and festival for all kind of choirs. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com/en/trips/reisen/praga-cantat-2014.html

**41st Choir Festival Pampa Canta Tandil, Argentina, 5-9 Nov 2014.** Festival and competition including 11 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusical.com - Website: www.festamusical.com

**Sing'n'Joy Louisville Kentucky, USA, 27-30 Nov 2014.** Competition for any non-professional choir. Workshops, friendship concerts in beautiful churches, museums, and other venues in the city. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

**International Advent Singing Festival Vienna 2014, Austria, 27 Nov-1 Dec 2014.** For choirs from all around the world. Other possible dates: 4-8 Dec 2014. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com/en/trips/reisen/chorfestival-salzburg-2013.html

**6th International Festival of Choirs and Orchestras Advent Music Festival, Prague, Czech Republic, 28 Nov-1 Dec 2014.** For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

**3rd International Festival of choirs and orchestras in Baden, Germany, 29 Nov-21 Dec 2014.** For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

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## 32nd Cantonigròs International Music Festival

From 17 to 20 July 2014  
(Vic-Barcelona-Spain)

- ✓ Mixed choirs up to 40 voices
- ✓ Female choirs up to 36 voices
- ✓ Mixed, male, female and children's Choirs up to 40 voices
- ✓ Dance groups up to 35 members
- ✓ Children's choirs up to 40 voices



**Contests  
&  
Concerts**

**Application deadline:  
January 31st, 2014**



**CONTACT DETAILS**  
www.fimc.es / fimc@fimc.es  
Tel. +34 93 232 64 44

**3rd Natale Festa Corale Olomouc International Christmas Choir Festival, Czech Republic, 3-7 Dec 2014.** Christmas concerts, Parade of Choirs, International Choir Competition. For all kind of choirs from around the world. Contact: Festa Musicale, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

**International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 4-7 Dec 2014.** Competition, workshop, concerts in churches and on the Christmas markets stage. Apply before 01/10/14. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

**4th Krakow Advent & Christmas Choir Festival, Poland, 5-7 Dec 2014.** For all kinds of choirs, Choirs can compete for statuettes of Golden Angeles. Non-competitive participation possible. Contact: Polonia Cantat & Melody, Email: krakow@christmasfestival.pl - Website: www.christmasfestival.pl

**International a cappella choral composition competition for advanced children's choir, Yerevan, Armenia, 15 Dec 2014.** Composition competition open to musicians over 20 years of age from all over the world with the aim of promoting the creation of a new choral repertoire for the "Little Singers of Armenia" choir. Money prizes and performances for the winning pieces. Contact: Little Singers of Armenia, Email: alsccc@hotmail.com - Website: www.alscompetition.am

**22nd International Sacred, Advent & Christmas Music Festival and Choir Competition, Kaunas, Lithuania, 18-21 Dec 2014.** Concerts in city halls, churches, choir competition in many categories, workshops. Contact: Kaunas club «Cantate Domino», Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

**Join Randall Stroope to sing in Barcelona at 2014-2015 New Year's Choir Festival, Barcelona, Spain, 27 Dec 2014-3 Jan 2015.** Combined rehearsals and gala concert, individual concerts, cultural immersion. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

**International Choral Festival Canta en Primavera, Málaga, Spain, 11-15 Mar 2015.** Competition in different categories and difficulties. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: www.interkultur.com

**Chorfestspiele Bad Krozingen International Choir Competition and Festival, Bad Krozingen, Germany, 18-22 Mar 2015.** 1.000 voices between Black Forest and the Vosges. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: www.interkultur.com

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

**13th Festival Musica Religiosa Olomouc, Czech Republic, 25-29 Mar 2015.** International choir festival of sacred and clerical music, Musica Religiosa Competition for choirs in all categories from all around the world. Contact: Festa Musicale, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

**International Madetoja Male Voice Choir Competition 2015, Tampere, Finland, 16-18 Apr 2015.** International choir competition for male voice choirs. Jury chairman: Matti Hyökki. Apply before: 31 December 2014. Contact: Finnish Male Choir Association, Aino Herranen, Executive Director, Email: toiminnanjohtaja@mieskuoro.fi - Website: http://smkl.sulasol.fi/madetoja2015/en/rules/

**Slovakia Cantat 2015, Bratislava, Slovak Republic, 23-26 Apr 2015.** International Choir and Folksong Festival. Competition, workshop, concerts of sacred and secular music. Apply before 15/12/14. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

**Cornwall International Male Voice Choral Festival, United Kingdom, 29 Apr-4 May 2015.** With over 60 choirs involved in 50 events at 40 locations, there is something for everyone. Contact: Peter Davies, Email: peter@cimvcf.org.uk - Website: www.cimvcf.org.uk

**61st Cork International Choral Festival, Ireland, 29 Apr-3 May 2015.** Program including a series of excellent international and national competitions, world class gala concerts, vibrant fringe and public performances, non-competitive choirs and an education programme. Top international choirs compete in the prestigious Fleischmann International Trophy Competition. Contact: Cork International Choral Festival, Email: info@corkchoral.ie - Website: www.corkchoral.ie

**3rd Guam Pacific Choral Festival Hagatna, Guam, 29 Apr-3 May 2015.** International choir festival and competition including 9 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

**5th International Messiah Festival, Salzburg, Austria, 30 Apr-3 May 2015.** 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Email: messiah-salzburg@cc-a.at - Website: http://messiah-salzburg-festival.blogspot.co.at

**CantaRode International Choral Festival, Kerkrade, The Netherlands, 14-18 May 2015.** Open to mixed voices 16-40 singers and equal voices 12-40 singers. Apply before December 15. Contact: Dion Ritten, Artistic Director, Email: info@cantarode.nl - Website: www.cantarode.nl

**14th International Chamber Choir Competition, Marktoberdorf, Germany, 22-27 May 2015.** Two categories: Mixed Choirs and Female Choirs. Compulsory work for each category. Apply before 11/10/14. Contact: Modfestivals, International Chamber Choir Competition, Email: office@modfestivals.org - Website: www.modfestivals.org

**10th Festa Choralis Bratislava, Bratislava, Slovak Republic, 27-31 May 2015.** Festival and competition including 19 categories. For all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

**Join Karen Kennedy in Vienna, Austria, June 2015.** Combined rehearsals and gala concert, individual concerts, cultural immersion. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

**Choral Odyssey Greece 2015 with Anna Hamre, Greece, June 2015.** Combined rehearsals and gala concert, individual concerts, cultural immersion. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

**Join Rollo Dilworth in the Ireland Choir Festival, Dublin & Belfast, Ireland, June/July 2015.** Combined rehearsals and gala concert, individual concerts, cultural immersion, tour Dublin and discover Belfast. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

**Join Mary Breden in the France Choral Festival, Paris, Versailles & Normandy, France, June 2015.** Combined rehearsals and gala concert, individual concerts, cultural immersion. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

**Italy's Notes of Joy Choir Festival, Rome, Italy, June 2015.** Artistic director: Gregory Gentry. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

**Henry Leck Choral Festival - Passion of Italy, Rome, Italy, June/July 2015.** Individual concerts combined festival concerts, sing mass at St Peter's Basilica. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

**43rd International Choir Festival of Songs, Czech Republic, 3-7 June 2015.** 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, Email: info@festamusicale.com - Website: www.festamusicale.com

**International Anton Bruckner Choir Competition and Festival, Linz, Austria, 3-7 June 2015.** For all kinds of choirs from all around the world. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

**Musica Sacra Bratislava, Slovak Republic, 11-14 June 2015.** International Sacred Music Festival. Competition, workshop, concerts in churches, sightseeing. Apply before 01/03/15. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

**9th Grand Prix St Petersburg, Russia, 17-21 June 2015.** Festival and Grand Prix competition including 21 categories for all kind of choirs. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

**Serenade! Washington, DC Choral Festival, USA, 25-29 June 2015.** For youth and adult choirs, concerts, workshops, musical exchanges, optional choral competition and sightseeing. Contact: Sara Casar, Classical Movements, Email: Sara@ClassicalMovements.com - Website: http://classicalmovements.org/dc.htm

**International Folklore Festival, Bratislava, Slovak Republic, 2-5 July 2015.** Festival of folklore music and dance ensembles. Apply before 15/04/15. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

**Cantus Salisburgensis Kaleidoscope of Nations, Salzburg, Austria, 2-6 July 2015.** Kaleidoscope of Nations. For choirs and orchestras. Contact: Cultours Europe GmbH, Email: Karin.Pfliegler@cultours.at - Website: www.cultours.at

# SLOVAKIA CANTAT

International Festival of Choirs  
and Orchestras

23 - 26 April 2015

Bratislava, Slovakia

Festival programme includes:

- Sacred, secular and folk music concerts
- Bratislava sightseeing
- Festival competition
- Optional cultural trips
- Final gala programme and reception

Competition categories:

- Children choirs
- Youth choirs
- Adult choirs and vocal ensembles
- Folksong
- Spiritual, gospel a cappella
- Musica sacra a cappella
- Renaissance and Baroque music
- Contemporary music
- Musical theatre
- Orthodox church music
- Non competing choirs

APPLICATION DEADLINE : 15th DECEMBER 2014



## International Youth Music Festival

...for children and youth choirs, orchestras, bands

9 - 12 July 2015 and 26 - 29 July 2015

BRATISLAVA, SLOVAKIA

Festival programme:

- ♪ Sacred and classic music concerts
- ♪ Folklore and secular music performances
  - Bratislava sightseeing
- ♪ Choir and orchestra competition
  - Optional cultural trips
- ♪ Final gala programme and dinner reception

*Participation as competing or non-competing groups*

Choirs, vocal ensembles, string and symphonic orchestras, brass bands, fanfares, vocal-instrumental groups, folk ensembles, free-instrumentation groups.



Application deadline:

**15 APRIL 2015**

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



**17th International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 3-5 July 2015.** 10 selected choruses or orchestras of any age and composition. Performances in Salzburg and surroundings. Contact: Chorus MM, Email: cantusmm@cc-a.at - Website: www.chorus2000.com

**2nd European Choir Games, Magedeburg, Germany, 5-12 July 2015.** Competition for all types of choirs in different categories and difficulties with a focus on chamber choirs. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

**International Youth Music Festival I, Bratislava, Slovak Republic, 9-12 July 2015.** International Festival for Youth and Children Choirs and Orchestras. Competition, workshop, concerts of sacred and secular music, bringing together talented young musicians from around the world. Apply before 15/04/2015. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

**Rhapsody! International Music Festival, Prague, Czech Republic & Vienna, Salzburg, Austria, 9-19 July 2015.** Performances in three of Europe's most musical and historical cities, workshop, musical exchanges, optional choral competition and sightseeing tours. Contact: Sara Casar, Classical Movements, Inc., Email: Sara@ClassicalMovements.com - Website: http://classicalmovements.org/rhap.htm

**10th Golden Gate International Children's and Youth Choir Festival, San Francisco Bay Area, USA, 12-18 July 2015.** For children's and youth choirs from all over the world to perform, compete, and build international friendship. Competition for Historical, Folk, Contemporary, Spiritual/Gospel, Vocal Solo categories. Artistic Director: Robert Geary (USA). Festival conductors and adjudicators: María Guinand and Stephen Leek. Apply before: Oct 2014. Contact: Piedmont Choirs, Email: info@goldengatefestival.org - Website: www.goldengatefestival.org

**International Johannes Brahms Choir Festival and Competition, Wernigerode, Germany, 15-19 July 2015.** For all kinds of choirs from all around the world. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

**33rd International Music Festival, Cantonigròs, Barcelona, Spain, 16-19 July 2015.** Competition and exhibition of music for mixed choir, female voices, children's choir and popular dances. Contact: Joana Gonzalo & Irina Isern - FIMC 2013, Email: fimc@fimc.es - Website: www.fimc.es

**IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 16-26 July 2015.** Travel to Cape Town, Pretoria, Johannesburg & a Game Park. Experience African rhythms, dancing and singing. Open to all choirs, each conducted by their own music director. Contact: Jayci Thomas, Classical Movements, Inc., Email: jayci@ClassicalMovements.com - Website: http://classicalmovements.org/s\_af.htm

**8th Grand Prix Pattaya, Thailand, 22-26 July 2015.** Festival and Grand Prix competition including 15 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

**4th Florence International Choir Festival, Florence, Italy, 22-24 July 2015.** For choirs of all categories from all around the world. Contact: Florence International Choir Festival, Email: director@florencechoirfestival.com - Website: www.florencechoirfestival.com

**Melodia! South American Music Festival, Buenos Aires, Argentina, 23-31 July 2015.** Combined choirs performances in top venues, optional choral competition. For all kind of choirs. Contact: Sara Casar, Classical Movements, Inc., Email: Sara@ClassicalMovements.com - Website: http://classicalmovements.org/s\_am.htm

**15th Taipei International Choral Festival, Taipei, Taiwan, 25 July-2 Aug 2015.** Concerts performed by 5 international invited choirs and local groups in National Concert Hall and different cities. Lectures & Workshops for choral singers, conductors and conducting master class, led by international clinicians. Artistic Director: Dirk DuHei. Contact: Taipei Philharmonic Foundation, Email: ting@tpf.org.tw - Website: www.tifc.tw

**International Youth Music Festival II, Bratislava, Slovak Republic, 26-29 July 2015.** International Festival for Youth and Children Choirs and Orchestras. Competition, workshop, concerts of sacred and secular music, bringing together talented young musicians from around the world. Apply before 15/04/2015. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

**4th Mediterranean Choral Festival Gibraltar, 19-23 Aug 2015.** Festival and competition including 13 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

**Festival Magic Mozart Moments, Salzburg, Austria, 1-4 Oct 2015.** Voices from all over the world and the Salzburg Cathedral Choir & Orchestra. Singers are required to have sung the performed piece before. Contact: Cultours Europe, Email: office@cultours.at - Website: www.cultours-europe.com

**Derry International Choral Festival, Ireland, 22-25 Oct 2015.** Competitive and non-competitive participation for singers across a wide range of styles, ensembles and ages. Performances from Mixed Voice to Equal-Voice choirs, Youth to Chamber choirs and from Church Music to Light, Popular and Jazz. Contact: Fiona Crosbie, festival manager, Email: info@codetta.net - Website: www.codichoral.com

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

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## THE LITURGICAL ZIMRIYA

12-19 AUGUST 2014, AKKO

Sounds between the Walls of ancient Acre!

**12-19 August 2014, Akko**

Following the great success of the 23<sup>rd</sup> Zimriya in 2013, the magic that happened in the spectacular Nights' Halls in The Old City of Acre will happen again in August 2014!

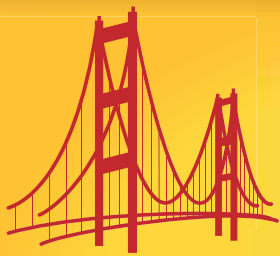
For one week in the summer of 2014, we will hold a celebration of Choral Music: a festival including workshops and concerts of choirs and ensembles from around the globe!



Special reduction of 100 ILS per person for registration before 31st January 2014!

For Registration Form & more information please contact:

**The Liturgical Zimriya!**  
harzimco@netvision.net.il  
[www.zimriya.org.il](http://www.zimriya.org.il)



# Golden Gate International Choral Festival **JULY 12-18, 2015**

Artistic Director Robert Geary

Festival Conductors and Adjudicators Maria Guinand and Arne Saluveer

Children's & Youth Choirs • Six nights' accommodation and meals in homestays (limited availability)  
Choral and solo competitions • Performances throughout San Francisco Bay area • Bay Cruise  
Applications due October 2014 • For more information, contact [info@goldengatefestival.org](mailto:info@goldengatefestival.org)

**[goldengatefestival.org](http://goldengatefestival.org)**



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

# 10<sup>th</sup> World Symposium on Choral Music

# WSCM in SEUL

INFO [www.ifcm.net](http://www.ifcm.net), Registration [www.wscm10.org](http://www.wscm10.org)



## FIRST HALF

Hong Kong Children's Choir (China), conducted by Kathy Fok  
Voz en Punto (Mexico), conducted by José Galván  
Moran Choir (Israel), conducted by Naomi Faran  
University South California Thornton Chamber Singers (USA), conducted by Jo-Michael Scheibe  
Choeur Africain des Jeunes (Senegal), conducted by Ambroise Kua Nzambi Toko  
Oslo Chamber Choir (Norway), conducted by Håkon Nystedt  
Roomful of Teeth (USA), conducted by Brad Wells  
Inner Mongolian Youth Choir (China), conducted by Yalun Gerile  
Hamilton Children's Choir (Canada), conducted by Zimfira Poloz  
Choir of the John Paul II Catholic University (Poland), conducted by Grzegorz Pecka  
Musica Quantica Voces de Cámara (Argentina), conducted by Camilo Santostefano  
Harmonia Ensemble (Japan)  
Incheon City Chorale (Korea), conducted by Hak-Won Yoon  
And Three Korean Choirs

## SECOND HALF

Sofia Vokalensemble (Sweden), conducted by Bengt Ollén  
Muungano National Choir (Kenya), conducted by Risper Oduor  
Ikeda Junior Choir (Japan), conducted by Kayoko Shibuya  
University of Maryland Chamber Singers, conducted by Edward Maclary  
Kammerchor Stuttgart (Germany), conducted by Frieder Bernius  
Manado State University Choir (Indonesia), conducted by André de Quadros  
Túmben Pax (Mexico), conducted by Jorge Córdoba  
Choeur des Jeunes de Casablanca (Morocco), conducted by Adnane Matrone  
VocalEssence Ensemble Singers (USA), conducted by Philip Brunelle  
Leoia Kantika Korala Children's Choir (Spain), conducted by Basilio Astúlez  
Fusion (Australia), conducted by Debra Shearer-Dirié  
Naniwa Choraliers (Japan), conducted by Keishi Ito

# 6 - 13 AUGUST 2014

## SEOUL, SOUTH KOREA

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