



International Choral Bulletin

ICB

Dossier

The Male Choral Singer

From Adolescence to College — Part 1b





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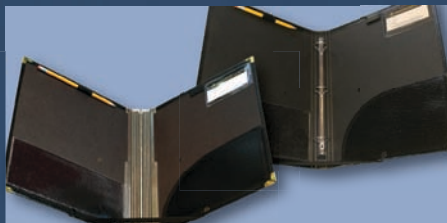


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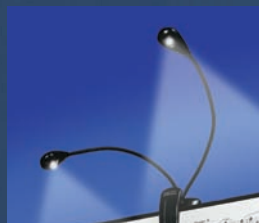
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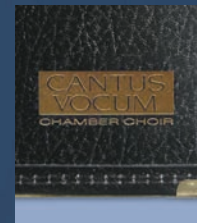
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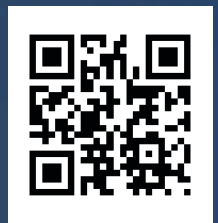
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Dear friends,

This was an important August for IFCM . . . From 29 July to August 13, 2014, IFCM was involved in two major projects: *The 12th China International Choral Festival & IFCM World Youth Choral Education Conference*, held in Beijing, China, and the *10th World Symposium on Choral Music*, held in Seoul, South Korea. All this in addition to a significant and positive change in

the operations of IFCM. It's all good!

This was the second event in which IFCM has partnered with the Organizing Committee, which included the Chinese Choral Association and the China Arts and Entertainment Group, among others. In planning and implementing these events, we have developed a relationship with our Chinese colleagues that is piloted by trust and confidence, which makes it possible to press forward with plans without fear of antagonism. There appears to be a genuine and mutual appreciation for style of working together with the common good of international choral music firmly in mind. It is obvious by the success of these events that this optimistic approach appeals to large numbers of choirs and conductors who attended. They undoubtedly understand that our common mission is creating an educational environment that is conducive to growth, self-assuredness, and friendship. A special thanks goes out to the many people who were instrumental in producing this project, in particular Tian Yubin, Zhang Lu, Liu Peng, Fan Jing and their very competent staffs. IFCM looks very much forward to the next event in 2016.

The *10th World Symposium on Choral Music* proved to be an outstanding event both because of the excellence of the performing choirs and lecturers, and also for the exceptional venues and the preparation by our Korean hosts. I want to express my sincerest thanks to the myriad of people who made this event happen, in particular Ambassador Young-shim Dho, Sangkil Lee, WSCM10 Executive Director Philip Brunelle, Anton Armstrong, and representatives from both the WSCM10 Artistic and Executive Committees. The enormous amount of work that went into a project of this size dictates that many people need to be involved, focused, and own the attitude that they are volunteering for the common good of the international choral community.

For IFCM as an organization, Seoul was equally productive. The General Assembly supported the suggested modifications to IFCM's operations and governance to ensure that it will be fiscally sound for future decades. As a result of approving the revised Statutes and Bylaws, we:

- reduced the size and function of the Board,
- lessened the financial burden for Board members,
- strengthened the Executive Committee's position to make and implement decisions more quickly,
- established a lateral leadership structure so that the loss of one leader will not collapse the organization
- made it possible for more volunteers to get involved in the creation and implementation of projects,
- introduced strategies for increasing membership and reducing the cost of becoming a member,
- ensured the continued excellence, and improving the distribution, of the *International Choral Bulletin*, and
- set the stage for opening IFCM offices on each of the five continents in coming months.

The enormous amount of work to renovate our operational structure was to ensure the on-going support and augmentation of our artistic projects such as:

- *World Expo 2015* in Milan, Italy (2015)
- *IFCM Asia Pacific Convention and Competition* in Macau, China (2015)
- Partnering with the *America Cantat* in Nassau, Bahamas (2016)
- Reviving the *IFCM World Youth Forum* with the help of Founding Member the American Choral Conductors Association (ACDA) (2016)
- *11th World Symposium on Choral Music*, in Barcelona, Catalonia (2017)

- Launching our improved website
- Expansion of *Conductors Without Borders*
- Involving more members through our *Volunteer Database*
- Creating a *Composer's Corner*
- Establishing the *Third Composer's Competition*

All of this could not have been done without the immensely helpful, focused, and dedicated work of our 2011-2014 Board of Directors, Advisers, and staff. They are:

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If you have an opportunity to thank them, I encourage you to do so. It was all for you!

With best wishes,



Dr. Michael J Anderson, President

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The Male Choral Singer

From Adolescence to College - Part 1b

Working With Male Adolescent Voices In The Choral Rehearsal
A Survey Of Research-Based Strategies
Rollo A. Dilworth

Over the past century, a significant amount of research focusing on the vocal development of adolescents has been contributed to the field of music education. Researchers have attempted to uncover the various stages of vocal development in both adolescent males and females; the results of these studies have served as foundational material for the teaching philosophies and methodologies that are used in general and choral music classrooms today. Although the research has shown that both adolescent males and females experience some type of vocal change, there is comparatively more literature devoted to the vocal development of young men. In addition to addressing the vocal needs of adolescent males, it is also quite possible that the emotional, psychological and developmental needs of these young men must be addressed if they are to be successful in rehearsals and remain in a singing program throughout their secondary school years.

The body of scholarship specifically focusing on adolescent male voices at the secondary level has provided a framework for teachers to develop teaching techniques for the rehearsal. The pedagogical strategies that have been compiled from and supported by this study have been organized into the following categories:

- understanding the changing voice;
- assessing the voice;
- placement of the male adolescent singer;
- explaining voice change;
- classifying and labeling the adolescent boy's voice;
- guiding general vocal production and development;
- developing vocalises and warm-ups for the rehearsal;
- adjusting pitches and vocal lines in the choral score;
- incorporating analogy and movement into the rehearsal;
- maintaining a healthy and productive rehearsal environment.

Using the above categories as an organizational guide, the objective of this study is to offer research-based strategies and best practices that will assist the choral director in rehearsing male adolescent voices at the middle and high school levels.

Understanding the Changing Voice

When preparing to teach choral music at the secondary level, the conductor must be equipped to help these singers manage their developing voices. Therefore, one of the first steps toward successfully working with adolescents in a choral rehearsal is for the teacher to obtain a thorough understanding of the changing voice.¹ With respect to male adolescents, Henry Leck states that the teacher must “understand vocal production for the boy's changing voice, what voice part to have them sing, and how to avoid problems and vocal strain.”² Not only should the choral teacher be aware of the physical changes associated with adolescent male vocal development, but he or she should also understand the emotional dimensions associated with vocal change. Even though every adolescent boy's physical and emotional development path will be unique, having knowledge of typical male adolescent behaviors may enable the choral director to plan and facilitate effective rehearsals.

Assessing the Voice

In order to adequately plan rehearsals and set goals for the choral program, it will be necessary to test each individual voice. Given that boys at the middle and high school levels are often self-conscious about their bodies during adolescence, it is important for the choral director to be sensitive and creative when attempting to assess these voices. Even the type of terminology used for the assessment process can affect the comfort level of the singer and in turn impact the overall recruitment effort. David Friddle, for example, offers the term “voice check” as a way of alleviating the anxiety that is often associated with the term “audition.”³

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1 Anthony L. Barresi, “The Successful Middle School Choral Teacher,” *Music Educators Journal* 86, no. 4 (January 2000): 23-28.

2 Henry Leck and Flossie and Jordan, *Creating Artistry Through Choral Excellence*, (Milwaukee: Hal Leonard Corporation, 2009).

3 David Friddle, “Changing Bodies, Changing Voices: A Brief Survey of the Literature and Methods of Working with Adolescent Changing

An accurate assessment of the each boy's voice is absolutely necessary so that he can be placed in the proper section and provided with musical challenges that fit his current vocal abilities. Veteran choral pedagogue Michael Kemp amplifies this point:

“For boys whose voices are about to change or are in the midst of change, you must always be aware of what pitches they can actually sing. This requires checking their high and low notes every couple of weeks, and making sure the notes you are asking them to sing are possible notes for them.”⁴

This author advocates a “row-by-row” assessment process within the context of the rehearsal. In this way, the choral director can frequently check for boys who are experiencing vocal difficulties and offer assistance (or a follow-up “voice check”) in a timely fashion.

Proper assessment of the adolescent male singing voice begins with locating the approximate pitch of the boy's speaking voice, which was found to be approximately 2 to 3 semitones above the lowest note in the singing range.⁵ Terry Barham and Darolyne Nelson suggest having the boy say “hello” to you, followed by leading the boy from his speaking pitch (as scale degree 1) on “hello-o-o-o-o” using scale degrees do-do-re-mi-re-do.⁶ As with most vocal exercises during the initial assessment process, it is important to guide the singer slowly and carefully, listening for any signs of vocal strain with each modulation. Using vocalises that employ a small range, such as a third, make it possible for boys with limited singing ranges to be successful.

In the spirit of Barham and Nelson's research, the author has developed the following exercise (to be performed and modulated in whatever keys necessary) to initially assess the boy's singing range. Only utilizing the range of a third and written in a jazz style, the vocalise consists of whole-steps and half-steps (ascending and descending):

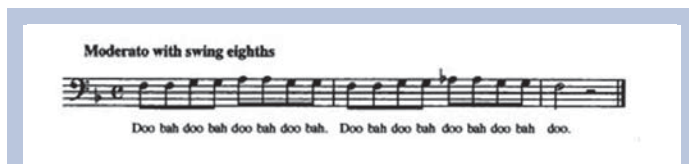


Figure 1. Rollo Dilworth, *Jazz-Style Warm-up*
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A common pattern used to test voices consists of a descending “so to do” pattern in a range that is comfortable for the singer.

Consistent with the research, this kind of warm-up allows the singer to gradually ease from the higher to the lower registers of the voice, all within the range of a fifth. When singing this type of exercise, Jonathan Reed recommends using a resonant vowel (such as “ee”) and a percussive consonant (such as “b”).⁷

Apart from using composed vocalises, it is also reasonable to ask the adolescent boy to sing a song with which he is familiar. In a more recent qualitative study, Barham notes: “for several teachers, discovering a boy's speaking voice pitch level is a prelude to singing a familiar song in the corresponding key.”⁸ A short list of popular tunes recommended by expert in the field include *Jingle Bells*,⁹ *Rock Around the Clock*,¹⁰ *My Country*, *'Tis of Thee*¹¹ and *We Will Rock You!*¹²

Beyond the task of documenting the singer's vocal range on a note card or audition form, Barham and Nelson, Conrad, and Freer all suggest posting changes in the singers' vocal range in the classroom on a wall chart or bulletin board.¹³ By placing the progression of each boy's vocal range on display, it is hoped that students will build camaraderie and develop a deeper understanding of how the voice change process varies among individuals.

Classifying and Labeling the Adolescent Boy's Voice

Properly assessing the adolescent boy's voice will allow the choral director to determine his particular stage of vocal development and thus enable him to be placed on the proper vocal part in the rehearsal. Over the years, several research-based models documenting the various stages of voice change for adolescent boys have been developed. These models present three,¹⁴ four,¹⁵ and as many as six¹⁶ categories of vocal development for adolescent boys. Although the fine details concerning each model are beyond the scope of this particular study, it important to note the terminology used to describe the various vocal stages. Some of these models use the labels “soprano,” “alto,” “alto-tenor,” “unchanged” and “mid-voice” for voices that are either in

7 Jonathan Reed, “The Vocally Proficient Choir: Working With Male Voices,” in *The School Choral Program: Philosophy, Planning, Organizing, and Teaching*, ed. Michele Holt and James Jordan, 241-252. (Chicago: GIA Publications, 2008).

8 Terry J. Barham, *Strategies for Teaching Junior High & Middle School Male Singers: Master Teachers Speak*, (Santa Barbara: Santa Barbara Music Publishing, 2001).

9 Ibid.

10 Ibid.

11 John M. Cooksey, *Working with Adolescent Voices*, (St. Louis: Concordia Publishing House, 1999).

12 Roger Emerson (arranger), *Pop Warm-ups & Work-outs for Guys*, (Milwaukee: Hal Leonard Corporation, 2009).

13 Terry J. Barham and Darolyne L. Nelson; Robert M. Conrad, “Developing the Boy's Changing Voice,” *Music Educators Journal* 50, no. 5 (April-May 1964): 68, 70; Patrick K. Freer, *Getting Started with Middle School Chorus*, 2nd edition, (Lanham: Rowan & Littlefield Education, 2009).

14 Irvin Cooper and Karl O. Kuersteiner, *Teaching Junior High School Music*, (Boston: Allyn and Bacon, 1965); Frederick Swanson, *The Male Singing Voice Ages Eight to Eighteen*, Cedar Rapids, IA: Ingram, 1977).

15 Barham and Nelson, “The Boy's Changing Voice,” 7; Sally Herman, *Building A Pyramid of Musicianship*, (San Diego: Curtis Music Press, 1988).

16 Duncan McKenzie, *Training the Boy's Changing Voice*, (New Brunswick, NJ: Rutgers University Press, 1956); Kenneth Phillips, *Teaching Kids to Sing*, (Belmont, CA: Schirmer, 1996).

Voices,” *Choral Journal*, 46, no. 6 (December 2005): 32-43; 46-47.

4 Michael Kemp, *The Choral Challenge: Practical Paths to Solving Problems*, Chicago: GIA Publications, 2009).

5 Terry J. Barham and Darolyne L. Nelson, *The Boy's Changing Voice: New Solutions for Today's Choral Teacher*, (Van Nuys, CA: Alfred Publishing Co, Inc., 1991).

6 Terry J. Barham and Darolyne L. Nelson, *The Boy's Changing Voice: New Solutions for Today's Choral Teacher*, (Van Nuys, CA: Alfred Publishing Co, Inc., 1991).

pre-transitional or transitional stages. Labels for voice changes that are more settled include “tenor,” “new baritone,” “settling baritone,” “bass-baritone,” and “bass.” Barham’s survey of over 40 “master teachers” of choral music at the middle level revealed that 86% of them use the terms “tenor,” “baritone,” or “bass” while 60% use the term “unchanged voice.”¹⁷ Only 38% of the surveyed choral directors use the term “soprano or alto” and 21% of them use the terms “treble” or “cambiata.”¹⁸ Even though the number of teachers surveyed for this study was relatively low, the results may provide guidance for today’s choral director when considering terms for labeling adolescent boys. Paul Roe believes that “the young man does not want a feminine name attached to his voice.”¹⁹ In agreement with Roe, and based upon years of working with adolescent male voices, Leck asserts that “a boy does not want to be called a soprano or alto.”²⁰ This is not to imply, however, that all boys, with both unchanged and changing voices, should be lumped into a catch-all “baritone” part for the sake of organizational simplicity and maintaining morale. Leck offers the following testimonial as a warning against pigeonholing all middle school boys into the “baritone” category:

In one disastrous episode, a seventh grade choir teacher put a group of girls on one side and called them sopranos and another group of girls on the other side and called them altos. All twenty-five boys were called baritones and put in the center. This resulted in tone clusters because many boys were unable to sing the pitches. The boys took no pride in the sounds they were making and acted out with major discipline problems. Though it is perplexing to decide what part they should sing, it’s important not to pigeonhole singers.²¹

Friddle notes that “teenage boys have fragile egos; their masculine identities are only beginning to formulate; thus, it is important to find names that will allow them to feel comfortable in their newly assigned section.”²² It should be noted here that some choral directors use numbers (such as Part I, Part II, Part III, Part IV) to label voice parts rather than the tradition terms “soprano,” “alto,” “tenor,” and “bass.” With the respect to psychological and emotional development, Barham makes the following point: “What boys are labeled, musically, is not as important as your continually nurturing their self-esteem and helping them recognize their overall growth, personally and musically, during the year.”²³

Placement of the Male Adolescent Singer

Discussions of whether the adolescent male singer should be placed in a single-gender or a mixed-gender rehearsal setting are ongoing. Even within a mixed-gender rehearsal setting, researchers have varying ideas about exactly where adolescent boys should be seated. Stage of vocal development is a major factor affecting seating preferences in both single-gender and mixed-gender rehearsal settings.

In a 1960’s article, Robert Conrad stood strongly in favor of the mixed gender setting, offering the following rationale: “to further stimulate the interest of boys and girls in singing, it is best to work with mixed group rather than boy’s and girl’s glee clubs.”²⁴ Beyond the philosophical preference for mixed-gender rehearsals, there can be scheduling issues that prevent boys and girls from having separate rehearsal periods during the school day.

In more recent years of literature and debate on the subject, numerous researchers and pedagogues have espoused favorable opinions regarding single-gender rehearsals at the middle school level. Advocates for the all-male rehearsal configuration offer several advantages:

- a) “social problems are almost eliminated because junior-high boys and girls work much better when there are no members of the opposite sex around;”²⁵
- b) “this arrangement makes it possible to address with the guys topics such as changing voice, falsetto singing, and increasing the range, in a non-threatening environment;”²⁶
- c) “it is less embarrassing to the one with the unmanageable voice to have only men in the class;”²⁷
- d) “in an all-male setting, young men are less self-conscious and, thus, more easily persuaded to sing;”²⁸
- e) “...an adolescent male chorus is another means by which to keep interest in singing strong among pubertal boys. The esprit de corps that is established creates a bond beneficial to the entire music program.”²⁹

In an experimental research study, Swanson found it helpful to place boys in the earlier stages of voice change in one class while placing boys who were in the latter stages of voice change in another.³⁰ Over a nine-month period (September to May), the junior high boys who were a part of the experimental group demonstrated, on average, an acquisition of more pitches in their range, a higher level of overall musicianship, and a more positive attitude toward music in general.³¹

24 Conrad, 68.

25 Madeline D. Ingram and William C. Rice, *Vocal Technique for Children and Youth*, (New York: Abingdon Press, 1962).

26 Walter Lambie, *A Handbook for Beginning Choral Educators*, (Bloomington, IN: Indiana University Press, 2004).

27 Roe, 191.

28 Christopher D. White and Dona K. White, “Training for Changing Male Voices,” *Music Educators Journal* 87, no. 6 (May 2001): 39-43, 53.

29 Phillips, 76.

30 Frederick J. Swanson, “When Voices Change: An Experiment in Junior High Music,” *Music Educators Journal* 46, no. 4 (February-March 1960): 50, 53-54, 56.

31 Ibid.

17 Barham, “Strategies for Teaching Junior High and Middle School Singers,” 19.

18 Ibid.

19 Paul F. Roe, *Choral Music Education*, 2nd ed, (Englewood Cliffs, NJ: Prentice Hall, Inc., 1983).

20 Leck, 191.

21 Ibid, 190.

22 Friddle, 44.

23 Barham, “Strategies for Teaching Junior High and Middle School Singers,” 20.

Given that it is not always possible to schedule single-gender rehearsals during the school day, choral directors might consider a separate “special” rehearsal for boys either before or after school. By organizing “special” rehearsals for adolescent male singers, this population can be afforded the opportunity to “be themselves” and sing in a safe, comfortable environment.

When considering the placement of singers in a mixed-gender rehearsal, Freer suggests positioning boys to one side rather than in the middle of the choir.³² On the opposite end of the seating debate, Don Collins believes that middle level/junior high boys need constant attention and therefore should be placed in the front and center of choir with the girls seated both behind and to the sides of them.³³ Cooper and Kuersteiner assert that adolescent male singers (both baritones and cambiatas) should be placed in the front rows of the choir formation while the girls sit in the back rows,³⁴ and boys who experience pitch and vocal production problems should sit between stronger singers.

Roe suggests that boys who still sing in the treble register should sit next to sopranos and altos while making sure they are on the edge of the section next to the tenors and basses.³⁵ With respect to both Collins and Roe, the author suggests the following mixed-gender formation for adolescent voices:

A2 A1 S2 S1
T1 T2 B1 B2

The above seating formation serves at least three pedagogical purposes:

- a) tenors and altos can share pitches when necessary;
- b) boys with changing voices can easily shift between male voice parts; and
- c) boys are able to receive attention from the choral director by sitting in the front rows.

Whether the discussion is focused upon single- versus mixed-gender rehearsals, or the exact position of the male singer within the rehearsal formation itself, the placement of the adolescent male singer will not only impact the rehearsal process itself, but it will also have some affect on the young man’s musical (and perhaps emotional and psychological) development.

Explaining the Voice Change to Singers

For certain, it is important to explain and discuss the process of voice change to both male and female adolescent singers. According to Roe, “the teacher must discuss the physiology of the voice with each class.”³⁶ Although researchers have varying opinions on how much information and detail should be presented, it is generally agreed that the choral director must find opportunities, both within and outside of the rehearsal context, to explain the concept of vocal change to both boys and girls

in understandable terms. With respect to explaining the voice change process to boys, Frederick Swanson, while conducting experimental research in the 1960’s, offers the following:

“... Boys’ voices change, they get deeper, richer, stronger, and move into what we call the tenor and bass ranges. You are about to be given a new voice, maybe a more beautiful voice, and a whole new kind of singing will open up for you. But there is a price to pay, and all boys must pay it before they become men. For a while you will not be able to handle this new voice, and in some ways you may have to learn to sing all over again.”³⁷

While the above text reflects an earlier era in terms of language style, the crux of what Swanson has to say may assist the teacher in crafting a “speech” of his or her own using the “vernacular of the day.” However the choral director chooses to explain the voice change to singers, Freer notes that the director must be consistent in the terms he or she uses so that adolescents can successfully incorporate these new terms into their vocabulary.³⁸

Guiding General Vocal Production and Development

Experts advise choral directors to exercise great care when working with adolescent male voices. Although specific approaches are varied and diverse, the following general principles can be gleaned from the research:

- enforce proper posture and breathing habits;³⁹
- use descending exercises to connect the head voice with the emerging chest voice;⁴⁰
- guide the head voice through the passagio into the chest voice with a light head tone;⁴¹
- make sure (through watching and listening) that the voice is not placed under any strain while singing;⁴²
- review and or re-learn vocal techniques used prior to the onset of voice change;⁴³
- provide appropriate vocal models from various walks of life who can successfully demonstrate proper vocal technique, including high and low range singing;⁴⁴
- allow the boys to sing where they are most comfortable;⁴⁵
- allow the boys to vocally rest when they experience fatigue;⁴⁶

37 Swanson, “When Voices Change,” 53.

38 Patrick K. Freer, *Success for Adolescent Singers: Unlocking the Potential in Middle School Choirs*, DVD series. Edited by Piero Bonamico. (Waitsfield, VT: Choral Excellence, 2005).

39 Cooksey, Herman, Phillips.

40 Cooksey, Phillips, Leck, Ingram and Rice.

41 Barham, “Strategies for Teaching Junior High and Middle School Singers,” 36; Jerry Blackstone, *Working With Male Voices: Developing Vocal Techniques in The Choral Rehearsal*, DVD. (Santa Barbara: Santa Barbara Music Publishing, 1998).

42 Shirley W. McRae, *Directing the Children’s Choir: A Comprehensive Resource*, (New York: Schirmer Books, 1991); Cooksey.

43 Mary Copland Kennedy, “‘It’s a Metamorphosis’: Guiding the Voice Change at the American Boychoir School,” *Journal of Research in Music Education* 52, no. 3 (Autumn 2004): 264-280.

44 White and White, 42; Leck, 193.

45 Leck, 188.

46 Ibid, 193.

32 Patrick K. Freer, “Between Research and Practice: How Choral Music Loses Boys in the ‘Middle,’” *Music Educators Journal* 94, no. 2 (November 2007): 28-34.

33 Don L. Collins, *Teaching Choral Music*, (Englewood Cliffs, NJ: Prentice-Hall, 1993).

34 Cooper and Kuersteiner, 57.

35 Roe, 180.

36 Roe, 178.

Developing Vocalises and Warm-ups for the Rehearsal

With respect to vocal warm-ups for adolescent boys, there is a common theme among the research literature: allow the boy to access both the high and low ends of his vocal range during the rehearsal. Some researchers and choral conductors refer to the high end of the boy's voices as the "upper range" or "high voice" while others employ the term "falsetto." It should be noted here that although some choral pedagogues use the aforementioned terms synonymously, some researchers do not see the two terms as being one in the same. Phillips makes such a distinction, and notes that "the pure upper voice in the male changing and changed voice will sound much like the prepubertal boy's voice in the octave from c2 to c3."⁴⁷ Phillips goes on to mention that the upper voice sound will be fuller and freer than a "falsetto" sound (a weak and unsupported tone characterized by a high larynx).⁴⁸ Regardless of the terminology used, "it is important to vocalize throughout the range and to encourage the young men to sing as high or low as possible without forcing."⁴⁹ Roe summarizes his position as follows:

"The teacher must not succumb to the temptation of overworking the voice in the upper register, at the expense of the development of the lower voice. Many vocal instructors allow the students to use only the lower voice (boys will naturally want to sing with their lower voices only), but this procedure will cause almost as many problems as the high-voice procedure. The proper pedagogical procedure encourages development of the lower range, retention of the upper range, and development of the middle range until the two segments join together in on smooth, continuous range."⁵⁰

With the goal of full range exploration in mind (in conjunction with the concept of gently bringing the head voice down in the chest register), numerous pedagogues have developed vocal warm-ups for the adolescent male voice. Such examples include "so to do" descending exercises that begin somewhere between the A and C above middle C.

Through his research, Freer concludes that "the composite unison range of an adolescent vocal ensemble will be about a sixth, roughly from a G up to an E, with students singing in different octaves as appropriate."⁵¹ The implication here is that unison vocal warm-ups may not always be the most effective for adolescent singers if the goal is to explore the entire range. As an alternative to vocalises that are pitch-specific, Freer offers the following guidelines when constructing appropriate vocal warm-

ups for adolescent singers: a.) develop vocalises that are not pitch specific; b.) derive vocalise material directly from the repertoire being prepared; and c.) construct improvisatory activities that teach vocal skills yet leave pitch choice to the students.⁵² An example is an exercise called "Scribble,"⁵³ in which a randomly drawn wavy line (displaying "peaks" and "valleys") is drawn on the board. Students are directed to sing neutral syllables as the choral director (or another student) traces portions of the scribbled line with a pointer. Using a warm-up activity like "Scribble" enables the students to comfortably explore their individual range without being locked into singing specific pitches.

Adjusting Pitches and Vocal Lines

Given that many male adolescents may experience multiple shifts in singing range during the period of vocal change, and, given that some choral repertoire may not take into account these shifts, it may be necessary for the choral director to make some adjustments to the written pitches. Barham offers five types of solutions: transposition, swap parts, octave displacement, doubling parts, and writing a new part.

Transposition. Choral directors need to be able to transpose vocal exercises and selected repertoire into keys that are most comfortable for the singers. Wiseman contends that "the teacher's ear must be constantly on the alert and he must be prepared to transpose exercises and songs into any key which is suitable and comfortable."⁵⁴

Swap parts. Choristers are encouraged to shift to another vocal line, if necessary, in order to sing notes that fit their current vocal range capabilities. Sally Herman has developed a "voice pivoting approach" that serves as a cornerstone of her choral teaching philosophy:

"Another very important ingredient of successful music reading and rehearsing is to keep all students the best part of their voice ranges (tessituras) for most of the rehearsal. This is especially true for the male adolescent singer. In any vocal composition, number the singers in a given section according to voice range, and develop a worksheet to interchange the individual voices that are best suited to both the singer and the music. A baritone might sing second tenor for four measures and then pivot to baritone for three measures."⁵⁵

52 Ibid, 58.

53 Freer, *Success for Adolescent Singers*.

54 Herbert Wiseman, *The Singing Class*, (New York: Pergamon Press, 1967).

55 Herman, 36.

47 Phillips, 50.

48 Ibid.

49 Lambie, 49.

50 Roe, 182.

51 Patrick K. Freer, "Choral Warm-Ups for Changing Adolescent Voices," *Music Educators Journal* 95, no. 77 (March 2009): 57-62.

Octave displacement. A simple solution is to have the boys drop the octave when the part gets too high. Barham believes that this procedure can be used for treble clef and bass clef singers.⁵⁶ Based upon experience, this author cautions against excessive use of octave displacement for baritones and basses. In general octave displacement may be necessary for these voice parts when the written pitches fall above or below the staff. Baritones and basses should be encouraged to find their new voices where pitches lay on the staff; otherwise, they will continue to sing below the staff (where it may be easier) at the expense of developing and securing the upper portions of their singing range.

Doubling parts. The strategy of having two voice parts sing in octaves can successfully accommodate changing voices. When using two-part literature, a common approach involves placing tenors on the soprano part at the octave while placing the baritones/basses on the alto part at the octave. Unchanged voices can remain in the octave that best fits their current vocal range. Barham notes that “octave doubling can combine with octave displacement occasionally moving back to the written pitch, thus creating a new part.”⁵⁷ Rather than employing two-part literature in an SATB rehearsal setting, Jerry Blackstone encourages the use of literature that contains parts written explicitly written for tenors and basses because doubling parts at the octave can inadvertently make these male singers feel as though their role in the choir is a secondary one.⁵⁸

Writing a new part. Occasionally the male adolescent voice may be limited to just a few pitches; therefore, it may be necessary for the choral director to create a new vocal line. Leck suggests that boys who are learning to use their new voices may need to sing a vocal line that is easy, such as the melody.⁵⁹ Roe concurs with Leck, stating that “it may be necessary to write easy parts for problem voices”⁶⁰ and, in such cases, “have only one voice part a time sing a melody in its range.”⁶¹ Kemp summarizes the strategy of adjusting pitches for the adolescent singer by stating the following: “whatever you create for the changing boys to sing, try to use predominantly the pitches they can sing with the most confidence.”⁶²

Incorporating Analogy and Movement into the Rehearsal

In recent years, there have been an increasing number of research studies on the concepts of analogy and/or movement in the choral rehearsal. However, few studies have offered analogies and/or movement strategies that specifically target the needs and interests of the adolescent boy. Both Frederick Swanson and Patrick Freer have discussed the use of sports analogies with adolescent boys in the choral rehearsal. With reference to the same

experimental study cited earlier in this article, Swanson found that when “using the analogy of developing skills in sports, [the research team] sold the boys on the ideas that ‘setting up exercises’ would develop control and increase ability.” Therefore, Swanson and his team proceeded to use sports analogies when talking to the boys about their vocal technique. The following chart outlines the concepts Swanson and his team covered in rehearsal, along with the analogies that were presented verbally to the boys:⁶³

In his video entitled *Success for Adolescent Singers*, Freer

VOCAL CONCEPT	SPORTS ANALOGY (Verbalized)
Breathing exercises	“Any swimmer or runner needs good breathing habits to sustain him.”
Relaxed, open throat	“Any batter needs a relaxed swing.”
Scales and arpeggios to increase range	“Any golfer needs to increase his distance.”
Vowel formation and focus of tone	“Any basketball player has to improve his aim for the basket.”

challenges students to think of singing as an athletic experience in which all the muscles in their bodies must be used in a very healthy way.⁶⁴ In a more recent research study, Freer discovers the following:

“The fact that there are strong similarities in the physical foundations of singing and weight lifting affords choral conductors a unique opportunity to reframe singing during the period of pubertal voice change as an athletic endeavor. To embrace this change requires choral conductors to reinforce what students already know from their experience in athletics and weight rooms with analogies and descriptions of parallel and related activities.”⁶⁵

Freer presents a host of physical activities that will enable middle school boys to develop healthy relaxation, alignment (posture), breathing, and vocal production habits.

63 Swanson, “When Voices Change,” 53.

64 Freer, *Success for Adolescent Singers*.

65 Patrick K. Freer, “Weightlifting, Singing and Adolescent Boys,” *Choral Journal* 52, no. 4 (November 2011): 32-41.

56 Barham, “Strategies for Teaching Junior High and Middle School Singers,” 74.

57 Ibid, 74.

58 Blackstone, *Working With Male Voices*.

59 Leck, 190.

60 Roe, 182.

61 Ibid.

62 Kemp, 88.

With respect to the research, the author offers the following sports-related technical exercises for adolescent boys:

Posture Perfect! (A Rap)

Objective: To maintain good standing posture.

Directions: Chant the rap below, adding the suggested movement as desired

Push down on shoulders with hands
Shoulders are down, feet firmly on the ground with slight bend of knee,
Balance or stabilize feet on ground
Straighten back with R hands in front, L hand in back
back is straight to balance my weight, my arms are hanging free.
Arms at sides
Move arms slightly
R finger point up
Inhale, lift chest
L hand to rib cage
Lift- ing of the chest helps me breathe my best. Now there's just one last thing: Hold my
Push chin up with R palm down
Fingers point out from both eyes
Arms continue down to sides
head up - right and fix - on my sight. Now I am ready to sing!

Rollo Dilworth, *Posture Perfect!*, from *Choir Builders* © 2006 by Hal Leonard Corporation. Reprinted by permission.

Breathing with the Basketball

Objective: To promote controlled, diaphragmatic breathing.

Directions: While standing with good posture, pretend to bounce a basketball at waist level. While bouncing the imaginary ball, commence breathing pulsations in quarter note durations, making the sound “tss.” When it is time to “shoot the ball,” the singers should lift both arms to simulate the release of the ball and softly say the word “swish.” On cue from the teacher, and without missing a beat, students can perform “tss” 3 times and a “swish,” followed by “tss” 4 times and a “swish,” etc. until reaching “tss” for the ninth time followed by a final “swish.”

Bungee Cord

Objective: To access head voice.

Directions: Place the index and middle fingers of one hand in the palm of the other hand (to look like a person’s legs). The “person” should leap off of the bridge making a “siren” sound in high head voice. The vocal pitch should be sustained and change pitch according to the direction of the jumper. At some point, the bungee cord should snap the jumper back in an upward direction, back onto the platform (the palm of the other hand).

Playing Sports

Objective: To sing with energized and sustained breath support.

Directions: Choristers are encouraged to use movement to simulate the motion of a sports activity while singing the exercise (below) on neutral syllables. The teacher (or a designated leader) can determine the specific syllable and sports activity as the pattern modulates. Singers should be directed to simultaneously inhale and prep their hands for the sporting activity during the rests. Singers must simulate the designated sport while singing the pattern, ensuring that the motions and voices are sustained until the end of the pattern is reached. Sample sports activities include: throwing a football, swinging a bat, bowling a ball, throwing a Frisbee, and shooting a basketball.

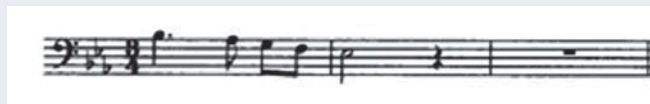


Figure 3. Rollo Dilworth, *Playing Sports* © 2012 by Hal Leonard Corporation. Reprinted by permission.

Similar to Freer, Phillips believes that “by concentrating on the physical act of singing, students learn that singing requires the same preparation as do sports.”⁶⁶ Although he did not single out adolescent boys in his discussion, Robert Shewan believes that physical calisthenics, when connected to musical concepts such as tempo and rhythm, can be successfully incorporated into a secondary choral rehearsal.⁶⁷

Aside from and in addition to using sports analogy, some researchers suggest that physical movement in the rehearsal can benefit adolescent boys in musical, emotional, and developmental ways. Cooksey’s work includes various kinesthetic approaches designed to assist the adolescents with singing. Both Blackstone and Leck model moving the arm in an arc-like motion above the head and then downward to promote lifting into head voice, control of breath, and sustain of vocal line.⁶⁸ From an emotional perspective—and perhaps a developmental one—Freer suggests that adolescent boys need to have multiple opportunities for physical movement during the rehearsal process.⁶⁹ Barham even suggests the occasional use of choreography for boys at this age level.⁷⁰

66 Phillips, 25.

67 Robert Shewan, *Voice Training for the High School Chorus*, (West Nyack, NY: Parker Publishing Company, Inc., 1973).

68 Blackstone, Working With Male Voices; Henry Leck, *The Boy’s Expanding Voice: Take the High Road*, DVD. (Milwaukee: Hal Leonard Publishing, 2001).

69 Freer, “Between Research and Practice,” 34.

70 Barham, “Strategies for Teaching Junior High and Middle School Singers,” 33.

Maintaining a Healthy and Productive Rehearsal Environment

It is important for choral directors to create and maintain a positive and healthy rehearsal environment for adolescent male singers. Based upon the literature reviewed for this study, coupled with the author's experiences, the following strategies are offered:

- create an environment of safety and trust so that the boys can be themselves;⁷¹
- allow the boys to move toward independence in their musicianship,⁷² including the monitoring of their own voices;⁷³
- provide high standards and structure in the rehearsal;⁷⁴
- be honest and tactful when responding to singers;⁷⁵
- use positive reinforcement and encouragement to build self esteem;⁷⁶
- demonstrate that singing is a worthwhile activity;⁷⁷
- establish a peer support group within the ensemble;⁷⁸
- exercise flexibility;⁷⁹
- consistently promote healthy singing, which includes use of head voice, proper posture, and supported breathing;⁸⁰
- be prepared to move the boy to another vocal part at the first sign of discomfort;⁸¹
- maintain open lines of communication, especially regarding vocal issues;⁸²
- keep the rehearsal moving forward by shifting activities often, approximately every 10 to 12 minutes.⁸³



▲ World Youth Choir singers © Foundation WYC

Conclusion

This study presents a survey of strategies that can be used in the choral classroom when working with adolescent male singers. In addition to presenting the reader with some of the more prominent research-based techniques that exist in the literature, the author has attempted to present some of his own rehearsal strategies that have been derived directly from and supported by the research findings. The hope is that choral directors who read this study will not only be encouraged to implement the various techniques that have been outlined in the preceding pages, but also be inspired to develop and explore strategies and activities that will be applicable to their specific circumstances.

With the kind permission of Choral Journal, the journal of the ACDA. The article was first published in its April 2012 issue. ●

Rollo Diworth is a choral conductor and composer. More than 150 of Dilworth's choral compositions and arrangements have been published—many of which are a part of the Henry Leck Creating Artistry Choral Series with Hal Leonard Corporation. Dilworth is a contributing author for the Essential Elements for Choir and the Experiencing Choral Music textbook series, both published by the Hal Leonard Corporation/Glencoe/McGraw-Hill Publications, and for Music Express! Teachers Magazine. He has authored 3 books of choral warm up exercises intended for elementary and secondary choral ensembles. A frequent presenter at local, state, regional and national conferences, Dilworth has conducted 36 all-state choirs at various levels (elementary, middle school, high school), and has conducted 6 regional honor choirs and 4 national honor choirs (ADCA, OAKE and NafME). He has appeared as guest conductor for international choral festivals in Canada, England, China, Italy, and Australia. Dilworth is currently National Board Chair for Chorus America. He is an active life member of the American Choral Directors Association (ACDA). He also holds memberships with several other organizations, including the National Association for Music Education (NafME), the National Association of Negro Musicians (NANM) and the American Society of Composers, Authors, and Publishers (ASCAP).



71 Leck, "Creating Artistry," 191.

72 Patrick K. Freer, "Adapt, Build, and Challenge: Three Keys to Effective Choral Rehearsals for Young Adolescents," *Choral Journal* 47, no. 5 (November 2006): 48-55.

73 Kennedy, 274.

74 Barresi, 24; Hook, 24.

75 Barham and Nelson, 18.

76 Barham and Nelson, 20; Hook, 24; Leck, 190.

77 White and White, 42.

78 Ibid.

79 Barresi, 24.

80 McRae, 152; Roe, 176.

81 Blackstone, *Working With Male Voices*.

82 Leck, 192.

83 Freer, "Adapt, Build, and Challenge," 51.

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Slovakia



▲ Kammerchor Stuttgart (Germany), conducted by Prof. Frieder Bernius — WSCM10 © Moon Gi Kim for the Korean Federation for Choral Music (KFCM)

International Federation for Choral Music

10th World Symposium on Choral Music
Seoul, Korea, August 6th to 13th, 2014
Cristian Grases

10th World Symposium on Choral Music

Seoul, South Korea, 6th to 13th August 2014



▲ Ikeda Junior Choir (Japan), conducted by Kayoko Shibuya — WSCM10 © Moon Gi Kim for the Korean Federation for Choral Music (KFCM)

This past August the international choral community met in Seoul, Korea, to celebrate the choral art around the world. The Tenth World Symposium on Choral Music was held between the 6th and the 12th of August at the National Theater of Korea and the Seoul Arts Center. Both of these locations proved to be ideal for an event like this. The National Theater offered two stages for concerts: *Hae Hall* is a large concert hall in which every invited ensemble had the opportunity to share a 45-minute program with the symposium attendees. *Dal Hall* is a smaller venue that was used for both shorter and more intimate concerts and large symposium sessions. The other large concert hall was the *Music Hall* at the Seoul Arts Center. The National Theater also had three other smaller venues for the rest of the symposium sessions. Additionally, the National Theater offered ample space for exhibitors from around the world, who were located on the second and third floors. Amongst the exhibitors there were international membership associations, publishing companies, and professional companies selling goods specific to the choral arts. Finally, there was ample room for participants to meet, interact, exchange ideas, create future cooperation opportunities, and network in general. These spaces included the large lobby and the four restaurants and coffee shops. All in all, this symposium allowed participants to attend concerts, be part of lecture sessions, and meet other participants (new and old friends), thus creating the perfect conditions to experience the current state of the choral art and re-imagine its future.

The Executive Committee of this symposium was chaired by Ambassador Young-Shim Do (Honorary chair), Ho-Sang Ahn (co-chair), and Sang-Kil Lee (co-chair), leading a group of eight other members to ensure all operational aspects of a large event such as this one. The Artistic Committee was led by Sang-Kil Lee (Korea) and Anton Armstrong (USA), leading the efforts of four

Cristian Grases
IFCM Board Member

other distinguished professionals of the choral art: Anita Brevik (Norway), Oscar Escalada (Argentina), Chun Koo (Korea), and Shin-Hwa Park (Korea) who were charged with the important mission of selecting all invited choirs and lecturers. A word of recognition should go to the Symposium Sponsors: International Federation for Choral Music (IFCM), The National Theater of Korea, Korean Federation for Choral Music (KFCM), Ministry of Culture, Sports, and Tourism, Arts Council Korea, Seoul Metropolitan Government, Global Tour, Korean Broadcasting System (KBS), UNTWO ST-EP Foundation, and Ethiopian Airlines. This important event would not have been possible without the valuable contributions of all of the above.

18 The symposium offered concerts by distinguished ensembles from eighteen countries. Twenty-four international and ten Korean ensembles offered highlights of the universal repertoire as well as works by composers from their particular countries. Children's choirs, youth choirs, adult ensembles, and smaller vocal groups, made up of all voicing (treble, men's, and mixed) offered all participants a wide kaleidoscope of music with repertoire from all periods and genres. This year's theme - *Healing and Youth* - was captured in the choirs' musical selections, offering very thoughtful insights into the ways that music reflects this particular theme.

There were three celebratory concerts marking the opening, mid-point, and closing of the event. The opening concert offered an aperitif of what was to come in the subsequent days, with six international choirs performing a short set from their own regions. This was followed by a Korean choral music set performed by three Korean choirs combined and performing with the Bach Solisten Seoul Orchestra under the direction of Sang-Hoon Lee. On August 10th the symposium welcomed the delegates for the second half with a concert featuring the Asia Pacific Choir followed by a three-choir combined Korean ensemble under the direction of Anton Armstrong performing music from all around the globe. Finally, the symposium came to an end with the closing concert that featured the World Vision Children's Choir, the African Youth Choir, an invitation to the eleventh Symposium on Choral Music to be held in Barcelona, Spain, and a wonderful performance of Brahms's *Requiem*. Choirs from Korea, Sweden, and the United States combined forces with the Korean Symphony Orchestra under the direction of Sang-Kil Lee to perform this beloved milestone of the universal choral repertoire.

The participants – over one thousand – not only revelled in moving performances, but also had the opportunity to attend lectures by more than thirty internationally acclaimed lecturers

▼ Social moment at the WSCM10 © Stephen Leek for IFCM



from all corners of the world on many diverse topics related to the choral art such as choral repertoire, performance practice, the art of conducting, the choir as a tool for social change, choir and health, and many more. This handpicked group of lecturers had headliners such as Frieder Bernius, María Guinand, and Guy Jansen, among many others. Each working day started in the *Hae Hall* of the National Theater with a *Morning Sing* led by a different expert each morning. This was the perfect start to the day for it allowed delegates to immediately connect with the choral experience from the standpoint of a different region of the globe.

Finally, the General Assembly was held during the day on August 10th, at the Seoul Center for the Arts. It was led by re-elected IFCM President Michael Anderson and provided all IFCM members with the opportunity to understand the current state of their organization, discuss and ultimately approve all financial and legal matters, and elect all officers for the following three-year period. Following the election, and according to the newly approved statutes and bylaws, the President appointed the new Executive Committee, which is responsible for the operations of the federation. With the election of the president and board of directors, the appointment of the executive committee, and the help of the new executive and artistic committees for the eleventh

World Symposium on Choral Music, IFCM moves forward with sure footing to prepare a new opportunity to experience this wonderful art form in Barcelona in 2017.

Edited by Gillian Forlivesi Heywood, Italy ●

NEW IFCM BOARD OF DIRECTORS

At the IFCM General Assembly in Seoul, Korea on August 10, Dr. Michael J. Anderson was re-elected as IFCM President and a new IFCM board was elected.

The newly elected board members are:

- Cristian Grases
- Emily Kuo Vong
- Jean-Sébastien Masiala
- Stephen Leek
- Philip Brunelle
- Theodora Pavlovitch

Together with the representative from the founding members – Gábor Móczar, Tim Sharp, Håkan Wickström, Thierry Thiebaut and Saeko Hasegawa and one appointment by the President, Sang-Kil Lee, the IFCM board was completed. ●





▲ Moran Choir (Israel), conducted by Naomi Faran © Moon Gi Kim for the Korean Federation for Choral Music (KFCM)

Choral World News

A Report on the European Grand Prix for Choral Singing 2014, Debrecen, Hungary
Zsuzsanna Zsoltné Szesztay

An Artistic Contest of Choral Conductors in the Name of Boris Tevlin
Nelly Souslova

CantaRode International Choral Festival 2014
Fanny Eijdem

The Rise and Rise of Australian a Cappella
Amelia Alder

Opening the Door to an Experience of Joy
The Festival Musica Sacra International 2014 in Marktoberdorf
Sebastian Pflüger

World Choir Games: 27,000 Singers Met in Riga This Summer!
Christian Ljunggren

Ars Choralis 2014
International Symposium on Chorusology - the Choral Art, Singing and the Voice
Branko Stark

Festival Mundus Cantat
Choirs on the White Sandy Beach of the Baltic Sea
Magdalena Łaszcz

On March 21-22, 2014, the attention of the European choral world once again turned to Debrecen, Hungary – the long established home of the biennial Béla Bartók International Choir Competition for over fifty years – where Grand Prix-winners of major European choir contests assembled to meet and measure themselves against each other at the 2014 European Grand Prix for Choral Singing (EGP).

The idea of the EGP, which aims to bring together the winners of previous competitions, was conceived back in 1988 by the European Grand Prix for Choral Singing Association, and since then the contest itself has been hosted and coordinated on a rotating basis by the organizing committees and member cities of the following choral competitions:

- Concorso Coral de Tolosa (Tolosa Choral Competition) – Tolosa, Basque Country, Spain
- Concorso Polifonico Guido d'Arezzo (International Guido d'Arezzo Polyphonic Contest) – Arezzo, Italy
- Florilège Vocal de Tours (Tours Vocal Competition) – Tours, France
- International Choir Competition – Maribor, Slovenia
- International May Choir Competition 'Prof. G. Dimitrov' – Varna, Bulgaria
- Béla Bartók International Choir Competition – Debrecen, Hungary

This year, for the fourth time and the first time since 2008, the Béla Bartók International Choir Competition was given the opportunity to host the annual event in which all Grand Prix-winners of each of the above competitions contended for the European choral title. Not surprisingly, for both choirs and their conductors the prestigious prize itself has meant the launch of many international careers and also led to further invitations to perform on an international level. However, 2014 saw only four choirs treading the choral boards at Debrecen's Kölcsey Convention Centre, as opposed to the usual six-choir setup, due to the fact that Varna had withdrawn from organizing its own choir competition last year.

The main sponsors of EGP 2014 were Debrecen City Council, the Hungarian Ministry of Human Resources and the National Cultural Fund, and the jury was composed of eminent representatives of the international choral scene: Aarne Saluveer, conductor, choir director, board member of the International Federation for Choral Music (Estonia), Carlo Pavese, composer, choir director, vice-president of the European Choral Association–Europa Cantat (Italy), Máté Szabó-Sipos, choir master and conductor of the Hungarian State Opera (Hungary), Ursa Lah, choir master of Finnmark Opera Choir (Slovenia), Tamás Beischer-Matyó, Erkel Prize-winner composer

**Zsuzsanna
Zsoltné
Szesztay**
music educator
& violin teacher

21



▲ A moment of joy on the stage....

◀ St Jacobs Ungdomskör,
winner of the EGP Debrecen 2014

and teacher of the Liszt Ferenc Academy of Music, Budapest (Hungary), Stephen Connolly, former member of King's Singers, currently director of the International A Capella School (United Kingdom) and Theodora Pavlovitch, conductor of the Sofia Chamber Choir and vice-president of the Executive Committee of IFCM (Bulgaria).

On March 21, a major opening concert was held featuring a vibrant program of contemporary choral works written by Hungarian composers such as György Selmeczi, Miklós Csemiczky, Péter Tóth, Márton Levente Horváth, Gyula Fekete, Tamás Beischer-Matyó, György Orbán and János Vajda. The pieces, which were performed by the internationally acclaimed Debrecen-based Kodály Choir under the baton of Mr Zoltán Pad, also served as a timely reminder that Debrecen and its resident Béla Bartók International Choir Competition have always been an important platform for showcasing and promoting new works by emerging Hungarian composers.

On the following day, after the international jury's morning assembly, the contest commenced in the afternoon, offering a colourful, high-quality program which introduced leading ensembles from Irish, Puerto Rican, and Swedish choral traditions. Each choir presented its own unique selection of predominantly 20th and 21st century music, and their performances were also broadcasted live on the Hungarian classic music radio, Radio Bartok.

The competition itself started with the spirited performance of the **Stockholms Musikgymnasium Chamber Choir**, a fine representative of the Scandinavian choral scene, which since its foundation in 1989 has been involved in diverse projects including those organized by the Swedish Radio and which, among others, also made appearances at Stockholm's triennially held New Music Festival. Since 2002 the Choir has gradually garnered international accolades under conductor Helen Stureborg by winning First Prizes at international choir competitions (Marktoberdorf 2009, Maribor 2013). Under Ms Stureborg's charismatic leadership, the choir presented a well-prepared and brilliantly nuanced program featuring a wealth of outstanding vocal talent.

The afternoon's second contestant was Ireland's award-winning vocal ensemble **New Dublin Voices**, led by conductor Bernie Sherlock, which gained international recognition primarily through its sophisticated performances of contemporary works. The choir, which has also performed a number of Irish and world premieres, won numerous prizes at French, German, Hungarian, Finnish, Belgian, and Spanish choir contests. In August 2013 it was awarded First Prize by the jury of Arezzo's International Guido d'Arezzo Polyphonic Contest, and thus becoming the

first Irish choir to be invited to participate at a European Grand Prix. Bringing a subtle exotic flavour to the contest, it was a pleasure to listen to New Dublin Voices' meticulously elaborated interpretations of their chosen works; in particular, the sweepingly dramatic delivery of Kodály's 'Öregek' (The Elderly) deserves special praise for its superb Hungarian pronunciation.

Similar to the above choirs, the performance of the third contestant **Coralia**, concert choir of the University of Puerto Rico, was also warmly received by the audience. Based on a long-established choral tradition that dates back to 1936, Coralia, led by conductor Carmen Acevedo-Lucio, developed a sophisticated repertoire that includes pieces from a wide array of musical periods. Lately, the choir became prize-winner of many international competitions, including winning the 2013 Grand Prix at the Florilège Vocal de Tours in France, thus qualifying for entering this year's EGP. Interestingly, their Debrecen performance not only demonstrated their firm musical knowledge and extensive

concert experience in choral singing, but also displayed their particular skills at bringing out extremities of dynamics in their interpretations.

The performance of Swedish youth choir **Sankt Jacobs Ungdomskör**, which was founded in 2007 and has already gained recognition on an international level, brought to a close the contest's program. In 2013 the Ungdomskör won all five prizes at the Tolosa Choral Competition in Spain, and therefore also received an invitation to this year's EGP. Conducted by Mikael Wedar, the Stockholm-based choir presented a highly engaging performance of their uniquely modern repertoire which was delivered with true musical artistry and style.

Having considered each relevant aspect of all choral performances, at the evening's Award Ceremony the jury found the performance of the Mikael Wedar-led youth choir to be the most outstanding, therefore, followed by unanimous applause from both the audience and its fellow contenders, the Sankt Jacobs Ungdomskör was awarded the 2014 European Grand Prix.

Personally, having heard all four performances of the competition I was astonished to witness the level of vocal expertise of each of these choirs which are also representatives of the world's best choral traditions. Indeed, this competition was an exemplary exhibition of all the key values of choral singing which can rarely be experienced during traditional choir contests – not even by experts accustomed to performances of the highest standards. Interestingly, without exception, the selected repertoire of each participating vocal ensemble contained works that featured a variety of avant-garde elements including declamation,



▲ Awarding ceremony for 'Coralia' of the University of Puerto Rico

imitation of sounds, speech, shouting and other vocal elements. Nonetheless, these choral 'special effects' never obscured the overall presence of each choir's unquestionable musical values and their clear understanding of traditional norms in choral singing. Due to the high number of individually trained singers, all choirs had fantastic voices and invited their listeners to a journey into their own exquisite realms of sound.

Thanks to the arduous work of the artistic board and organizing team of the European Grand Prix for Choral Singing, this year's competition has truly become a festive occasion for both the participating ensembles and the city of Debrecen. I sincerely hope that these world-class choirs will soon be in demand on the international concert scene, and – as part of their future concert series – they will also make a welcome return to the city of Debrecen.

Edited by Jonathan Aaron Baudhuin, Germany ●

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▲ Boris Tevlin

Every year, all over the world, there are many choral festivals and competitions at different levels: for children and adults, for professional and amateur choirs. The best vocal groups get well-deserved recognition within these events, led by their conductors. The heights of the choral art can only be achieved through the daily hard work of the conductor and his choir over many, many years. While listening to the choir performances, the Jury evaluates the leaders' work; as in any competitive program, the skills of the choirmaster and the choristers appear as an indissoluble union.

Besides this, there are several other very important factors - financial, social and cultural. Let us ask ourselves a question; how often does fate offer a novice choirmaster the ideal circumstances in which to develop his talent? The answer is hardly positive. It is extremely difficult for a young conductor to organize a new choir when there are so many famous choirs with years of experience, traditions and awards. Although conductors change from generation to generation, waiting in the wings can nevertheless be quite long. And to achieve audience recognition for their talent, it is vitally important for young conductors to get an opportunity for professional self-development at the very beginning of their career.

It is this contradiction that led the Moscow Conservatory to establish a new competitive format. In March 2014 the First International Boris Tevlin Competition of Choral Conductors was organized. Among the participants were young choirmasters - graduates and students of conservatories from many different countries. The competition was structured to reflect traditional classroom teaching of choral conducting. The contestants had to show their knowledge of choral scores with a piano accompaniment, as well as to demonstrate a choir rehearsal, with the participation of the Chamber Choir of the Moscow Conservatory. Thus, working with the same choir (one of the best in Moscow) all the contestants were on equal footing.

This choir needs a special mention. The Chamber Choir of the Moscow Conservatory was founded in 1995 by Boris Tevlin. Under his leadership the choir achieved worldwide recognition, received many prestigious awards and performed many premières. In 2012, when the great master passed away, his disciples and followers decided to name the competition after the Professor. It was his lifetime dream to establish such a professional contest for young conductors, and it was his creative ideas that formed the basis for the competition.

Boris Tevlin always had a very careful attitude to the classics, but he consistently and fearlessly promoted contemporary music as well. «I would prefer to avoid well-trodden paths, and also, musical and composition techniques have changed substantially in the last sixty years and we must be able to perform the piece» – thus he explained his strong interest in the new repertoire. Many modern choral works were first performed under his leadership, and several of them were written especially for his choirs.

The contest organizers tried to introduce this organic synthesis of tradition and innovation into the competition program. Participants were required to submit both classic works by Brahms, Verdi, Taneyev, and Stravinsky and choral works by composers such as Agafonnikov, Barkauskas, Gubaidulina, Evgrafov, Kikta, Schnittke, Miskinis and Shchedrin. These last are contemporary composers, and many of them were able to attend the competition.

Being unable to lead the jury for health reasons, the composer Rodion Shchedrin sent his warm regards. At his request, the chairman of the jury was Russian choirmaster Lev Kontorovich, the Artistic Director and chief conductor of the Grand Academic Choir "Masters of Choral Singing", also known as one of the best choirs in Russia.

The Lithuanian composer and choral conductor Vytautas Miskinis was one of the jury members along with representatives from other countries - Angela Morales (Costa Rica), Theodora Pavlovich (Bulgaria), Cao Tongyi (China) and Gulmira Kuttybadamova (Kazakhstan). It is symbolic that many of these musicians studied with Professor Tevlin and are the direct heirs and successors of his school.

At the dawn of Boris Tevlin's career the subtleties of choral conducting were revealed to him by Alexander Sveshnikov, during his postgraduate studies. Later Tevlin headed the Sveshnikov State Academic Choir. He continued to learn, as he would say, with his students. Boris Tevlin demanded the utmost precision and severe discipline from the future choirmasters. Perhaps that is why his disciples

are renowned and employed all over the world. He kept in touch with many of them and never denied them his help. He loved to say that the young are those who bear the inspiration and impetus for art. And it is these graduates of yesterday – now mature, wise and professionally experienced – who have taken up well-deserved places in the competition jury.

In addition to the two above-mentioned choirs, Tevlin headed a number of other groups over the years, including the Moscow Youth and Student Choir, the Mixed Choir of Conductors and Choirmasters and the Russian-American choir. People's Artist of Russia, the composer Alexander Tchaikovsky said: «All of his choirs, which he led and leads, have an absolute tonal accuracy, just perfect! Very clean! Probably, it is one of the most important bases of the choral art for him»... This absolutely focussed attention to choral intonation, which is critical in the performance of very complex modern music, was one of the criteria in the evaluation of the performances of the contestants. And, of course, the expressiveness of the conductors' gestures, the depth of artistic image disclosure and the ability to achieve the desired sound from the singers – the participants of the First International Boris Tevlin Competition of choral conductors were required to show all these skills.

Despite the fact that the competition was being held for the first time, the organizing committee received over fifty applications from Russia, China, Vietnam, Poland, Sweden, Belarus, Ukraine, Uzbekistan and Kazakhstan. Only twenty-nine of them were selected to participate in the First Round, thirteen participants went through to the Second Round and only eight made it to the Finals. There were representatives from different national schools, and the friendly rivalry between the contestants of the two largest Russian cultural centres - Moscow and St. Petersburg - was very exciting. The winner was a participant from St. Petersburg - Alexandra Makarova, and the jury's decision coincided with audience opinion. Her conducting was generally considered the most compelling, profound and professional.

The second prize was awarded to a graduate of the Moscow Conservatory – Gleb Kardasevich. The third place was shared by the Muscovite Maria Chelmakina and Chinese Wang Chao. Diplomas were awarded to three more Russian participants and to Justina Helminska from Poland.

The program in the Finals had a special feature. Each participant had to conduct one composition, selected after the Second Round by drawing lots from a number of contemporary works announced in advance. The choir rehearsed them all in advance, of course. However, the participants had to implement their own interpretation and to achieve a sound matching this



▲ The Awards Ceremony

concept, and all this within just a short fifteen-minute rehearsal

At the end of the Third Round, these works were included in the Final Gala concert program where the Chamber Choir of the Moscow Conservatory sang for the finalists on the stage of the famous Great Hall of the Conservatory.

This event was a real celebration of choral art. The Russian media amply covered the contest. The journalists were interested in the opinion of the participants and their demanding

audience and they practically attacked the members of the jury at the press conferences.

Such interest in a choirmaster competition is not accidental. Issues relating to the development of choral art in modern Russia are controlled by the Deputy Prime Minister Olga Golodets herself. The country's driving forces are gathered under her patronage and the All-Russian Choral Society (ARCS) has also been recreated. This organization had a long and successful activity in Soviet times but then ceased to exist. The ARCS has now revived its activities thanks to the interest at the highest government level.

The All-Russian Choral Society was headed by the renowned conductor Valery Gergiev. Russian society hopes that the revival of the ARCS will start a new epoch of national interest in choral singing.

The choral conducting profession has gained special importance under these conditions and the Moscow Conservatory possesses a unique experience and tradition in the education of young choirmasters. The chairman of the organizing committee of the First International Boris Tevlin Competition of Choral Conductors – the Rector of the Moscow Conservatory Alexander Sokolov - expressed his hope that the competition would gain regular status. Currently, a three year period is being taken into consideration. The Moscow Conservatory has the potential to do this. The organization of competitions is managed by the Administration for Educational and Creative Programs, led by Ksenia Bonduryanskaya. The choral traditions established by Professor Tevlin are carefully preserved by his colleagues in the Department of Modern Choral Art. Boris Tevlin's school continues to live in the sound of the Chamber Choir that he created. This choir is now led by his disciple and successor, the Dean of the Foreign Students Faculty, Alexander Solovyev. It was this man's organizational talent that combined so many people's efforts to make Professor Tevlin's dream of an international choirmaster competition a reality.

*Translated from the Russian by Vitali Gavrouc
Edited by Theresa Trisolino, UK* ●

As a result of international interest, the first choral festival CantaRode opened with a concert on Friday, 13th June 2014, in the atmospheric Abbey Church of Rolduc in Kerkrade, The Netherlands. Ensembles of Musica Sacra International Marktobendorf (Germany) were on stage and gave a surprising opening concert. The musicians and singers from Morocco, Lebanon, India and France kept the audience spellbound.

It is not surprising that an initiative for just such an international chamber choir festival should begin in Kerkrade. Kerkrade and the surrounding areas are rich in choirs. There are often high level performances and many choirs with a long tradition have been designated “Royal”, according to international standards. The promoters of CantaRode want to encourage choral singing. One of the aims is also to improve international cultural exchanges. These goals will be realised by organising high quality concerts and will be enriched by an international competition for chamber choirs. Furthermore CantaRode recently started a children’s education programme, called CantaYoung.

The CantaRode festival is acknowledged internationally by the Choral Festival Network.

City of music

Kerkrade is known far afield as a city of music, culture and attractions. The many music societies, the scores of works of art in the city and its specific cultural traits form the breeding ground for the city’s rich and varied cultural life. Kerkrade is host to two music festivals generating national and international pulling power: the World Music Contest for wind music and the Orlando Festival for chamber music. More than 20,000 musicians visit Kerkrade for every iteration of the WMC, performing for 550,000 visitors and music lovers. The city of Kerkrade aims to organize the music event CantaRode every two years to mark the Ascension, drawing choirs from all over the world to present their high level in choral music.

Kerkrade is well-known not only for music; in recent years it has also built up a reputation as a city of attractions. Kerkrade has a broad spectrum of activities and places of interest. GaiaZOO, Discovery Center Continium and Rolduc Abbey have put the city on the map, and the eighteenth-century castle, Kasteel Erenstein, is another lovely place worth visiting.

Fanny Eijdemans

Kerkrade, border town

The beauties of the Limburg region are many and varied. However, this captivating area is just part of a wider region that extends on all sides into neighbouring Belgium and Germany. In addition to the diversity of recreational, historical and cultural attractions in Limburg, Belgium and Germany are within a stone’s throw of the region, with major towns and cities such as Aachen, Hasselt and Liège within striking distance.

The towns and villages have a rich history and tradition, and the high level of cultural activity throughout the whole of society is a typical feature of beautiful Limburg which holds a strong international position within Europe.

Rolduc Abbey

All singers are hosted at Rolduc Abbey, founded in the twelfth century. Rolduc Abbey merges the age-old tradition of monastic hospitality with contemporary service. The modest and tranquil atmosphere make it a unique and inspiring location for the participants of CantaRode.

An overnight stay at Rolduc Abbey means finding oneself on historic grounds. The imposing abbey complex was founded in 1104 and religion, culture, science and hospitality have gone hand in hand since the twelfth century. Evidence of this rich tradition can still be found in the wonderful abbey church, the Romanesque crypt, the eighteenth-century Rococo library and the elegant cloisters, providing an atmosphere like nowhere else.

Programme 2014

After the opening concert, an open singing activity with local people took place in the market place of Kerkrade on Saturday. A professional entertainment team was assisted by an occasional chorus of sixty-five volunteers from local choirs.



▲ Chants Sacrés Gitans en Provence



▲ Fayha Choir Libanon

In the evening the guests enjoyed the international concert with the Kamerkoor Limburg/Netherlands, Cantando/Belgium and Cantabile/Germany. The concert was completed by the impressive world-première *Avé* by Rudi Tas in memory of Dolf Rabus and Monique Lessene.

After a round table conference with international participants, held on Sunday morning, to discuss the position of choir festivals in Europe, the first edition of CantaRode was brought to a close by the performance of CantaYoung, an initiative that aims to bring children into contact with music. During the concert the children experienced for the first time ever the meaning of making music together on stage in front of an audience, a great and exciting experience!

All the details for CantaRode 2015, can be found on the website www.cantarode.nl

Fanny Eijdemans is an energetic, creative mind with a passion for language. After a 34-year career at the world's largest pension fund, she is now mainly concerned with art, culture and music in the broadest sense of the word. Since the start of this year she has been a member of the Board of Stichting CantaRode and responsible for PR and communication. Fanny strives to put the international choir festival CantaRode as well as her city, Kerkrade, on the international musical calendar. Email: fannyeijdemans@home.nl



▲ Kamerkoor Limburg, the Netherlands

Edited by Kiri English-Hawke, Italy ●

Amelia Alder

Contemporary *a cappella* is on the rise all over the world and has been making waves down under in Australia! Not only are new groups forming every day around the globe, but they have also begun to break through the glass ceiling and reach the mainstream music market. The rapid growth of the *a cappella* scene in Australia is creating a buzz of excitement throughout the community and is inspiring both established ensembles as well as newly formed groups to work harder to take the local scene to the next level.

Australia is producing internationally-award-winning *a cappella* ensembles, such as The Idea of North, Suade, Coco's Lunch and The Australian Voices, that have paved the way down under during the last two decades in a variety of contemporary styles of singing. With only a few international groups touring to Australia during those years, Australia's geographical isolation limited opportunities for local audiences to observe a variety of world class *a cappella* groups. This in turn delayed the development of the next generation of *a cappella* singers in Australia, but this has started to change within the last few years. The national *a cappella* scene is now reaching new heights with the support of Vocal Australia.

Formed five years ago, Vocal Australia, Australia's national contemporary *a cappella* hub, is dedicated to providing education, events and resources for singers all over the country, by fostering communities both online and in person. Modelled on similar organisations such as CASA and Vocal Asia, Vocal Australia has presented highly successful events such as the GET VOCAL Festival, AUS-ACA National A Cappella Championships, as well as regular showcases and workshops. These events have supported the massive growth in singers' participation in contemporary *a cappella* over the last few years, and, by encouraging groups to network, support and learn from each other, the community has stepped up, not only in

Like most success stories, overnight success to an outsider decades to achieve. Over the organisations such as the Society of America, Vocal Asia, the UK Vocal Festival, and formed to provide a place for opportunities, network and

performers and clinicians in their respective specialities, regions and nations; an important key to the growth of the community both locally and internationally. These developments within the scene have culminated in new *a cappella* festivals appearing all over the globe, national championships expanding from the new booming interest, and the number of singers participating in *a cappella* reaching new heights.

With the evolution of the *a cappella* scene, it's no surprise that TV and movie producers have been taking note! The arrival of Fox's *GLEE*, NBC's 100% *a cappella* TV show, *The Sing Off*, and the hit movie *Pitch Perfect* (and soon to be released *Pitch Perfect 2*) have cast a spotlight on *a cappella*, featuring it front and centre on both the silver screen and in our lounge rooms. This recent surge has exposed the world of *a cappella* to the mainstream media and general population in ways we have never seen before and has inspired young singers around the world to join their schools' and universities' vocal ensembles.

There are a few key reasons why *a cappella* is on the rise worldwide. First and foremost, musical instruments can cost as little as \$2 through to as much as \$2 million, but there is one instrument that is free for everyone to use: the human voice and body. All the strange and wonderful noises it can make are immediately available to everyone. As well as providing a forum to develop valuable skills as a musician, *a cappella* also offers something that few other forms of music can – total and unrestricted inclusion and accessibility. There are no limitations to participation. It costs nothing to get started, requiring no more than time and passion. All you need do is grab a few friends and start singing. More specifically, the popular repertoire used in contemporary *a cappella* has caught the eye of many singers. Some singers feel that they have the ability to better connect with current, contemporary songs, as they are more often relevant to their lives and musical interests. Their passion is opening the doors



quantity but also, in quality. what may seem like an has in reality taken many years contemporary *a cappella* Contemporary A Cappella European Vocal Association, African A Cappella have groups to find performance learn from the world's best



▲ The Australian Voices (dir: Gordon Hamilton)



▲ The Idea of North (Australia)

to introduce performers and their audiences to a variety of other styles and also further their involvement in music as their love of singing grows.

Prior to recent global technological advancements, Australian groups were unaware of the development and standard of contemporary a cappella concerts worldwide. However, with the widespread use of the internet, these previously isolated Australian singers are now able to keep up-to-date by viewing performances of international groups on YouTube, digitally downloading their albums and following the progress of their favourite groups on their social media pages and on their websites. Groups can now access countless demonstration videos via YouTube or DVDs to improve their specific vocal skill sets such as vocal percussion or beatboxing, both of which are highly popular in the *a cappella* world. This has also assisted Australian groups, such as Suade, in developing an international fan base providing the opportunity to expand their own international touring schedules.

Technology has seen the Aussie *a cappella* scene grow to the point where the world's best groups can build a market in Australia before they land on our shores. With an Australian fan base ready and raring to see them perform, international groups can now find viable ways to justify touring to the other side of the world. A perfect example of this is American *a cappella* superstars, Pentatonix, who sold out concerts in just a few minutes for their first tour to Australia; something that would not have been possible 10 years ago.

Plenty of ground-breaking *a cappella* compilation albums are now available online, such as SING, GET VOCAL and BOCA to name but a few, so there are no shortage of options to introduce your singers to a variety of different styles. As *a cappella* is not a genre in its own right but instead encompasses a large array of styles of music through its form of delivery, there is bound to be something for everyone. Take a listen to tracks from the world's

best *a cappella* groups, including Take 6 and Naturally 7 (jazz), Fork and The House Jacks (rock), The Kings' Singers and The Swingle Singers (classical influences) and the Musical Island Boys and Vocal Spectrum (barbershop) to discover some exciting new sounds.

You can also learn more about contemporary a cappella by supporting your local *a cappella* community and organisations by attending an a cappella event so they can continue to support singers just like you. Jump online and grab some arrangements for your group and give it a go! Deke Sharon, vocal producer for NBC's *The Sing Off* and *Pitch Perfect*, has a massive catalogue of *a cappella* arrangements in a variety of styles, voicing and levels of difficulty to get your group started.

Contemporary *a cappella* is on the rise not only in Australia but also all across the globe. You will not want to be the one left behind when it takes over your school, university, community, and conversations with your friends. The Aussie *a cappella* revolution is happening right now and it is an exciting time to join your *a cappella* community and be a part of history in the making. A Cappella: Get On It. Get Vocal. ●

Amelia Alder is the director and co-founder of Vocal Australia (www.vocalaustralia.com) and is a highly experienced and energetic music educator, performer, conductor and engaging presenter. Having toured extensively throughout the world over the last 20 years with internationally acclaimed a cappella groups including The Australian Voices, Young Voices of Melbourne and Vocal Folds 4, Amelia has returned to Australia with a wealth of knowledge covering all aspects of contemporary a cappella. Email: **amelia.alder@gmail.com**



Opening the Door to an Experience of Joy

The Festival Musica Sacra International 2014 in Marktoberdorf



▲ Subrata Manna, Supratik Sengupta, Sudokshina Manna Chatterjee, Sohini Debnath from Calcutta, India

It was for the twelfth time that Musica Sacra International, the musical encounter of the great world religions, took place in Marktoberdorf and the surrounding area of the Allgäu in southern Germany. In this celebratory 25th year of the Marktoberdorf Whitsun Festival, the founder and spiritual father of which, Dolf Rabus, died last year, musicians from the great religions came together to meet under the aegis of music. It was the first festival without Dolf Rabus, but we were reminded of him frequently, especially right at the outset in a moving memorial at the opening concert in the Bavarian Music Academy Marktoberdorf. The Calmus Ensemble from Leipzig sang excerpts from the motet “Jesu, meine Freude” by Johann Sebastian Bach, with pictures from the life of Dolf Rabus reminding us of him in the candle-lit hall.

The Bavarian Music Academy Marktoberdorf, of which Dolf Rabus was the founding director and leader for many years, served as one of the principal venues of the festival. It was here that important concerts and a large proportion of the accompanying lectures and workshops took place, and it was also here that the musicians – instrumental players and singers – gathered for meals and for bringing the day to a close together after the evening concerts.

This year eleven ensembles from seven nations and five religions had accepted the invitation from the Bundesvereinigung Deutscher Chorverbände (Federal Association of German Choral Groupings), responsible for Musica Sacra International, to Marktoberdorf. In about twenty-five performances, they helped each other and their audiences towards a better understanding of their musical traditions and their religions. These experiences ranged from various aspects of Christian music, the part-singing of

Sebastian Pflüger
Manager of Musica Sacra
International

the Georgian-Orthodox tradition, Jewish music of the synagogues and their cantors, Muslim music from the traditions of the North African Sufis, music and Kathak dance from North India as well as prayers and chants from Tibetan Buddhism. For the renowned Calmus Ensemble from Leipzig it was already their second visit to Marktoberdorf. Cappella de la Torre, also from Germany, an ensemble specializing in historical performance practice, presented music played on occasion of the wedding of Martin Luther and Katharina von Bora. “Oche, Bassu, Contra and Mesu Oche” are the names given to the voice ranges of the ancient form of “Coro” brought along by the male quartet Tenores di Bitti Remunnu ‘e Locu from the Mediterranean island of Sardinia. The Ensemble Chants Sacrés Gitans en Provence introduced us – in a very lively manner, though also at times deeply melancholic – to sacred songs from the tradition of the travellers of southern France and northern Spain. The Fayha Chor under Barkev Taslakian from Lebanon unites female and male singers from all religions and social strata of its country, proving in an impressive way that this can be done successfully despite all the political and sociological problems in their home country. The singers of the Iberisi Choir, all of them young Georgians resident in Munich, consider it their mission to make Georgian part-singing, acknowledged as a World Cultural Heritage, well known outside their home country. Jewish music was brought to Musica Sacra International by the choir of the Leipzig Synagogue as well as by [female] cantor Mimi

Sheffer, accompanied by Mirlan Kaymaliev. Islam was represented in the Allgäu by the Ensemble Rouh from the Moroccan town of Meknes, performing music of the Sufi brotherhoods of the Gnawa and Aissaoua. The monks from the Tibetan monastery Rabten Choeling from above Lake Geneva in Switzerland shared their chants and prayer rituals with the visitors. Subrata Manna, Supratik Sengupta and Sudokshina Manna Chatterjee from Calcutta introduced us to the ancient Hindu musical tradition of northern India, while the dancer Sohini Debnath narrated stories from – among others – the lives of the gods Shiva and Vishnu in her Kathak dances.

Musica Sacra International pursues two great goals: it wishes to enable encounters among the musicians of all religions to take place, so they can come to know and learn from each other, and it aims to encourage the people of the Allgäu and far beyond that region to confront other religions and cultures and thus also to reflect more on their own religion. “The more I know about the other, the more openly I can approach him” – that was the creed of Dolf Rabus. In this spirit Musica Sacra International wants to make a small contribution to more mutual respect and tolerance and to a more peaceful world. In order to make a start on this even with young people, the festival organised special schools programmes under the title of “Tolerance is Catching”. Using selected films, live performances by the participating ensembles and discussions, young people from all types of schools were introduced to the religions.

▼ Calmus Ensemble, Leipzig, Germany



An important aspect of the festival consists of the fact that all the musicians stay in Marktoberdorf for the full duration of the event. Thus, albeit only for a few days, an inter-religious community is created, allowing really deep encounters to take place among all. Every concert in the churches and halls, mosques and synagogues contains contributions from more than one ensemble, wherever possible from different religions.

The idea of Musica Sacra International has already borne fruit, for a number of years, in other places. Immediately after the festival in Marktoberdorf, Musica Sacra International goes touring with some of the ensembles. This year, joint concerts by the ensembles from India, Morocco, France and Lebanon took place in the German federal state of Rhineland-Palatinate within their festival "Cultural Summer Rhineland Palatinate", in the Netherlands (opening concert of the first choral festival CantaRode Kerkrade) and in Belgium (Festival Musica Sacra in Chimay). However, even that is not all: some organisers of festivals allowed themselves to be inspired by Marktoberdorf to create their own events. Thus in November 2012 the first Festival

Musica Sacra en San Juan, Argentina, took place, and the Sacrées Journées in Strasbourg, France, founded in 2011, ran for the third time in 2014.

The patron of this year's Musica Sacra International, the Reverend Dr Olav Fykse Tveit, General Secretary of the Ecumenical Council of Churches in Geneva, described Musica Sacra International and its offerings of the musical riches of many faith traditions as "a sign of hope in an unquiet world. Moreover, it opens the door to an experience of joy, because this is to be found at the heart of music-making. Joy cannot be coerced or produced artificially: space must be available so it can be visited by the spirit of joy. Then, when we can be glad together, united by the beauty of the music and the joy of a performance experienced together, something happens. Our hearts are touched by a heavenly fire". Developments in our time in many countries of the world show us the enduring importance of little signs like those set by Musica Sacra International.

Translated from the German by Irene Auerbach, UK ●

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"This weekend was absolutely magical, and... you have created something truly special with this festival."

-Grant Gershon of the Los Angeles Master Chorale and Los Angeles Opera - Serenade! Guest Conductor

The Eighth World Choir Games, organized by INTERKULTUR and the Riga 2014 Foundation took place in Riga between July 9 and July 19. Literally the whole choral world was represented. Choirs came by air – or in some cases by bus or ship – to the beautiful capital of Latvia to join in singing. 73 nations were represented in the 460 choirs and the total number of singers was an incredible 27,000.

They all came to one of the greatest choral nations of the world, a country where choral music has a special place in the heart of every citizen. This meeting between the choral world and the choirs of Latvia was perhaps most evident during the great event in Latvia's biggest open air stage in Mezaparks. The Latvian hosts had organized a version of their own traditional song festival with 15.000 singers on the stage: 10.000 from Latvia itself, and a further 5.000 representing the rest of the world. At this occasion a newly installed "World Choir Peace Prize" was given to the three Baltic countries for their singing tradition, especially manifested in their song festival. Ambassadors from Estonia and Lithuania and the Minister of Culture from Latvia received the Prize from the hands of the INTERKULTUR President, Mr. Günter Titsch.

But of course the event primarily gave the opportunity for the choirs to compete in different categories according to the type of choir or the kind of music they performed. It is a sacrosanct principle in all INTERKULTUR festivals and especially in the World Choir Games that all choirs should be recognized – "participation is the highest honour." This means that the awards ceremonies take a long time. But it usually does not matter because the atmosphere is always extremely exciting! When all choirs in a category have received their awards the champion is announced. The whole choir rushes on stage – mostly crying and shouting for joy. The flag of the winning nation is raised and their national anthem played. The host country was represented by six champions followed by South Africa with five champions. Other countries winning the Champions award were China, China/Hong-Kong SAR, Russia, Hungary, Venezuela, Finland, Denmark, Austria, Romania, Philippines, Netherlands, Indonesia and Sri Lanka.

Over 80 choral experts and professors of choral music from all over the world gathered in Riga. They had many different duties. Undoubtedly, most of them had a tough time being adjudicators in the many competitions. It could mean having jury meetings almost until midnight on some days.

Christian Ljunggren
Artistic Director,
World Choir Games



▲ The Opening Ceremony
Left to right: the Mayor of Riga Mr. Nils Ušakovs, The President of Latvia Mr. Andris Bērziņš
and the INTERKULTUR President Günter Titsch © Studi43

Many of them appeared in seminars and workshops. Some of the headliners should be mentioned here. The two vocal ensembles, King's Singers and The Real Group, both did several concerts and very popular workshops. There were three specially invited composers who were presented in workshops and performed music in different concerts: Morten Lauridsen, Javier Busto and Ēriks Ešenvalds. Ešenvalds had written the official song of the World Choir Games 2014 *My Song* with text by Rabindranath Tagore.

The World Choir Games are divided into two parts. In the central days, the World Choir Council meets. This time 43 countries were represented and the main part of the meeting consisted of the symposium 'The Colourful World of Choral Music'. The council members had sent in reports concerning the relationship between ethnic music and choral music in their countries. This was presented both in a valuable document and by demonstration by choirs and lecturers.

The World Choir Games was the biggest international event during "Riga 2014 – European Capital of Culture" year – and there could be no better way for the city to demonstrate its cultural importance and the importance of world peace than

having the whole world represented in this enormous event. This is what choral music uniquely can achieve in a world that for many of us at the moment seems insecure and full of conflicts.

Edited by Grace Kim, USA ●



▲ The Honorary Artistic President Morten Lauridsen together with Diana Cīvle, the head of Riga 2014 and Günter Titsch © Roger Schmidt



▲ Presentation of the World Choir Peace Prize at Mezaparks © Roger Schmidt



▲ The Closing Ceremony © Studi43

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▲ The Symposium executive staff: Branko Stark, Bojan Pogrmilović (Vice President of HUZ), Tomislav Čekolj (Secretary of HUZ) and helpers.



▲ The Symposium executive staff: Branko Stark, Bojan Pogrmilović (Vice President of HUZ), Tomislav Čekolj (Secretary of HUZ) and helpers.

Zagreb, Croatia was once again host to Ars Choralis: The International Scientific Symposium on Chorusology for the Choral Art, Singing and Voice, organized by The Croatian Choral Directors Association (HUZ). Our vision and goal is to connect choral music and science in a stronger and more efficient way. Our Symposium is intended to contribute to the international improvement of choral music and sees itself as a complement to other symposia. We want to support research into the choral art and offer researchers a platform to present their results.

For this purpose we have created three things: the term *chorusology*, which stands for the multidisciplinary science of the choral art; the symposium Ars Choralis; and the International Choral Institute, which will publish *Arschor@lis*, a scientific online magazine on chorusology. Members of the magazine's international editorial board include Johan Sundberg (Sweden), Christian Herbst (Austria), David Howard (Great Britain), Kenneth Bozeman (USA), Branko Stark (Croatia), Thomas Caplin (Norway), Santa Večerina (Croatia), Harald Jers (Germany), Filipa La (Portugal), and Per-Ake Lindestad (Sweden).

Presentation topics at Ars Choralis in 2014 included Choir/choral director; Vocal pedagogy; Conducting/Interpretation; Composition/Analysis/Hermeneutics; Vocal Performance/Vocal Stylistics; Spoken Voice; Science/Voice/Hearing; Science/Music; Music Pedagogy/Education; Sacred Music; Music/Media/Technology and others.

The Symposium was dedicated to the famous Croatian composer Ivan Zajc who passed away exactly a century ago. The guest of honor was Marvin Keenze, a well-known singing teacher from the USA. Other speakers invited included Johan Sundberg (Sweden), Thomas Caplin (Norway), Kittiporn Tantrarungroj (Thailand), Lisa Popeil (USA), Christian Herbst (Austria), and Kenneth Bozeman (USA). Altogether, there were 35 presenters from 12 countries and 39 lectures and workshops. The complete program booklet can be downloaded from our website (see address below).

The Croatian Choral Directors Association also announced awards and titles during the symposium. Marvin Keenze was awarded the *Croatian Choral Directors Association's Award* for his life's work in the field of vocal pedagogy. Santa Večerina, PhD (Croatia) received the same award, for her work in the field of phoniatrics. Cynthia Hanzel-Bakić (USA/Croatia) and Lisa Popeil (USA) were awarded the *Plaque Sergije Rainis* for their achievements in the field of vocal art and vocal pedagogy. Also, for the first time, new awards were given for research and scientific work concerning chorusology. They were given to Kenneth Bozeman, Filipa La, David Howard, Per-Åke Lindestad, Christian Herbst, and Rozina Palić-Jelavić. The professional title *Maestra Mentor of The Croatian Choral Directors Association* was given to Ivana Jelinčić and Zrinka Šimunović, as they have consistently achieved results at a high artistic level as choral directors.

On the evening of the second day of the symposium, a solemn concert was held. The main performers were selected Croatian choirs, along with some of the invited speakers, who delighted the audience by singing, conducting and playing. These ensembles showed the audience that scientists can be excellent musicians, and that musicians can be excellent scientists. At the end of the concert, all the artists and the audience sang the world choral song *We Move the World*, which is traditionally performed at the end of this concert.

Branko Stark
choral conductor
& composer



▲ Marvin Keenze (one of the top singing pedagogues in the USA) receiving the Prize of the Croatian Choral Directors Association for his life works.



▲ Friday evening concert. All choirs and the audience are traditionally singing, as the end, 'We move the World'.

Those who participated in the event once more expressed the opinion that this symposium has become an international force for choir conductors, singers and all others who are in any way connected to the choral art, singing or voice.

This symposium, like the two preceding it, was a place to hear new and interesting lectures enriching the knowledge of choral directors and singers. The choral art, mostly based on subjective

elements, can be furthered only by connecting it to objective elements through science. The fourth symposium will be held March 31 - April 2, 2016. You can find all the information about past and future symposia on our website: www.choralcroatia.com

Edited by Shekela Wanyama, USA ●

Branko Stark (1954), composer, conductor and voice instructor, is a teacher at the *Arts Academy* (University of Split-Croatia). He has written over two hundred compositions for which he is the recipient of numerous awards. He teaches singers, choral directors, composers, actors, speech therapists, phoneticians and speakers and also engages in voice rehabilitation. Mr. Stark has participated in more than thirty scientific symposiums and has been guest professor at many faculties in Croatia and abroad. His specialty is the theory and practice of voice, vocal stylistics and expression stylistics in singing and speech, hermeneutics and works published on these subjects. He gives lectures, seminars, master classes and workshops worldwide (Argentina, China, Slovenia, Denmark, France, Great Britain, USA, Korea, South Africa, Iran, Malaysia, Indonesia, Thailand, Sri Lanka, India, Hong Kong, Singapore, Brunei, Latvia). Mr. Stark is also a prominent adjudicator for many international choral competitions (Croatia, Germany, Italy, Austria, China, Indonesia, Malaysia, Sri Lanka, Japan, Korea). He is President of the *Croatian Choral Directors Association*, head of the *Vocal Academy*, a member of the International Council of the *World Choir Games* and Advisor for Croatia in the *International Federation for Choral Music*. Email: info@choralcroatia.com



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Festival Mundus Cantat

Choirs on the White Sandy Beach of the Baltic Sea



▲ XCor from Venezuela

The Tenth International Choir Festival Mundus Cantat Sopot 2014 was held on May 11-26, 2014 in Sopot, Northern Poland. The jubilee of the festival was celebrated with numerous unique music performances that gained a wide appeal among local audiences, holding them spellbound. Choirs from many countries including Japan, Brazil, Ukraine, Sweden, Russia, Czech Republic, Germany and Poland took part in this special edition of the Mundus Cantat festival. The organizers invited two charismatic special guests to make the event even more memorable: XCor from Venezuela – a band using vocal play technique, who by their exotic arrangements in salsa, pop, bolero and meringue rhythms absolutely won the audience’s hearts, and Tuna Universitaria Derecho de Córdoba – a spectacular group of Spanish students performing romantic Andalusian serenades who, wearing their original, old-fashioned costumes gave rise to great enthusiasm in a significant female contingent of the participants.

The Opening Ceremony was the official beginning of the Tenth Mundus Cantat. During that Gala, the organizing committee had a chance to draw conclusions from all the ten years of the festival’s activities. All the people who co-organized, supported, sponsored and sympathized with the festival were honored. The artistic part of the Gala commenced with the resonant tones of an ancient Polish anthem *Gaude Mater Polonia* performed by the united voices of Gaia Philharmonic Choir from Tokyo, Academic University of Gdańsk and Mundus Cantat choir. Later on, the artists performed *Cantate Domino* conducted by its composer – Ko Matsushita. Composing this beautiful piece, Matsushita dedicated it to Japan, which suffered greatly from the Tsunami in 2011. The choirs singing *Cantate Domino* at the Opening Gala Concert dedicated it to Ukraine and Venezuela, who recently commenced their struggle for freedom and respect for human rights. The final piece of the concert was the ethereal *Te Deum* by Marc Antoine Charpentier. The choirs performed it accompanied by the Polish Chamber Philharmonic Orchestra from Sopot and soloists from the local music academy.

Following tradition, a colorful Parade of Choirs walked through the most popular Polish promenade - Heroes of Monte Cassino Street. A singing procession attracted the attention of numerous tourists who came to Sopot. The parade finished with a concert in a Concert Bowl, where all the participants performed.

Festival auditions were held in Star of the Sea Church in the center of the city. Choirs competed in three music categories: sacred music; secular music; gospel, jazz and spirituals and three age categories: children’s and youth choirs, academic choirs and adult choirs.

Magdalena Łaszcz

PR & Marketing Manager at
Mundus Cantat Festival

There was also a special audition in a special category – ‘a bird song’. The songs referring to birds and nature in general were then recorded and published on a CD sponsored by the Polish Birds Association, which was also the sponsor of this category.

This year’s participants showed an exceptionally high level of artistry and the jury had a tremendous problem to decide the best of the best. The jury, composed of international experts - Anna Fiebig (Poland), Jae-Joon Lee (South Korea), Milan Kolena (Slovakia), Andrea Angelini (Italy), Waldemar Górski (Poland) and the head of the jury, Marcin Tomczak (Poland) - chose the five best choirs to compete for the Grand Prix award: Gaia Philharmonic Choir (Tokyo, Japan), Gloria Children’s Choir (Zhytomyr, Ukraine), Risbergska Liceum Vocal Ensemble (Örebro, Sweden), Prima Vista Youth Choir (Kirovohrad, Ukraine) and Supra Vocalis Ensemble (Gdańsk, Poland).

On May 24th, after the Final Concert, everything was clear. However, before we learned who would be the overall winner of Tenth International Choir Festival Mundus Cantat, the participants had a chance to relax over Spanish love songs. Tuna Universitaria Derecho de Córdoba made the audience feel as though it was a romantic evening in Andalusia. These special guests performed popular serenades from Southern Spain and invited the audience to dance along. During the next part of the Final Concert Gala, Sopot deputy mayor thanked the organizers for ten years of great work and handed an award and statuette to the festival director, Joanna Stankowska. There was another surprise prepared specially for the director – everyone could watch on a display an emotional Musical Postcard with greetings and congratulations from choirs who came to Sopot during these

ten years. Finally, after the official part was done, we learned who was going to be the best choir of the jubilee festival. After much discussion by the jury, the Grand Prix and a Statuette of the Sopot Seagull went to Gaia Philharmonic Choir from Tokyo. Several awards were also given to Ukrainian choirs – Prima Vista and Gloria. Supra Vocalis Ensemble from Poland became the laureate of the sacred music category, and the children’s choir from Zhytomyr was the best in the birdsong category.

After the results were announced, the audience had the pleasure of hearing all the winning choirs. The performance of XCor Vocal Band was the real icing on the cake. Charismatic Venezuelan, an a cappella group, seized everyone’s attention and literally went crazy that night. The Brazilian choir taught the Japanese winners how to dance salsa, while boys from a Russian children’s choir spontaneously exchanged their flags with Ukrainian girls. The Final Gala Concert turned into a real fiesta. When everyone thought it was the end, Mundus Cantat and Cantilena choirs entered the stage and sang this year’s most popular hit – “Happy”. Leader of XCor group, Alejandro Level, became a much better version of Pharell Williams. After all this excitement, all the choirs took part in a farewell party at the Pick&Roll Club in Sopot. Now this is how we celebrate Mundus Cantat festival!

The Eleventh International Choir Festival Mundus Cantat will be held on May 20-25, 2015. You can’t miss it! Come and feel the atmosphere of a huge singing family!

Info: www.munduscantat.pl

Edited by Angelica Falcinelli, USA ●

▼ Gaia Philharmonic Choir from Tokyo, conducted by Ko Matsushita



Choral Technique



▲ University of Maryland Chamber Singers (USA), conducted by Edward Maclary © Moon Gi Kim for the Korean Federation for Choral Music (KFCM)

CHORAL TECHNIQUE

What Could Have (Not) Been Said
A digression on the importance of lyrics for the understanding
of Renaissance music
Manuel Oviedo-Vélez

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

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

Email: aangelini@ifcm.net

What Could Have (Not) Been Said¹

A digression on the importance of lyrics for the understanding of Renaissance music

When exploring music from the Renaissance period, there is clearly a close connection between music and lyrics. Madrigals, for example, express the text through sounds; words are musically depicted not only in the individual melodies, but also through the atmosphere created by all of the elements together. This close relationship is useful to help understanding in two ways: the lyrics direct the meaning and the intention of the music, and likewise often the music gives some clues as to what is being said. However, it could be stated that the message is rarely fully understood, which is not only because of the way in which time has modified language, but also because, frequently, composers prefer to hide some of their ideas, as they should probably not be explicitly expressed.

This text will take you on a short journey through some pieces of Renaissance music, illustrating different mechanisms that composers used to deal particularly with those messages that should not be voiced. The text will start by referring to some English songs and then will move to French and Spanish repertoires. There are certainly a lot of good, interesting examples in other languages, but we specifically chose these three languages as we have worked closely with them in “El Grilo”, the choir of which I am the Musical Director. Before continuing, I would like to say that this is not intended to be a complete text or an exhaustive chain of thought, but rather an extract that we would like to share with you about how we have enjoyed playing with words and music that is more than four hundred years old. Furthermore, these ideas could certainly be applied to any choral music.

Ambiguity has an important place in all of this, and it is necessary to be aware of that. Frequently you encounter texts that you cannot be sure that you understand, and if you just take the most obvious meanings for the words, the result may be something of a muddle. This can become a real challenge, especially when you are not a native speaker of the language in which the madrigal is written, or even when in your own language there are sometimes words that you cannot decode. A good example is the famous ballet *Now is the Month of Maying* by Thomas Morley, which starts by describing how the merry lads were playing with their lasses on the *greeny* grass. Then, reference is made in the lyrics to nymphs, a literary figure frequently used to describe a beautiful maiden, and finally comes the proposal that clarifies what all this is about: “Say, dainty nymphs, and speak, shall we play barley-break?”; this is a game that was used in literature with sexual connotations. However naïve your approach is, you can guess that something might be hidden within such a text.

Another good example of ambiguity, very frequent in English songs, can be found in *Of all the Birds* by John Bartlet. In this song, a sparrow is described with human features and without really letting you know whether it is a man or a woman. Phillip, initially a male name, is rather contradictory, as there are then several references using the pronoun “she”. The lyrics describe all the virtues that Phillip has, with so many references to lips and tongues that chant, chirp and make such cheer that it makes it hard to believe that this song is the serious description of a particularly talented bird.

Before moving on from English music, there is a final piece that would be worth considering, as the effect that it produces is so different. Of all the references to death that can be found in love music, the very end of *Weep oh Mine Eyes* by John Bennet is rather puzzling. What is the meaning of a “third of Picardy” in something as sad as the end of a love story? As a student, I remember so many comments being made by my teachers about the two meanings of ‘death’ in Renaissance, not only as the end of life but also as the ecstasy to which love leads. This little shift made by Bennet seems to confirm the relevance of the second meaning here.

Through Picardy, this reference to double meanings heads towards France, where more of what should not be said was indeed said. Even if the French express themselves with fewer constraints than the English, there not being so many references to the birds and bees for example, there was still a need to develop strategies to deal with certain messages that the composer wished to convey.

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Manuel Oviedo-Vélez
Choral Conductor

¹ This article is dedicated to my dear Maestra Cecilia Espinosa A., who indeed took me on this journey, always preserving the curiosity and emotion that children have. At the same time, I would like to thank Peter J. Thorpe, who kindly helped me to produce the English version.

Gossip generates curiosity and French people are aware of that. By stating that there is something interesting to be told, even if they would not dare to say it, they deliberately increase expectations. Such is the case of Pierre Certon with his chanson *Je ne l'ose dire*. The lyrics say something like “*There is a man in our city who is jealous of his woman, he is not jealous without a cause, but he is cuckold.*” What is hard to understand here is that, whilst the chorus insists they wouldn't dare say something, this something cannot be the lack of fidelity, since this is clearly stated. Thus it makes you wonder whether it is he, Certon, who wrote the lyrics, or whether it was the choir or even the conductor who did something that is still hidden. For me, it is not only the charming way in which the voices play here, but also the secret that is kept hidden, that makes this chanson so interesting and fun to sing. Is there anything more serious that is still hidden? This is one of those secrets that will never be revealed.

Also, there is something about language which has always caught my attention: *besar* is to kiss in Spanish, *beijar* is to kiss in Portuguese and *baciare* is to kiss in Italian. In contrast, *baiser* means something rather more than simply to kiss in French. The interesting way in which, from the very same etymology, the French meaning has been transformed, makes you wonder how many times, pretending that only a kiss was mentioned, the real message to be conveyed was actually something more. As a good example of this, we can look at a bliss chanson by Janequin, *Petite Nympe Folastre*. This chanson sweetly addresses a nymph, in the frequent Renaissance way that was used to refer to a beautiful woman, and the lyrics state that she has the task of appeasing a man with her kisses one thousand times a day; well, with her ‘kisses’ in the French meaning of the word.

From the same composer, *Le chant de l'alouette* is an interesting challenge where the music helps us with our understanding of the lyrics. It starts with a woman who seems to have been sleeping too much: “It is day, get up and hear the lark”. Following on from this, Janequin creates an atmosphere with three texts that, as a polytextual motet, happen all at the same time: 1) It is day; 2) “Little”, referring either to the woman or to the lark; and 3) What does God tell you? After a transition created mainly with onomatopoeias, the answer to the last question seems to appear: “That we kill that false and jealous cuckold!” And it would be fair to say that the previous adjective is the lightest of a long list with which a man is described. However, all of these insults and nasty expressions happen at the same time, faded not only by the polyphony but also by the plurality of texts: sopranos are emphatic about the command, the man should be killed for the woman to enjoy; altos reflect about the cuckoo, explicitly as a bird but surely also carrying the meaning of a cuckold; both tenors and basses suggest some ideas about how the task could be completed. At the end, which I usually refer to as therapeutic in order for the

singers to expel any anger, not only the lyrics but also the obsessive reiterations of notes allow you to understand that something emotionally powerful is happening. Nonetheless, all of this final bedlam, with a text that, in the performance, would be difficult to follow, is presented to the audience as the answer to the previous question: “What does God say?”. The good thing is that all seems to be an ode to joy and pleasure, pointing out that you have to enjoy life or otherwise you will die, presumably via one of the two meanings attached to death and described previously.

Finally, from a Spanish perspective, it is possible to find other strategies that both composers and poets used. Firstly, *Dale si le das*, included in “The Spanish Palace Songbook”, is an interesting example. In this song, the flow of the lyrics is interrupted and, instead of the expected word, which would have rhymed with the previous line, a new element appears, avoiding what should not be said:

Otra mozuela de buen rejo Mostrado me habia su pende... [pende-jo] Con qu'ella se pendaba.	Another wench of good lustiness, Had shown her comb... [pubic hair] With which she combed.
---	--

If the rhyme was canonically completed, the resulting wording would be a touch more risqué. As a careful listener is expecting a word rhyming with “rejo”, they would perfectly understand the avoided “pendejo”. Moreover, neither “pende” nor “pendaba” are words with an obvious meaning in Spanish today. Maybe the play on words supposes that those of the audience who did not understand the joke, would take the meaningless words for something familiar like “peine” and “peinaba”, that is to say “comb” and “combed” respectively, as suggested in the translation above. This very same procedure is used in all of the verses of this song. However, not all of the jokes behind the wording are clear to us today.

“Sharp blades: cut bad tongues.” This dramatic Spanish song is a good illustration of how strong the reaction could be during the Renaissance period to what should not be said. In the lyrics, a person says that he has been accused of staying overnight with a female virgin and asks to be delivered, oh Lord, from deceitful tongues. Another mystery that we are never to solve is whether the tongues are wicked for saying what they should not or for creating such a story.

I really believe that the moving power of choral music is enhanced by the knowledge that both the conductor and the singers have about the meaning of the piece they are performing. In this respect, every single aspect is important and could reveal a clue that aids understanding. Even the sound of the word could be intentionally placed, as Janequin did in his *Allouete*. Nevertheless,

the meaning of a piece of music will always be plural: all the metaphors created by the person who wrote the lyrics; the message chosen by the composer, which is enhanced by the music; the ideas that were obvious for people during the Renaissance period but which often seem impossible to access for us; the meaning chosen by the conductor, conveyed by the signers and received by the audience, without any certainty about its unity. However, I have to admit that understanding the precise meaning, as if it were possible, is not as important as performing with meaning and conviction, otherwise the piece of music would be empty, with no intention. Even just being aware of the difficulty in understanding, and of the existence of, messages which are hidden, really triggers the performance to touch the audience and amuse the choir.

Edited by Hayley Smith, UK ●

In 2000, **Manuel Oviedo-Vélez** commenced his undergraduate studies in Law and two years later he started his second degree in Music, with emphasis on choral conducting, under the guidance of Maestra Cecilia Espinosa A. In 2006, Manuel established the vocal ensemble “El Grilo”, with which he has performed music principally from the Renaissance and Baroque periods. In 2012, he completed his PhD in Legal Theory and since then he has been lecturing at the Law faculty of EAFIT University, whilst continuing to conduct “El Grilo” and singing with the choir of the University’s Music Department. Email: moviedo@eafit.edu.co





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Composers' Corner



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COMPOSERS' CORNER

Dmitry Smirnov, a Modern Composer from St Petersburg
Alexandra Makarova

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The choral concerts of Dmitry Smirnov serve as a key to his unique style. His most notable genre is that of a cappella choir. In this article we will use his choral concerts to reveal the characteristics of his unique style, which is opening up a new direction in choral composition. From 1982 to 2007 Smirnov wrote nine choral concerts (seven for mixed choir and two for women's voices):

He, who accepted the world, concert for speaker and mixed a cappella choir to verses by Alexander Blok (1982); *The birth of a wing*, concert for mixed a cappella choir to verses by Yunna Moritz, Arseny Tarkovsky and Boris Pasternak (1982-1997), *concert for choir to verses by Nikolai Nekrasov* (1983); *Annunciation*, concert for female a cappella choir to verses by Peyo Javorov (1983); *Insomnia*, concert for mixed a cappella choir to verses by Marina Tsvetaeva (1986); *I was born in '94, I was born in '92...*, concert for mixed a cappella choir to verses by Osip Mandelstam (1988-89); *Cypress casket*, concert for mixed a cappella choir to verses by Innokenty Annensky (1990); *Laudamus Te*, concert for female or children's choir (1998); *Nabokov songs*, concert for countertenor (mezzosoprano), mixed choir and viola to verses by Vladimir Nabokov (2006)

All these concerts are cycles with a different number of parts, from four to ten, and dramatic inner structure. Every part of every piece is a choral miniature with the dramatic base of the composition usually consisting of two or three intercommunicating lines. This type of construction is similar in all the composer's concerts and first appeared in his early compositions of 1982-84. In his works Smirnov sets to music Russian poetry from various periods by a wide range of authors, from the poet Nekrasov (mid-nineteenth century) to *Nabokov songs*, the poems of the well known Russian writer Vladimir Nabokov dating from the middle of the twentieth century. However, the most important works feature poetry from the beginning of the twentieth century, the 'Silver Age' of Russian poetry. The composer sets the lyrics of Alexander Blok, Marina Tsvetaeva, Innokenty Annensky, Osip Mandelstam and Anna Akhmatova, trying to recreate the unique style of each poet. Consequently in the works of Smirnov, the concert for a cappella choir is a kind of mirror, in which the unique features of his musical language and its development are reflected.

One of the distinctive features of the composer's musical language is to bring multidimensionality into choral music as a main attribute. He refuses the traditional organisation of musical space in choral compositions, consisting of two dimensions – horizontal and vertical – to form a new coordinated system with three dimensions – horizontal, vertical and depth.

In attaching depth to the musical texture the composer is looking to bring about the simultaneous exploration of remote areas. He is trying to surround the listener with sounds from different points in space and extend their influence. By realising this aim Smirnov created a kind of 'spatial toolkit' that consists of three types of technique: reverberant technique, aleatoric technique and stereophonic technique.

1. Reverberant technique

This technique is based on the effect of a *reverberant persistence of the sound*, similar to the natural reverberation in the acoustics of a large cathedral or concert hall. This effect is one of the clearest and the most recognisable attributes of the composer's style. We can spot it even in his early works and then trace it through all his musical periods.

The *reverberant persistence of the sound* may be represented in *the reverberant stratification of chords* or in *reverberant aftersound*.

Reverberant stratification of chords is a momentary imposition of melodic sounds, or different harmonic complexes which come to form a new polytonal sonority. The consecutive imposition of melodic sounds occasionally creates cluster spots.

Reverberant aftersound is the rapid reflection of single melodic sounds with a high-pitched sound in the upper voices that is similar to natural reverberative high-frequency aftersound.

Alexandra Makarova
choral conductor

2. Aleatoric techniques

The use of determinate aleatorics in choral music gives the possibility of creating within a strictly ordered texture an area of natural variance. Aleatoric techniques in the works of Smirnov are represented in the serialisation of rhythm and melody united into serial complexes, often used in the last part of choral works and aleatoric layers. Serial complexes had first appeared in the early works (1981-83). They are presented as determined serialised melodic structures with ordered time intervals of entry. The composer frequently uses these structures at the end of the piece as a kind of complex morendo.

Aleatoric layers in Smirnov's choral works can be a classic example of using the determinate aleatoric technique in vocal music, where musical form is determinate but texture is indeterminate.

Layers are usually formed from uniform structures as an interval or short motif (4-5 notes). Rhythm, dynamics, articulation and speed are indeterminate. Texture, pitch and timbre are always determined.

A flexible texture layer, 'breathing' space, creates the background of the whole composition. In this 'proto-matter' appear elements of the future theme.

3. Stereophonic technique

Smirnov frequently uses a stereophonic technique in the sonorities of the double choir or in antiphonal singing by two different parts of the choir. The stereophonic effect may include using a single type of musical material that is performed by two different sound sources, located some distance apart.

Continuous development of a single musical phrase with different groups of performers, entering alternately, creates a feeling that a sound source is being spatially changed.

Depth as a characteristic of choral texture is not only a notable feature of the composing style of Smirnov but also heralds a new direction in the development of choral music.

At the same time the term 'depth' to describe a choral composition has another meaning, distinct from the traditional one which was formed in the context of minimalist compositions at the beginning of the 20th century. The major difference lies in the system of relationships between depth and melody.

In the choral music of Smirnov melody is the most important aspect. Lines, outlines and layers can reproduce an amazing polyphony of life that is changing, flowing and has no end.

Thus maintaining linearity becomes an obligatory condition when working with the depth aspect. The synthesis between depth and melody gives the possibility of enriching both of them. The melody now has spatial form and the depth acquires some dynamics. Adding the depth dimension without losing the connection with the sounds in the melody is the main compositional feature of Smirnov's method.

There are three levels of interpenetration between melody and depth:

1. Chordal melody
2. Spatial melody
3. Spatial melody with inner counterwork of the voices

1. Chordal melody

In the early works of the composer melody has a traditional monophonic structure, but in the first concerts of the mid-1980s a new type of melody is starting to appear – *monorhythmic chordal melody*.

Monorhythmic chordal melody is a melody enlarged to the size of a textural layer; a movement of chords that repeats a melodic line and gives it spatial form.

2. Spatial melody.

Spatial melody is a polyphonic, main layer of the texture, organised linearly and consisting of strictly ordered thematic material and derived musical structures that share an intonational identity with the thematic material.

This type of melody appeared first in the works of the late 1980s.

3. Spatial melody with inner counterwork of the voices.

Spatial melody with inner counterwork of the voices is the most complicated type of choral texture.

In this textural layer subsidiary melodies are extremely well developed, rhythmically and melodically. As a result they start to compete with the thematic material and seem to be trying to destroy its wholeness.

Smirnov is unique among modern Russian choral composers. Research into his choral works offers the chance to understand the depth and beauty of his musical language and to observe the development of modern Russian choral art.

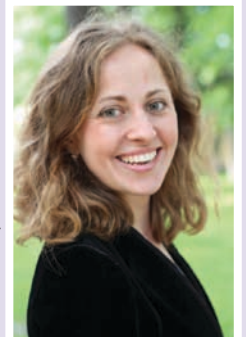
Biography of the composer

Dmitry Smirnov was born in 1952 in Leningrad. He graduated from the Leningrad Conservatory in 1975 in Choral Conducting, studying with A.V. Mikhailov and in 1978 in Opera and Symphony Conducting studying under Edouard Grikurov. He completed his postgraduate course in 1980. At the same time he started work at the faculty of choral conducting at the Rimsky-Korsakov College of Music in St Petersburg and then at the Conservatory. For more than 15 years Smirnov was chief conductor of the Women's Choir of the St Petersburg Musical College named after Nikolai Rimsky-Korsakov. In 1987 he became a member of St Petersburg Composers Union. Smirnov was recommended to join the Union by the celebrated composers Valery Gavrilin, Sergei Banevich and Alexander Knajfel. Since the 1980s Smirnov's choral compositions have become part of the concert repertoire of many choirs in Russia and abroad. His music is popular and well known among famous choirs such as the Lege Artis Chamber Choir (conducted by Boris Abalyan), the St Petersburg Chamber Choir (conducted by Nikolai Kornev), the St Petersburg State Conservatory Choir (conducted by Valery Uspensky), St Petersburg State Capella Choir (conducted by Vladislav Chernushenko), the Moscow State Conservatory Choir, the Women's Choir of Rimsky-Korsakov College of Music in St Petersburg (conducted by Sergei Ekimov), and the St Petersburg Radio Children's Choir (conducted by Stanislav Gribkov). Choirs from Spain, England, Sweden Hungary, Germany and the Czech Republic also perform his music. Smirnov is not only a choral composer. He has also written music for drama performances and films, instrumental and vocal music. In 1985-87 he wrote an opera based on *Yerma*, the drama by Federico García Lorca. In 1990, together with another composer Sergei Banevich, he wrote the chamber opera "The Little Match Girl" which won a First Prize at the International Competition of Children's Opera and was staged in the Polish city of Lodz in 1993. In the same year he won a Composition Competition in Tolosa, Spain, with two choral works: *Avaiur* and *Lo Harc ainguria*.

During the 1990s the composer approached sacred music of different times and religions. In 1993 he wrote *Prayers* on the text of the Russian Orthodox Liturgy and *Vespers* and in 1998 he composed a concert for female choir, *Tebe poem* (Laudamus Te). At the beginning of the 2000s he created two major compositions, *Litaniae Lauretanae* and *Doleful Blisses of the Virgin*. They are

both inspired by the image of the Holy Virgin Mary. *Litaniae Lauretanae* was written in 2000 on the text of a Catholic prayer to the Virgin first recorded in the monastery of Loreto, Italy. This is a work for mixed a cappella choir and countertenor. The choral fresco *Doleful Blisses of the Virgin* was created in 2001. This monumental composition is based on the text of apocryphal Russian Christian poems which are part of Russian spiritual folklore. *Frescos* was written for solo female voice, soprano saxophone and mixed choir. During the entire performance voice and saxophone are speaking in dialogue and the choir sings in a style similar to Strochnoi singing, the line hymnody in the Medieval Russian Orthodox Church.

Alexandra Makarova is a young choral conductor from St Petersburg, Russia. For the last five years she has worked with several choirs in Russia and abroad and taken part in various competitions. Since 2007 she has been a chief conductor of the Festino Chamber Choir and in 2013 she founded the Chamber Choir of St Petersburg State Polytechnic University. Currently Alexandra is preparing her postgraduate diploma at St Petersburg State Conservatory. The main thesis of her research is the choral art of the modern St Petersburg composer Dmitry Smirnov, with reference to the typical features of his compositions and evolution of his style. Email: makarena@mail.ru



Edited by Laura Massey, UK ●

Дмитрий Смирнов

ДВА ИНТЕРМЕЦЦО

для смешанного хора *a cappella*

на стихи И. Бунина

Петух на церковном кресте

$\frac{6}{8}$ p $\text{♩} = 46 \text{ 48}$

48

Плы-вёт, те-чёт, бе-жит ладь-ей, и как вы-со-ко над зем-лём! На-
p
Плы-вёт, те-чёт, бе-жит ладь-ей, и как вы-со-ко над зем-лём! На-
p
Плы-вёт, те-чёт, бе-жит ладь-ей, и как вы-со-ко над зем-лём! На-
p
Плы-вёт, те-чёт, бе-жит ладь-ей, и как вы-со-ко над зем-лём! На-

зад и-дёт весь не-бо-свод, а он впе-рёд и все по-ёт.
зад и-дёт весь не-бо-свод, а он впе-рёд и все по-ёт. По-
зад и-дёт весь не-бо-свод, а он впе-рёд и все по-ёт. По-
зад и-дёт весь не-бо-свод, а он впе-рёд и все по-ёт.

Мм...мы жи-вем, что мы ум-рём, что день за днём и-
ёт о том, что мы жи-вем, что мы ум-рём, день за днём и-
ёт о том, что мы жи-вем, что мы ум-рём, что день за днём и-
Мм...мы жи-вем, мы ум-рём, что день за днём и-

дут го-да, те - кут ве - ка Вот как ре - ка, как об - ла - ка. По-

дут го - да, те - кут ве - ка Вот как ре - ка, как об - ла - ка. По-

дут го - да, те - кут ве - ка Вот как ре - ка, как об - ла - ка. По-

дут го - да, те - кут ве - ка Вот как ре - ка, как об - ла - ка. По-

ёт о том, что всё об - ман, Что лишь... судь -

ёт о том, что всё об - ман, Что лишь на миг судь -

ёт о том, что всё об - ман, Что лишь на миг судь

ёт о том, что всё об - ман, Что лишь на миг судь -

бо - ю дан и от - чий дом, и ми - лый друг, и

бо - ю дан и от - чий дом, и ми - лый друг, и

бо - ю дан и от - чий дом, и ми - лый друг, и

бо - ю дан и от - чий дом, и ми - лый друг, и

poco rall.

♩ = 92 94

круг — де - тей, и вну - ков круг, ве - чен толь - ко...
 круг — де - тей, и вну - ков круг, что ве - чен толь - ко...
 круг — де - тей, и вну - ков круг, что толь - ко ве чен толь - ко...
 круг де - тей, и вну - ков круг, ве - чен толь - ко ве чен толь - ко...

50

мёрт - вых сон, да бо - жий храм,
 мёрт - вых сон, да храм,
 — мёрт - вых сон, да бо - жий храм,
 — мёрт - вых сон, да храм,

poco rall.

— да крест, да он...
 да крест, да он...
 да крест, да он...
 да...
 — да... да... крест, да он...

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Polish Mystery and Minimalism:
Twardowski, Bembinow, and Łukaszewski
Philip Copeland

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Polish Mystery and Minimalism

Twardowski, Bembinow, and Łukaszewski

The term ‘Holy Minimalism’ evolved in the late 1990s to describe the work of John Tavener of England, Arvo Pärt of Estonia, and Henryk Górecki of Poland. It was a style that went against the trend of complexity and towards a mood of contemplation. Forward motion was replaced with stasis; intellectualism was discarded in favor of spirituality. Each of the three Holy Minimalists were heavily influenced by techniques common in the medieval and Renaissance periods of choral music and frequently set their music to liturgical texts.

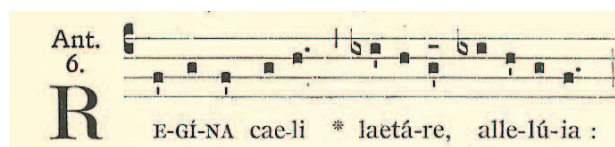
The influence of ‘Holy Minimalism’ spread to many composers throughout the world, including three contemporary Polish composers who are the subject of this article: Romuald Twardowski (b. 1930), Miłosz Bembinow (b. 1978), and Paweł Łukaszewski (b.1968).

Romuald Twardowski

Composer Romuald Twardowski is a Professor of music at the Fryderyk Chopin University, one of the oldest and largest schools of music in Poland. His musical training included extensive studies at the conservatories in Vilnius and Warsaw as well as a year with Nadia Boulanger. Twardowski describes his approach to composition: *I did appreciate the role and significance of tradition, finding in it inspiration for my own music. Assuming that extremes do meet, I looked to the medieval times, to the Gregorian chant to find pieces that, when combined with the achievements of the 20th Century of composition technique (aleatorism, cluster), would result in the desired synthesis of New and Old.*

This synthesis of chant and modern techniques is clearly seen in Twardowski’s *Regina Coeli* (1996). It is a work that is influenced by chant, but marked by rhythmic excitement and joy. He begins the composition with a short chant found in the *Liber Usualis*, shown here in its original version in Figure 1:

Figure 1. *Regina caeli*, from *Liber usualis*



In his version, Twardowski simplifies the chant into a less florid form, shown in the male voices (Figure 2).

Figure 2. *Twardowski, Regina Coeli, m. 1-4*



Philip Copeland
conductor
and teacher

Miłosz Bembinow (b. 1978)

Miłosz Bembinow also studied composition at the F. Chopin Academy of Music in Warsaw, where he is now employed as Assistant Professor (The Fryderyk Chopin University of Music). He is a well known composer in Poland and received the *Młoda Polska* (Young Poland) scholarship award from the Polish Ministry of Culture and National Heritage. His compositions are featured on over thirty recordings, winning the “Fryderyk” award for two of them.

In a conversation I had with Bembinow, he admitted to the influence of Pärt and Gorecki, and Szymanowski, but he took some issue with my question about the influence of older styles on his compositions. While Renaissance and other older techniques certainly inform his music, he is more interested in communicating his interpretation of the text through his music works. In his words: “I think I rely on my taste and sense of some proportions based on lyrics – in a deeper sense – on my interpretation of a particular text. Harmony, melody, and general expression come out of my own interpretation of a particular prayer or meditation.”

Bembinow’s liturgical compositions often begin with chant or chant-inspired phrases (Figure 8).

Figure 8. Bembinow, *Ave Maris Stella*, m. 1-4



After opening with a unison line, the composer provides a twentieth-century harmonization to the melody in a style that is occasionally reminiscent of John Tavener’s *The Lamb* (Figure 9).

Figure 9. Bembinow, *Ave Maris Stella*, m. 9-12



Later on (Figure 10) Bembinow introduces contrary motion to his chant-like melody, accompanying it with a twentieth-century harmony

Figure 10. Bembinow, *Ave maris stella*, m. 34-37



Other Bembinow liturgical works utilize chant and medieval compositional devices in different ways. His award winning *Veni Sancte Spiritus* demonstrates medieval compositional devices in the context of twenty-first century harmonies. In Figure 11, note the frequent perfect fifth harmonies and juxtaposition of duple and triple figures.

Figure 11. Bembinow, *Veni Sancte Spiritus*, m. 30-36



Vulnerasti Cor Meum is another work that begins with a chant-like figure, only this chant serves as source material for a work that is both rhythmic and varied. He begins the work with a drone-accompanied chant figure and then uses the shape of the chant to form a motive that is sung at a much faster tempo (Figure 12).

Figure 12. Bembinow, *Vulnerasti Cor Meum*, m. 1-3, 11-12

Figure 13. Łukaszewski, *Psalmus 129*, m. 33-35

The composer takes a different approach to setting chant in *Psalmus 102* (2003). Instead of accompanying the chant line with primarily static chords as he did in *Psalmus 129*, the composer sets the chant line in a homophonic rhythm that is carefully set to give the Latin text a proper emphasis at the beginning of the work. Later, he provides a contrasting section where the text is communicated in staggered entrances across the choir (Figure 14).

Figure 14. Łukaszewski, *Psalmus 102*, m. 1-2, 35-37

In one of his most popular choral works, *Nunc Dimittis* (2009), Łukaszewski employs a drone at the beginning that remains throughout most of the composition, given to a quartet of soloists. The rest of the choir provides a homophonic presentation of the text, exploring harmonies and dissonances which incorporate the drone note. Later in the work (Figure 15), the drone dissolves into something resembling an occasional spiritual utterance by the solo quartet while the choral ensemble sings a repetitive series of chords which function as an ostinato, getting softer with each repetition.

Pawel Łukaszewski (b. 1968)

Pawel Łukaszewski is an extremely prolific composer with major commissions from top choirs from all over the world; his music has been recorded by luminaries including Stephen Layton in 2008 and the Choir of Trinity College, Cambridge. Łukaszewski's music is influenced by the mysticism of Pärt, Górecki, and Tavener, but the composer is unmistakably forging his own path with a unique voice, style, and technique.

Paul Wingfield, writing in the CD booklet accompanying the Layton recording, called Łukaszewski's harmonic palette "more subtle and immensely more varied than those of Górecki, Pärt and Tavener, and he is apt to eschew tried-and-tested formulae, creating an essentially unique mode of harmonic operation for each piece."

Much of his music features unique approaches to the techniques that are most associated with the Mystical composers. Chant dominates some of his compositions. His *Psalmus 129*, composed in 1995 and changed in 2008, is a beautiful accompanied chant that is composed for double choir. Although the composer gives strict metronome markings and numerous mixed meter markings to help those unfamiliar with performing chant, the piece sings itself. Although simple in its approach, it is marvelously effective in setting the penitential psalm best known as *De Profundis* (Figure 13).

Figure 15. *Lukaszewski, Nunc Dimittis, m. 1-5*

The musical score is for the beginning of 'Nunc Dimittis' by Lukaszewski. It is marked 'Adagio placido' with a tempo of 60. The score is divided into 'SOLOISTS' and 'CHOIR' parts. The soloists part includes staves for Soprano, Alto, Tenor, and Bass, each with the lyrics 'Do-mi-ne, (n) Do-mi-ne, (n)'. The choir part includes staves for Soprano, Alto, Tenor, and Bass, each with the lyrics 'Nunc di-mit-tis ser-vum tu-um'. A piano part is also included, marked 'Piano (for rehearsal only)'. The score is in 4/4 time and begins with a first ending bracket.

Lukaszewski is a composer who overflows with creative approaches to liturgical texts. He transforms techniques from the past into new tools for today. His approach is profound and his output is prolific; his music is better served by dissertations than by the limited words that can be devoted to him in this space. Other popular works include his *Two Lenten Motets* (1995), *Antiphonae* (1995-1999), and *Terra Nova Et Caelum Novum* (2006).

The musical creations of Twardowski, Bembinow, and Łukaszewski capture some of the spiritual “aura” of Tavener, Pärt, and Górecki. While they maintain their individual voice, many of their works show an inclination to spirituality through their choice of liturgical texts, the use or influence of chant, and employment of the drone and ostinati. These three composers have perfectly captured the mystery and techniques of the past and fused them with the harmonies and devices of today.

Philip Copeland is Director of Choral Activities and Associate Professor of Music at Samford University in Birmingham, Alabama. His choirs are frequent performers and award winners in international competitions and conferences of the American Choral Directors Association as well as the National Collegiate Choral Organization. At Samford, he teaches classes in conducting, diction, and music education. Dr. Copeland holds degrees in music education and conducting from the University of Mississippi, Mississippi College, and Southern Seminary in Louisville, KY. In Birmingham, he directs music at South Highland Presbyterian Church and prepares the Alabama Symphony Chorus in performances with the Alabama Symphony Orchestra. He is father to triplet nine-year old daughters: Catherine, Caroline, and Claire. Email: philip.copeland@gmail.com



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Choral Music Recordings and Book Reviews

Book Review

Review of 'A Dictionary for the Modern Singer'
by Matthew Hoch

Reviewed by Venanzio Valdinoci

Book Review

Review of The Essentials of Beautiful Singing:
A Three-Step Kinesthetic Approach
by Karen Tillotson Bauer

Reviewed by Tobin Sparfeld

Critic's Pick

Light and Love: New Vocal Works for the Sonux Ensemble

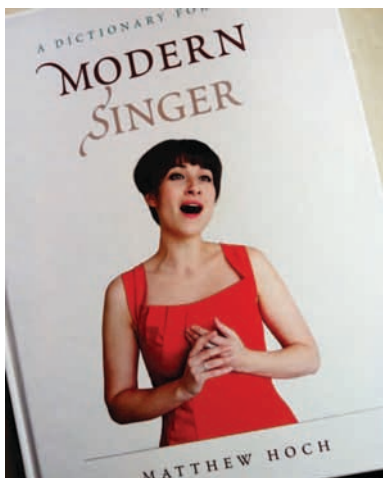
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Book Review

Review of 'A Dictionary for the Modern Singer'
by Matthew Hoch



We know that voices are unique and personal. There are deep bass voices, high-pitched cutting voices and melodious mellow voices. Each of us changes the volume, intensity and rhythm of our voice to suit the context or the people we are talking to. In short, our voice expresses who we are, what our thoughts and intentions are and how we feel. So, how do you get a beautiful voice? How do you wade through the many terms

during your first singing lesson: head voice, chest voice, portamento, rounded voice and so on? Acquiring a correct vocal technique, both for singing and speaking, takes time and commitment, but having the appropriate theoretical knowledge makes the learning process much easier. How do you master the art of breathing, what does 'support' mean?

Many of the answers to these questions can be found in Matthew Hoch's book, *A Dictionary for the Modern Singer*. It is a wide-ranging and varied text, complete with illustrations and tables that show the specific anatomy of the organs and systems involved during the phonation process to use the voice correctly. The author is an assistant professor of voice at Auburn University, where he teaches applied voice, diction and an opera workshop. He earned his BM, *summa cum laude*, from Ithaca College, with a triple major in vocal performance, music education and music theory.

Encouraging and reassuring at the same time, the advice contained in the section 'The Singer's Ten Steps to Wellness' curated by Karen Wicklund provides us with ideas and information to keep us in good health, not only to improve our singing, but also to achieve the correct balance between mind and body. Karen is currently teaching her SVS (singing voice specialist) certification training workshops in Chicago, Kalamazoo and Arizona.

Which repertoire best fits our voice, our age, our taste in music, the context in which we like to sing? John Nix, associate professor of voice and vocal pedagogy at the University of Texas at San Antonio (UTSA), coordinator of the Vocal Area for the 2011-2014 academic years, and founding director on the staff of the National Center for Voice and Speech in Denver, provides a clear overview of the different categories that should be considered when approaching this art form. His comments can be found in the chapter on 'Criteria for Selecting Repertoire'.

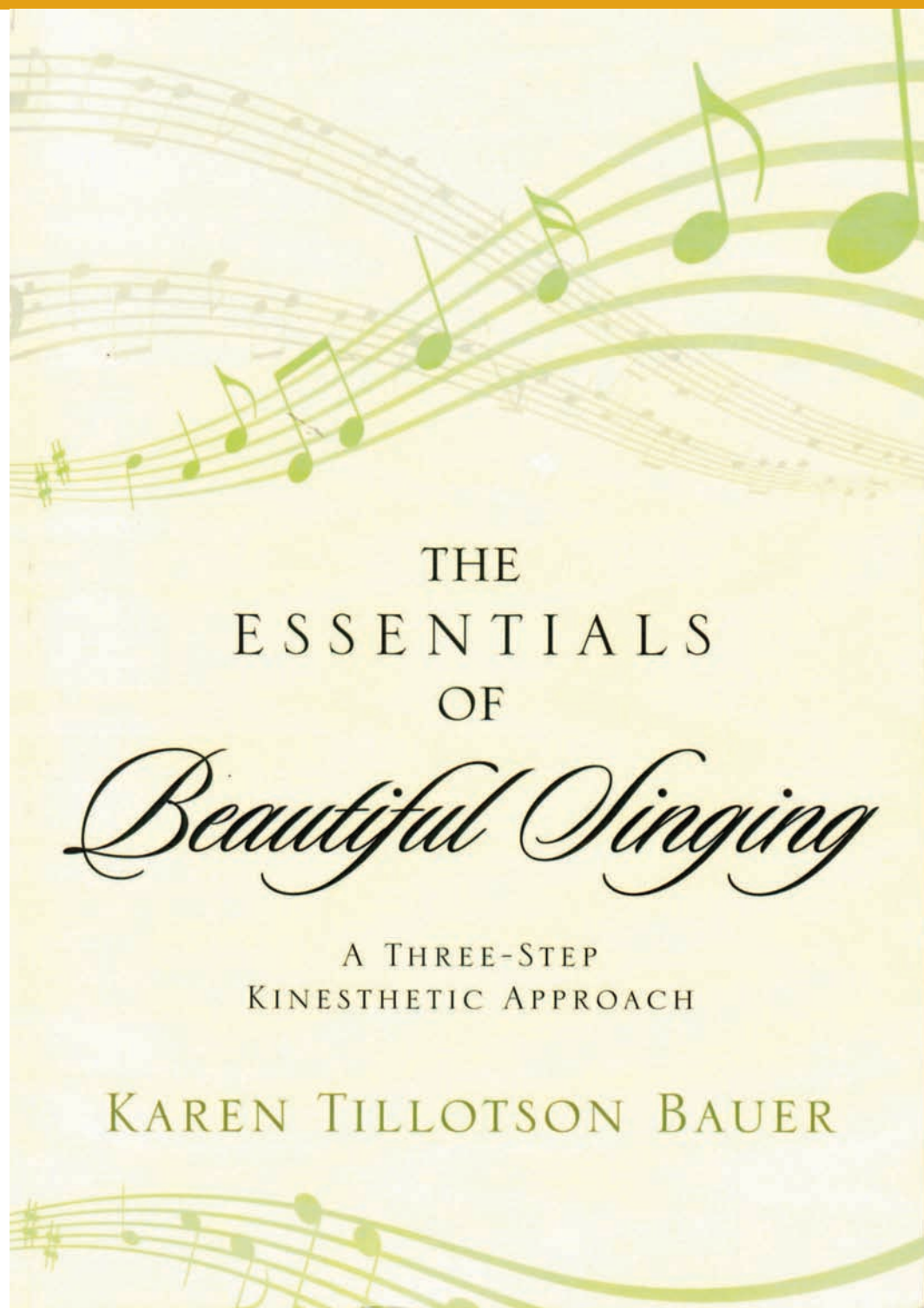
In 'Ten Tips for Making the Most of Your Time between Lessons', Dean Southern systematically addresses the stages for achieving concrete and informed results. Baritone, Dean Southern has performed in opera, oratorio and recital throughout the United States and Europe, including Carnegie Hall's Weill Recital Hall in New York, the Kennedy Center in Washington, D.C. and the Festival dei Due Mondi in Spoleto, Italy. Success in singing, like almost any worthwhile endeavour, is dependent on individual discipline, self-sacrifice and hard work. In 'Vocal Wisdom', the legendary pedagogue Giovanni Battista Lamperti is quoted as saying:

Know thyself applies to the singer more than any other profession because to sing well, body, soul and mind have to be tuned together. The only things you can learn from others are to breathe slowly and deeply; to pronounce correctly and distinctly, and to listen intensely and carefully. The coordination of these three must come from yourself. Know thyself.

'A Dictionary for the Modern Singer'
ISBN: 9780810886551, ?44.95 – hardback
Rowman & Littlefield
<https://rowman.com/ISBN/9780810886551>

Translated from the Italian by Mirella Biagi, UK/Italy ●

Reviewed by
Venanzio Valdinoci
journalist and singer



Reviewed by
Tobin Sparfeld
teacher and
choral conductor

Author Karen Tillotson Bauer has taught voice and voice pedagogy for over thirty years and is currently a professor at North Park University in Chicago, IL. She is also a former president of the Chicago chapter of National Association of Teachers of Singing. In her book, Bauer draws on her extensive experience and describes her efforts in developing a practical vocal technique for classical singing.

As the title indicates, Bauer's book focuses on the kinesthetic aspects of singing, detailing sensations and physical steps of proper *bel canto* vocal technique. This book does not contain anatomical pictures or diagrams of the larynx, nor will readers find links to sound files of singing examples. Instead there are text descriptions of the steps necessary for healthy, efficient singing. While not a standalone textbook for vocal/choral pedagogy settings, it can be a valuable resource.

The book is structured into three parts. Part One gives an overview of Bauer's process for healthy singing (which also has three components) in addition to the topic of appropriate singing posture. Rather than simply focusing on the position of the head and shoulders, Bauer describes good posture as the practice of total alignment of one's body. This short section advises the singer to feel the sensation of that alignment while standing against the wall, becoming aware of the natural curvature of the back against that wall, eventually stepping away from the wall while remaining in the same position.

In Part Two Bauer describes her three-step singing process, referred to in the book as "OO'ing;" that is, Open Body, Open Throat and Resonance, and Forward Articulation. Open Body refers to the sensation of proper breathing. Rather than breath "support," Bauer prefers the less ambiguous terms breath "control" or breath "management." She has found in her teaching experience that most singers, even advanced ones, do not have clear concepts the breathing process. Singers should feel the sensation of the torso being pulled out by the muscles during inhalation rather than being pushed out. Several useful concepts are described here, such as the idea that the muscles of exhalation are the same as those used inhalation. Another valuable tip advises singers to take a small extra breath at the end of each breath to prevent "hooking" or closing off the larynx immediately after inhalation.

Open Throat refers to preparing one's body for a resonant sound. Bauer's process involves imagining a yawn during inhalation in order to lower the larynx, and relaxing the tongue and jaw to use as few muscles as necessary in sound production. Bauer briefly describes the function of the pharynx and mouth in achieving a resonant sound. Helpful exercises follow each chapter in the book for students to become more familiar with the sensations of each step.

The third step of the process, Forward Articulation, deals with the subjects of resonance and diction. Bauer avoids the term "forward placement," which, though prominent for many years in vocal pedagogy, can be misleading and sometimes counter-productive. Provided the singer demonstrates open breathing and an open throat, the singer can then use the front of the mouth in order to clearly enunciate vowels and consonants. It is during this step that the singer should begin to focus on the tone he/she is producing. Bauer provides a helpful description of the shape of the mouth, lips, and tongue for all five pure vowels. There is also a wonderful suggestion to proceed immediately to the vowel for consonants which completely stop the breath (p, t, k, etc.). Choral intonation often suffers during these crucial moments when singers fail to effectively transition the space in their mouths from consonants to open, resonant vowels.

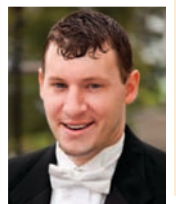
Remaining chapters discuss the principles of registration, range extension, legato singing, and musicality. Bauer describes a two-register approach to singing technique ("heavy" and "light"), noting that the transitions occur for women in the lower part of their voice ranges and men in their upper part. Techniques to navigate through and blend both registers are addressed separately for men and women. Interestingly, Bauer introduces staccato singing as one of the last technique (well after legato singing), a different approach from other pedagogical methods.

Despite a subject matter that can be difficult to describe in words, *The Essentials of Beautiful Singing* is written in a direct, clear manner. The reading level is appropriate for college students as well as many younger teenagers. The terminology used in the book is in line with modern voice research, with Bauer thoughtfully explaining her reasoning for the terms she uses (vocal "issues" rather than vocal "problems"). The book provides a brief but understandable introduction to the International Phonetic Alphabet, and the vocal exercises can be directly applied to both vocal and choral settings.

While helpful for any voice teacher and possibly useful as assigned reading for voice students, *The Essentials of Beautiful Singing* would not serve well as a complete voice pedagogy textbook, as it does not cover subjects such as anatomical models of the larynx, voice classification, IPA terminology, advanced vocal pedagogy, and voice literature. Its effective and targeted exercises, and clear descriptions of how to correct common vocal faults make this a handy companion to anyone who works with singers of all ages.

<https://rowman.com/ISBN/9780810886872> ●

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





Featured Instrumentalists: Stefan Kuchel, saxophone; Sirius Quartet: Fung Chen Hwei, violin; Gregor Hübner, violin; Ron Lawrence, viola; Jeremy Harman, cello
Hans-Joachim Lustig, director
Rondeau Production GmbH – Petersstraße 39-41 – 04109 Leipzig
(2013; 62' 08")

Reviewed by
T. J. Harper

The Sonux Ensemble takes its name from the hybridization of the Latin words *sonus* (sound) and *lux* (light). This men's choir from Northern Germany is made up of the tenors and basses from the Chorknaben Uetersen directed by Hans-Joachim Lustig. While the performance repertoire for this group spans all periods and genres, this CD is dedicated to modern compositions specifically written and arranged for the Sonux Ensemble. *Light and Love: New Vocal Works for the Sonux Ensemble* is a collection of world premiere compositions and arrangements. All but a few of the works in this recording were written specifically for the group. The hallmark feature of this CD is that every selection, including a new realization of Eric Whitacre's *Five Hebrew Love Songs*, stands as a premiere performance. In the never-ceasing struggle to program new music for male choirs, this recording is a must have. Each selection addresses the subtle relationship of light and love as concept.

The over-arching vocal characteristic of this CD is defined by its youthful vitality, which is achieved to great effect under the direction of Mr. Lustig. The choral tone is warm, round and at once sensual and mature. The depth of tone is substantiated in each selection through a high level of vocal artistry demonstrated by each singer. Mr. Lustig establishes a clear concept of textual understanding and interpretive strength throughout the CD without degeneration into faux emotionality and gravitas.

At first glance, *Light and Love* is an eclectic meandering through remembrances of familiar aural landscapes. Upon deeper investigation, the listener is compelled to embrace organic realizations of how these two elements define the human experience. There is beautiful symmetry in the opening and closing selections of *Light and Love*, and all works speak directly to the limitless, incorruptible power of love as seen through the eyes of youth. In this way, it is no wonder that the Sonux Ensemble is able to provide an authentic rendering that is capable of communicating the delicate dimensions of light and love.

The opening track, *Light, my light* by Vytautas Miškinis (b. 1954) with text by Rabindranath Tagore is luminescent. *I Saw Eternity* by Paul Mealor (b. 1975) with text by Henry Vaughan comes across as celestial and inward. In the liner notes, Holger Haushahn states that *To the Light*, by Latvian composer, Uģis Prauliņš (b. 1957), “is about different levels of awakening: from illusion to truth, from darkness to light, from death to eternal life”. With text by Brhadaranyaka Upanisad, this is a powerful expression of a universal journey defined by hope. *Sacred Light* by Ola Gjielo (b. 1978) with text by George Herbert depicts manifestations of perceived light: powerful, dancing, muted, intermittent.

Charles Anthony Silvestri penned the eponymous poem *Light & Love* for this premiere recording, which is set twice. The first by Tobias Forster (b. 1973) and the second setting is by Alwin Michael Schronen (b. 1965). These two compositions are seemingly diametric visions of the Silvestri text. Silvestri states that he is “bridging the gap between the two concepts just as white light is dispersed by a prism.” Saxophonist Stephan Kuchel is extraordinary throughout this CD. *Five Hebrew Love Songs* by Eric Whitacre (b. 1970) with text by Hila Plitmann there is warmth with this arrangement for men’s voices. Aleksandar S. Vujić’s (b. 1945) setting of the anonymous text *Dû bist mîn*, is carefully composed with symmetrical scaffolding and punctuated by dissonance in willful contrast to the sentiment of the text. *Fragmente aus dem Hohelied des Salomons* (Fragments from the Song of Songs) by Gregor Hübner (b. 1967) contains multiple verses from the *Song of Solomon*. Influenced by the improvisatory nature of jazz, this work highlights the virtuosic abilities of the Sirius Quartet while never losing sight of its relationship to the intimacy of the text. This work can best be described as a vivid daydream. The four movements, or fragments of this set express the essence of love in bloom, from the first movement’s sense of urgency and hope; the physical longing and anticipation of movement two; the third movement’s turmoil and passion; and finally to the boundless joy and exuberance of the fourth and final movement.

Light and Love: New Works for the Sonux Ensemble was collected from recordings made between November 2012 and May 2013 in the Katholischen Kirche Uetersen in Wedel, Germany. This early 20th century structure provides a surprisingly honest acoustic, which illuminates the strength of ensemble as well as the virtuosic partnership with Stephan Kuchel and the Sirius Quartet.

Info: <http://goo.gl/dcAJMs> ●

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. 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. His interests have led to funded research projects exploring the music of Johannes Brahms, Maurice Duruflé, and the folk music traditions of the Korean Peninsula. 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



Events



▲ Casablanca Youth Choir, conducted by Adnane Matrone © Moon Gi Kim for the Korean Federation for Choral Music (KFCM)

Events

I. Conferences, Workshops & Masterclasses

II. Festivals & Competitions

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

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

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

Conferences, Workshops & Masterclasses

Musica International Session, Strasbourg, France, 3-8 Nov 2014. Session organized in the frame of the festival "Sacrees Journées de Strasbourg" featuring several concerts that will take place at the Cathedral, the Grand Mosque, the Synagogue and the Protestant Temple of Strasbourg (www.sacreesjournees.eu). Contact: Musica International, Tel: +33-3-88361754, Fax: +33-3-88365783, Email: office@MusicaNet.org - Website: www.MusicalNet.org

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. Email: avdb@lacock.org - Website: www.lacock.org/html/corsham.html

Royal School of Church Music (RSCM) Australian Summer School: Church Music in Practice, Brisbane, Australia, 3-10 Jan 2015. Directed by Andrew Reid (UK), and Youth Course Director Linda Beaupre (Canada), the course includes a Massed Choir, and specialities in Chamber Choir, Vocal Technique, Organ Performance, Music for small churches, Clergy sessions, separate youth and children's courses. Website: www.rscm.com.au

22nd Choral Conductor Summer School, Melbourne, Australia, 19-22 Jan 2015. Leaders Maria Guinand (Venezuela) and Carl Crossin (Australia) and a team of conducting tutors. For conductors advanced through to beginner, in graded classes. Email: contact@choralconductors.org.au - Website: www.choralconductors.org.au

Corsham Voice Workshop, United Kingdom, 5-10 Apr 2015. A mixed-ability course on vocal technique in Wiltshire led by Ghislaine Morgan. Email: avdb@lacock.org - Website: www.lacock.org/html/corsham_summer_school.html

Festival di Primavera Festival di Primavera 2015 spring...ing and singing together!, Montecatini Terme, Tuscany, Italy, 9-11 & 15-18 Apr 2015. International spring festival for school choirs, 9-11 April open to children's choirs (age 6-13) and 15-18 April open to youth choirs (age 14-19). Apply before 31/01/2015. Email: info@feniarco.it - Website: www.feniarco.it

Singing in Venice, Italy, 3-8 May 2015. A week of choral music in a church on the Grand Canal directed by Chris Watson. Email: avdb@lacock.org - Website: www.lacock.org/html/venice.html

Music at Monteconero, Sirolo Ancône, Italy, 7-13 June 2015. A week of choral singing in a mountain-top former monastery on the Adriatic directed by Erik Van Nevel. Email: avdb@lacock.org - Website: www.lacock.org/html/monteconero_vw.htm

Europa Cantat Festival 2015, Pécs, Hungary, 24 July-2 Aug 2015. Spectacular vocal festival with participants from Europe and beyond. Workshops by international conductors in all vocal genres. Open singing, concerts: sing & listen, international contacts. Email: info@ecpecs2015.hu - Website: www.ecpecs2015.hu

Ludlow Winter School, United Kingdom, 27 Dec-1 Jan 2015. A week of choral singing directed by Robert Hollingworth in a Shropshire town. Email: avdb@lacock.org - Website: www.lacock.org

America Cantat 8, Atlantis, Paradise Island, Bahamas, 21-31 Aug 2016. During one week, renowned choirs of local and international prestige are engaged in artistic and academic activities, meeting colleagues and building and exchanging friendship. Contact: American Choral Directors Association, Tel: +1-405-2328161, Fax: +1-405-2328162, Email: acda@acda.org - Website: <http://acda.org>

Festivals & Competitions

1000 Voices for Peace, Brussels, Belgium, 3-9 Nov 2014. Project commemorating the first world war and bringing together 35 amateur choirs to fraternize and sing a peace concert. The highlight of this concert will be the world première of Krzysztof Penderecki's 'Oratorio for Peace'. Email: info@festivalbrxl.be - Website: www.festivalbrxl.be

26th Cantapueblo 50 Years of La Misa Criolla and tribute to Ariel Ramirez, Mendoza, Argentina, 4-8 Nov 2014. Latin American festival open to mixed choirs, equal voices, mixed youth choirs, chamber ensembles and other vocal groups. Email: cantapuebloargentina@gmail.com - Website: www.cantapueblo.com.ar

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. Email: info@festamusical.com - Website: www.festamusical.com

Cantate Dresden, Germany, 6-9 Nov 2014. For all kind of choirs from all over the world. Email: info@musicandfriends.org - Website: www.musicandfriends.net/html/cantate_dresden1.html

Festival of Peace and Brotherhood, Rome, Italy, 6-9 Nov 2014. Concerts and friendships. Email: travel@music-contact.com - Website: www.music-contact.com

International festival of choirs and orchestras in Vienna, Austria, 7-10 Nov 2014. International festival of choirs and orchestras in Tuscany. Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

1st Asia Kodály Symposium (AKS) for Music and Choral Educators, Jakarta, Indonesia, 7-9 Nov 2014. Chaired by Dr. László Nemes, Director of the International Kodály Institute (Hungary), world-class clinicians Dr. James Cuskelly (Australia), Lucinda Geoghegan (Scotland), Tommyanto Kandisaputra (Indonesia), Susanna Saw (Malaysia) & Aida Swenson (Indonesia) come together offering practical workshops for musician-educators. Email: enquiries@kam.sg - Website: www.kam.sg

3rd International Choral Festival of Mar del Plata, Mar del Plata, Argentina, 8-14 Nov 2014. With Luciana Vallesi (contemporary music), Gustavo Maldino (ethnic music), Opus Cuatro (vocal groups). Apply before 15 Nov 2013. Email: festcormdq@gmail.com or hlanci@gmail.com

7th International Festival Interfolk in Russia, St. Petersburg, Russia, 14-19 Nov 2014. For folk groups, vocal and instrumental ensembles, choirs and dance groups of various styles, levels and origins from all over the world. Email: interfolk@mail.ru - Website: <http://interfestplus.ru/en/>

Miramar Canta 2014, Miramar, Buenos Aires province, Argentina, 15-16 Nov 2014. Non-competitive choral meeting for all kind of choirs. Email: Miramarcanta2006@yahoo.com.ar - Website: www.miramarcanta.com.ar

Prague Advent Choral Meeting, Czech Republic, 20-23 Nov, 27-30 Nov & 4-7 Dec 2014. Open to choral groups of any size and of all kinds from all over the world. Email: info@pragueadvent.cz - Website: www.pragueadvent.cz

Prague Advent Choral Festival, Czech Republic, 21-24 Nov, 28 Nov-1 Dec, 5-8 Dec, 12-15 Dec, 18-21 Dec 2014. For all kind of choirs from all over the world. Email: info@musicandfriends.org - Website: www.advent-choir-prague.info

67th JCA National Choral Competition, Takamatsu City, Kagawa, Japan, 22-23 Nov 2014. Category: Youth choirs, chamber choirs, equal and mixed voices in community choirs. Venue: Alpha Anabuki Hall (Kagawa Prefectural Hall). Email: international@jcanet.or.jp - Website: www.jcanet.or.jp

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. 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. Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

24th International Festival of Advent and Christmas Music with Petr Eben Prize, Prague, Czech Republic, 28-29 Nov 2014. Competition open to amateur female, male, youth, mixed and children's choirs. Email: incoming@orfea.cz - Website: www.or-fea.cz

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

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3th JCA Men's Chorus Festival, Okayama City, Okayama, Japan, 29-30 Nov 2014. Venue: Okayama Symphony Hall. Email: international@jcanet.or.jp - Website: www.jcanet.or.jp

2nd International Festival of Chamber Choirs Tlaxcala Canta, Tlaxcala, Mexico, 30 Nov-6 Dec 2014. Festival for mixed, female and male choirs including workshops led by prestigious choral directors, gala concerts, extension concerts and conferences, exhibition and sightseeing tour of the Cacaxtla archeological site. Email: tlaxcalacanta.fic@hotmail.com or apertumcor@hotmail.com

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. 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. Email: info@choral-music.sk - Website: www.choral-music.sk

5th Krakow Advent & Christmas Choir Festival, Poland, 5-7 Dec 2014. For all kinds of choirs. Competition in 5 categories for the statuettes of Golden Angels or non-competitive participation. Apply before June 30, 2014. Email: krakow@christmasfestival.pl - Website: www.christmasfestival.pl

World Choral Day 2014, All around the World, 7 Dec 2014. Choirs from all over the world joining in the celebration of World Choral Day on or around the 2nd Sunday in December. Thousands of singers across the globe involved in the World Choral Day concerts, festivals, sing-alongs, choral seminars, Days of Friendship and other events. Theme 2013: Integration. Contact: International Federation for Choral Music, Francesco Leonardi, , Fax: +1-512-551 0105, Email: project.manager@worldchoralday.org - Website: www.ifcm.net

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. 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. Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

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. Email: avdb@lacock.org - Website: www.lacock.org/html/corsham.html

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. Email: info@klconcerts.com - Website: www.klconcerts.com

3rd Choral International Festival Let's Sing Under the Sun of Sardegna, Sant Antioco Island, Sardegna, 2-6 Jan 2015. Email: info@festivalveronagardaestate.eu - Website: www.festivalveronagardaestate.eu

Royal School of Church Music (RSCM) Australian Summer School: Church Music in Practice, Brisbane, Australia, 3-10 Jan 2015. Directed by Andrew Reid (UK), and Youth Course Director Linda Beaupre (Canada), the course includes a Massed Choir, and specialities in Chamber Choir, Vocal Technique, Organ Performance, Music for small churches, Clergy sessions, separate youth and children's courses. - Website: www.rscm.com.au

12th International Festival of Sacred Music Silver Bells, Daugavpils, Latvia, 9-11 Jan 2015. For children's, male, female, mixed choirs, vocal ensembles and pop-music soloists. Email: kultura@daugavpils.lv or sb2@inbox.lv - Website: www.silverbells.narod.lv

The Rhythms of One World 2015 Festival, Ireland, 12-19 Jan 2015. 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. Email: TheRhythmsOfOneWorld2012@faf.org - Website: www.faf.org

2nd International Youth and Children's Choral Festival IUVENTUS IN PRAGA CANTAT, Prague, Czech Republic, 30-31 Jan 2015. Competition open to amateur youth and children's choirs. Email: incoming@orfea.cz - Website: www.or-fea.cz

Festival Paduan Suara XXIV ITB and 2nd ITB International Choir Competition, Bandung, Indonesia, 3-7 Feb 2015. Festival featuring Indonesia choirs and competition for all kind of choirs from around the world. Apply before June 27, 2014. Email: contact_iicc@fps-itb.com - Website: www.fps-itb.com

4th International Gdansk Choir Festival, Poland, 13-15 Feb 2015. For all kinds of choirs. Competition part in 5 categories, concerts, non-competitive participation possible. Email: mail@gdanskfestival.pl - Website: www.gdanskfestival.pl

2nd Children & Youth Choral World Championship, St. Petersburg, Russia, 18-22 Feb 2015. For choirs with 7-25 years old singers from all around the world. Email: interaspect@mail.ru - Website: <http://wccc.ru/en/>

Seattle SINGS!, Chicago, USA, Mar/Apr 2015. For all kind of choirs. Audition deadline: Sep 1, 2014. Email: info@sechristravel.com - Website: www.sechristravel.com

African Choral Festival, Ghana, 5-10 Mar 2015. Concerts and friendships. Director of choral activities: Jefferey Ames. Email: travel@music-contact.com - Website: www.music-contact.com

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

Festival of Peace and Brotherhood, Rome, Italy, 12-16 Mar 2015. Concerts and friendships. Email: travel@music-contact.com - Website: www.music-contact.com

4th JCA National Youth Choir concert, Tokyo, Japan, 14 Mar 2015. Venue: Hamarikyu Asahi Hall. Email: international@jcanet.or.jp - Website: www.jcanet.or.jp

Chorfestspiele Bad Krozingen International Choir Competition and Festival, Bad Krozingen, Germany, 4-8 Mar 2015. 1.000 voices between Black Forest and the Vosges. Email: mail@interkultur.com - Website: www.interkultur.com

8th Fukushima Vocal Ensemble Competition, Fukushima, Japan, 19-23 Mar 2015. Biggest chorus competition for vocal ensembles (2-16 singers) in Japan. Category Competition, Grand Champion Competition, Friendship Concert, Welcome Party, Workshop. Apply before 31 Oct 2014. Email: bunka@pref.fukushima.jp - Website: www.pref.fukushima.jp/bunka/seigaku/en/

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. Email: info@voxlaci.com - Website: www.voxlaci.com

1st Music Festa Florence, Florence, Italy, 22-24 March 2015. International festival for youth choirs and orchestras. Email: director@florencechoirfestival.com - Website: www.florencechoirfestival.com

Golden Voices of Montserrat! International Contest, Montserrat Monastery, Catalonia, Spain, 22-26 Mar 2015. For all kind of choirs all around the world. Email: nika@fiestaloniam.net - Website: www.fiestaloniam.com/images/MONTSERRAT-EN.pdf

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. Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

Young Prague Festival, Prague, Czech Republic, 25-29 Mar 2015. Concerts and friendships. Email: travel@music-contact.com - Website: www.music-contact.com

Young Prague Festival, Prague, Czech Republic, 25-29 Mar 2015. Concerts and friendships. Email: travel@music-contact.com - Website: www.music-contact.com

Young Prague 2015, Italy, 26-29 Mar 2015. For all kind of choirs. Email: info@musicultur.com - Website: www.musicultur.com

15th Budapest International Choir Festival & Competition, Hungary, 29 Mar-2 Apr 2015. For all kinds of choirs from all around the world. Apply before 30 Nov 2014. Email: info@meeting-music.com - Website: www.meeting-music.com

13 – 18 July 2015

Artistic Director and Chairman of Organising Committee

Prof. Leon Shiu-wai TONG

CHOIR

WORLD YOUTH &
CHILDREN'S CHOIR FESTIVAL
HONG KONG 2015 世界青少年合唱節—香港

(formerly Hong Kong International Youth and Children's Choir Festival)

2015 World Youth and Children's Choir Festival

Hong Kong Treble Choirs' Association proudly presents the 2015 World Youth and Children's Choir Festival in 13 – 18 July 2015. The Festival is recruiting choirs from the world to join the amazing Festival with high standard competitions, concerts and workshops. The Festival has been elected as 2013 RTHK Top 10 Music Headlines in Hong Kong.

Competition Categories and Awards

A1	Children Choir, SA voices (Aged 12 or under)
A2	Children Choir, SA voices (Aged 16 or under)
B1	Youth Choir, SA voices (Aged 29 or under)
B2	Youth Choir, TB voices (Aged 29 or under)
B3	Youth Choir, SATB voices (Aged 29 or under)
C	Contemporary Music, any voice combination (Aged 29 or under)
D	Folklore, any voice combination (Aged 29 or under)
E	Show Choir, any voice combination (Aged 29 or under)
F	Ensemble Singing, any voice combination (Aged 29 or under; max. 16 singers)

- 9 Competition Categories conducted by an internationally recognized choral judging system
- More than 20 international renowned choral experts in the Jury
- 7 Grand prizes and a total cash prize of HKD 100,000

Event Highlights

- 8 Concerts performed by world class choirs including:
 - Hong Kong Treble Choir (Hong Kong);
 - Pro Musica Girls' Choir conducted by Mr. Dénes Szabó (Hungary);
 - S:t Jacobs Youth Choir conducted by Mr. Mikael Wedar (Sweden);
 - Sydney Children's Choir conducted by Ms. Lyn Williams (Australia);
 - The Oxford Gargoyles (United Kingdom);
 - and other excellent local choirs!
- More than 10 master classes and workshops conducted by world renowned choral experts
- Conducting Master Course conducted by Mr. Dénes Szabó (Hungary) and demonstrated by Pro Musica Girls' Choir (Hungary)
- Competition and concert venues with excellence acoustics including the Hong Kong Cultural Centre, Sha Tin Town Hall, Tsuen Wan Town Hall, and other important venues

**APPLICATION
HAS
STARTED!**

**Choirs apply before 15 November 2014 can enjoy a 10% early-bird discount.
Application deadline is on 31 December 2014.**

For more information and updates: www.hktreblechoir.com/wyccf

Contact

Hong Kong Treble Choirs' Association
704 Kornhill Plaza Office Tower, 1 Kornhill Road
Quarry Bay, Hong Kong
Tel: (852) 2381 9262 Fax: (852) 2380 7302
Email: wycf@hktreblechoir.com

Presenter:



Co-presenters:



Supporter:



Media Partner:



Corsham Voice Workshop, United Kingdom, 5-10 Apr 2015. A mixed-ability course on vocal technique in Wiltshire led by Ghislaine Morgan. Email: avdb@lacock.org - Website: www.lacock.org/html/corsham_summer_school.html

Festival de Verona 2015, Italy, 8-12 Apr 2015. For all kind of choirs. Email: info@musicultur.com - Website: www.musicultur.com

Days of International Choir Music, Verona, Italy, 8-12 Apr 2015. Concerts and friendships. Email: travel@music-contact.com - Website: www.music-contact.com

Voci dal Lido International Choir Festival, Jesolo, Italy, 8-12 Apr 2015. Competition in 10 categories with different levels of difficulties, casts and genres. Easy-going atmosphere and international choral friendship. Contact: Förderverein Interkultur, Tel: +49-6404-69749-25, Fax: +49-6403-69749-29, Email: mail@interkultur.com - Website: www.interkultur.com

Windy City Choral Festival with Z. Randall Stroope, Chicago, USA, 9-12 Apr 2015. For mixed (SATB) choirs to sing together in one of the world's great concert halls – Orchestra Hall at Symphony Center, home of the Chicago Symphony Orchestra. Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/festivals/2015/windycity.html

Festival di Primavera Festival di Primavera 2015 spring...ing and singing together!, Montecatini Terme, Tuscany, Italy, 9-11 & 15-18 Apr 2015. International spring festival for school choirs, 9-11 April open to children's choirs (age 6-13) and 15-18 April open to youth choirs (age 14-19). Apply before 31/01/2015. Email: info@feniarco.it - Website: www.feniarco.it

13th International Choral Competition Maribor, Slovenia, 10-12 Apr 2015. Member of the European Grand Prix for Choral Singing Association (together with Arezzo, Debrecen, Tolosa, Tours and Varna). For up to 4 selected vocal groups (NEW!) and 8 selected choirs: female, male and mixed with 4-48 singers (free meals and accommodation). Non-competitive and three competitive programs (compulsory, free and Grand Prix). Winning choir will take part at the European Grand Prix for Choral Singing finale 2016. Apply before 24 Nov 2014. Email: mihela.jagodic@jskd.si - Website: www.jskd.si/maribor

Chicago SINGS!, Chicago, USA, 14-18 Apr 2015. For all kind of choirs. Audition deadline: Sep 1, 2014. Email: info@sechristtravel.com - Website: www.sechristtravel.com

31st International Youth Choir Festival, Celje, Slovenia, 15-19 Apr 2015. For up to 16 selected children, girls and youth choirs. Competition, concerts, Open Singing, workshops. Compulsory pieces, international jury. Apply before 31 January 2015. Email: Nenad.First@celje.si or tic@celje.si - Website: www.celeia.info/mmpf2013

Dublin International Choral Festival, Ireland, 16-20 Apr 2015. Concerts and friendships. Email: travel@music-contact.com - Website: www.music-contact.com

Discover Puerto Rico and its Choral Music, Ponce, Puerto Rico, 17-20 Apr 2015. Performances, Friendship Concert and Workshops. Email: travel@music-contact.com - Website: www.music-contact.com

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. Email: toiminnanjohtaja@mieskuoro.fi - Website: <http://smkl.sulasol.fi/madetoja2015/en/rules/>

14th International Choir Festival Tallinn 2015, Estonia, 23-26 Apr 2015. For mixed choirs and individual singers. Apply before 31/10/14. Email: kooriyhing@kul.ee - Website: www.kooriyhing.ee

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. Email: info@choral-music.sk - Website: www.choral-music.sk

5th World Choir Festival on Musical, Thessaloniki, Greece, 24-26 Apr 2015. For all kind of choirs from around the world. Email: choirkorais94@gmail.com - Website: www.xorodiakorais.com

4th Vietnam International Choir Festival & Competition, Hôi An, Vietnam, 29 Apr-3 May 2015. Competition in the old town of Hôi An (peaceful meeting place in Vietnamese), declared a World Heritage site by UNESCO. Contact: Interkultur Foundation e.V., Tel: +49-6404-69749-25, Fax: +49-6403-69749-29, Email: mail@interkultur.com - Website: www.interkultur.com

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. Email: peter@cimvcf.org.uk - Website: www.cimvcf.org.uk

61st Cork International Choral Festival, Ireland, 29 Apr-3 May 2015. For 5 wonderful days Cork City and County will welcome some of the finest amateur Competitive and Non - Competitive choirs from around the world for a programme of choral concerts, national and international competition, and internationally renowned performers as thousands of participants bring Cork to life. Closing date for the Fleischmann International Trophy Competition is 31st October 2014. Closing date for Non-Competitive entries is 30th November 2014. Join us in Cork for one of Europe's Premier Choral Festivals. Bringing a city to life with song since 1954!, 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. Email: info@festamusicale.com - Website: www.festamusicale.com

13th Venezia in Musica, International Choir Competition and Festival, Venice and Caorle, Italy, 29 Apr-3 May 2015. For all kinds of choirs from all around the world. Apply before 30 Nov 2014. Email: info@meeting-music.com - Website: www.meeting-music.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. Email: messiah-salzburg@cc-a.at - Website: <http://messiah-salzburg-festival.blogspot.co.at>

International Spring Festival of Choral Music, Antwerp, Belgium, 1-4 May 2015. For all kind of choirs. Email: info@musicultur.com - Website: www.musicultur.com/en/trips/reisen/internationales-chorfestival-antwerpen-2013.html

International a cappella choral composition competition for advanced children's choir, Yerevan, Armenia, 1 May 2015. 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.alsccc.am/

Cantare in Sicilia Festival of Brotherhood, Sicily, Italy, May 2015. For all kind of pro and amateur choral ensembles from all over the world. Email: info@sechristtravel.com - Website: www.sechristtravel.com

Singing in Venice, Italy, 3-8 May 2015. A week of choral music in a church on the Grand Canal directed by Chris Watson. Email: avdb@lacock.org - Website: www.lacock.org/html/venice.html

Queen of the Adriatic Sea Choral Festival and Competition, Cattolica, Italy, 7-10 May 2015. Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music, Folk and Spiritual Choirs. Email: office@queenchoralfestival.org - Website: www.queenchoralfestival.org

4th International Pop Choir Festival Berlin, Germany, 9 May 2015. For all kind of choirs around the world. Email: info@music-events-unlimited.de - Website: www.ipcf-berlin.com

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

International Choral Festival Barcelona 2015, Spain, 15-16 May 2015. For all kind of choirs. Email: info@music-events-unlimited.de - Website: www.music-events-unlimited.de

Mayo International Choral Festival, Ireland, 20-24 May 2015. 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. Email: info@mayochoral.com - Website: www.mayochoral.com

Festival Filadelfia 2015: The Musical City of Europe Featuring the Paolo Serrao Special Award Competitions, Filadelfia, Italy, 21-25 May 2015. For equal voices, mixed, children and youth, folk, Gospel/Spiritual choirs. Email: associazione-melody@libero.it - Website: www.associazione-melody.com

Alto Adige -Südtirol, ITALY



'An extraordinary choral music event'

June 24-28
2015

18th

Alta Pusteria INTERNATIONAL CHOIR FESTIVAL

"The biggest choral Festival in Italy. Since its first edition more than 950 choirs and about 43,000 chorus singers have performed in the enchanting scenery of Val Pusteria, in the heart of the Dolomites"



EVENTS

**«Festa di Benvenuto»
Choir Parade
«Festa Tirolese»
«Festa dell'Arrivederci»**

The joyful moments for all the participants to meet together



SECTIONS

- a) Sacred - religious repertory
- b) Cultivated secular poliphony
- c) Folk choral music
- d) Opera singing
- e) Spiritual, Gospel, Jazz
- f) Original choral arrangements



OUTDOOR PERFORMANCES

**Open Air Reviews
Choirs' Nights**

Enchanting mountain lakes, alpine huts and romantic medieval castles are locations of spectacular outdoor concerts



INDOOR PERFORMANCES

**Concerts
Meeting-Days**

In the concert-halls and in the churches of the valley choirs perform any kind of repertoire

SÜDTIROL



ALTA PUSTERIA FESTIVAL OFFICE

Via E. Albertario, 62 - 000167 Rome - ITALY Tel./Fax +39 06 33652422 - info@festivalpusteria.org www.festivalpusteria.org

16^a Edizione Internazionale - 16. Internationale Ausgabe

5th International Wroclaw Choir Festival

Vratislavia Sacra, Poland, 22-24 May 2015. Festival focusing on sacred music of different style and origin. Choirs can compete in one of the 7 categories. Apply before Nov 15, 2014. Email: info@vratislaviacsacra.pl - Website: www.vratislaviacsacra.pl

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 October 11, 2014. Email: office@modfestivals.org - Website: www.modfestivals.org

World Choir Celebration of Orff's Carmina Burana, Budapest, Hungary, 23-25 May 2015.

Be a part of hundreds of singers from all over the world performing together Orff's Carmina Burana in the most famous concert hall of Budapest. Email: info@meeting-music.com - Website: www.meeting-music.com

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. Email: info@festamusicale.com - Website: www.festamusicale.com

44th International Competition 'Florilège Vocal de Tours', France, 29-31 May 2015.

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. Email: contact@florilegevocal.com - Website: www.florilegevocal.com

Join Karen Kennedy in Vienna, Austria, June 2015.

Combined rehearsals and gala concert, individual concerts, cultural immersion. Email: info@Klconcerts.com - Website: www.Klconcerts.com

Choral Odyssey Greece 2015 with Anna Hamre, Greece, June 2015.

Combined rehearsals and gala concert, individual concerts, cultural immersion. Email: info@Klconcerts.com - Website: www.Klconcerts.com

Join Mary Breden in the France Choral Festival, Paris, Versailles & Normandy, France, June 2015.

Combined rehearsals and gala concert, individual concerts, cultural immersion. Email: info@Klconcerts.com - Website: www.Klconcerts.com

Italy's Notes of Joy Choir Festival, Rome, Italy, June 2015.

Artistic director: Gregory Gentry. Email: info@Klconcerts.com - Website: www.Klconcerts.com

Henry Leck Choral Festival - Passion of Italy, Rome, Italy, June/July 2015.

Individual concerts combined with festival concerts, sing mass at St Peter's Basilica. Email: info@Klconcerts.com - Website: www.Klconcerts.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. 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. Email: mail@interkultur.com - Website: www.interkultur.com

Tampere Vocal Music Festival, Tampere, Finland, 3-7 June 2015.

Chorus review, contest, workshops, concerts. Email: music@tampere.fi - Website: www.tamperemusicfestivals.fi/vocal

Melbourne International Singers Festival, Melbourne, Australia, 5-8 June 2015.

World class venues, outstanding vocal, arranging and conducting workshops, performance opportunities, international artist and acts. Email: singersfestival@hotmail.com - Website: www.singersfestival.org

Music at Monteconero, Sirolo Ancône, Italy, 7-13 June 2015.

A week of choral singing in a mountain-top former monastery on the Adriatic directed by Erik Van Nevel. Email: avdb@lacock.org - Website: www.lacock.org/html/monteconero_vw.htm

¡Canta! Costa Rica, San José, Costa Rica, 10-14 June 2015.

Under the artistic direction of Paul Caldwell and Sean Ivory, rehearsals are interspersed with hikes and zip-lines, wildlife and hanging bridges, all culminating in a mountain-top concert experience. Email: groups@wittetravel.com - Website: cantacostarica.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. Email: info@choral-music.sk - Website: www.choral-music.sk

6th International Krakow Choir Festival Cracovia Cantans, Poland, 11-14 June 2015.

For all kinds of choirs, 9 categories, many concert opportunities. Gala concert in Krakow Philharmonic. Apply before Dec 15, 2014. Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

9th Grand Prix St Petersburg, Russia, 17-21 June 2015.

Festival and Grand Prix competition including 21 categories for all kind of choirs from around the world. Email: info@festamusicale.com - Website: www.festamusicale.com

International Choral Festival in Tuscany, Italy, 18-22 June 2015.

Concerts and friendships. Email: travel@music-contact.com - Website: www.music-contact.com

Rome International Choral Festival, Italy, 20-24 June 2015.

Featuring Mass participation at St. Peter's Basilica in the Vatican and a formal finale concert at Rome's famed Saint Mary above Minerva Basilica under the baton of Z. Randall Stroope. Email: info@som50fest/org - Website: www.romechoralfestival.org

The Rhythms of One World 2015 Festival, New York City, USA, 21-28 June 2015.

For youth and adult choirs from all nations with programs that include choral works in folklore, regional sacred, contemporary and national pop music. Email: TheRhythmsofOneWorld2012@faf.org - Website: www.faf.org

The Sound of Music 50th Anniversary Festival, Salzburg, Austria, 22-27 June 2015.

Celebrate the 50th anniversary of this musical in the Mozarteum Salzburg. Email: info@som50fest/org - Website: www.som50fest.org/contact-us.html

18th Alta Pusteria International Choir Festival, Alto Adige-Südtirol, Italy, 24-28 June 2015.

Non-competitive festival in the heart of the Dolomites: concerts, open-air reviews, day-meetings. Email: info@festivalpusteria.org - Website: www.festivalpusteria.org

5th International Children's and Youth Choir Festival 'Touch the future', Dannstadt / Ludwigshafen, Germany, 24 July-2 Aug 2015.

For children's and youth choirs (upper voices) from all over the world to perform an build international friendships. Combined rehearsals, individual concerts and Gala Performance. Workshops with top European clinicians bringing together the voices of talented young singers from around the world for a unique musical and cultural experience. Email: judith.janzen@t-online.de - Website: www.touch-the-future.org and www.juventusvocalis.de

12th International Festival of University Choirs UNIVERSITAS CANTAT 2015, Poznań, Poland, 24-27 June 2015.

Meetings of university choirs from all around the world in order to stimulate cooperation and cultural exchange. Non-competitive festival. Email: festiwal@amu.edu.pl - Website: www.cantat.amu.edu.pl or www.facebook.com/universitas.cantat

Mozart International Choral Festival, Salzburg, Austria, 24-28 June 2015.

Three days of festival rehearsals, mingling side-by-side with singers from a variety of backgrounds under the direction of Jo-Michael Scheibe (USA). Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/festivals/2015/mozart.html

Serenade! Washington, DC Choral Festival, USA, 25-29 June 2015.

For youth and adult choirs, concerts, workshops, musical exchanges, optional choral competition and sightseeing. Email: Sara@ClassicalMovements.com - Website: http://classicalmovements.org/dc.htm

Choral Festival Verona Garda Estate, Lake of Garda, Italy, 25-28 June, 2-5 July, 9-12 July & 16-19 July 2015.

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. Email: hanna.valkonen@phnet.fi - Website: http://gardaestate.altervista.org

3rd Limerick Sings International Choral Festival, Limerick, Ireland, 26-29 June 2015.

For choirs of all traditions and nationalities to come together for a wonderful three days of non-competitive singing. Email: information@limericksings.com - Website: www.limericksings.com

4th Summer Choral Fest 2015, Lisbon, Portugal, 26-29 June 2015.

As part of the annual festivities of the Festas de Lisboa '12, 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. Email: sourcewerkz@gmail.com - Website: http://pscf.sourcewerkz.com/

3rd Per Musicam Ad Astra, International Copernicus Choir Festival and Competition, Toruń, Poland, 27 June-1 July 2015.

For all kinds of choirs from all around the world. Apply before 15 April. Email: constanze@meeting-music.com - Website: www.meeting-music.com

6th Musica Sacra a Roma International Choir Festival and Competition, Rome, Italy, 1-5 July 2015. For all kinds of choirs from all around the world. Apply before 28 Feb 2015. Email: info@meeting-music.com - Website: www.meeting-music.com

International festival of choirs and orchestras in Budapest, Hungary, 2-6 July 2015. For choirs and orchestras from all around the world. Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

International Folklore Festival, Bratislava, Slovak Republic, 2-5 July 2015. Festival of folklore music and dance ensembles. Apply before 15/04/15. 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. Email: Karin. Pfliegler@cultours.at - Website: www.cultours.at

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. Email: cantusmm@cc-a.at - Website: www.chorus2000.com

17th International Cantus Music and Culture Festival Choir Competition Meet Mozart, Salzburg, Austria, 2-5 July 2015. For all kind of choirs. Email: info@musicultur.com - Website: www.musicultur.com

Cantus Salisburgensis Festival, Salzburg, Austria, 2-6 July 2015. Concerts and friendships. Massed sing with János Czifra, the Salzburg Cathedral's Music Director. Email: travel@music-contact.com - Website: www.music-contact.com

Claudio Monteverdi Choral Festival and Competition, Venice, Italy, 2-5 July 2015. Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music, Folk and Spiritual Choirs. Concerts in beautiful churches in Venice. Email: office@venicechoralcompetition.it - Website: www.venicechoralcompetition.it

Summa Cum Laude International Youth Music Festival, held in the Musikverein in Vienna, Austria, 3-8 July 2015. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Email: office@selfestival.org - Website: www.selfestival.org

Carmina Burana - Canto a Roma Choral Festival, Italy, 4 July 2015. For all kind of pro and amateur choral ensembles from all over the world. Email: info@sechstrtravel.com - Website: www.sechstrtravel.com

Crossroads Children's Chorus Festival, Nashville, TN, USA, 4-10 July 2015. 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. Email: info@crossroadschildrenschorusfestival.com - Website: www.crossroadschildrenschorusfestival.com

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

Llangollen International Musical Eisteddfod, United Kingdom, 7-12 July 2015. Choirs, musicians, folk singers and dancers from all corners of the world compete in the world's leading festival of music and dance. Email: info@international-eisteddfod.co.uk - Website: <http://international-eisteddfod.co.uk/>

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. 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. Email: Sara@ClassicalMovements.com - Website: <http://classicalmovements.org/rhap.htm>

3rd International Choral Festival of Antonin Dvorak "DVORAK'S CHORAL SUMMER", Prague, Czech Republic, 10-11 July 2015. Competition open to amateur female, male, youth, mixed and children's choirs. Email: incoming@orfea.cz - Website: www.or-fea.cz

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). Email: info@goldengatefestival.org - Website: www.goldengatefestival.org

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 15-26 July 2015. Experience African rhythms, dancing and singing. Open to all choirs, each conducted by their own music director. Email: jayci@ClassicalMovements.com - Website: http://classicalmovements.org/s_af.htm

International Johannes Brahms Choir Festival and Competition, Wernigerode, Germany, 15-19 July 2015. For all kinds of choirs from all around the world. 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. Email: fimc@fimc.es - Website: www.fimc.es

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. 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. Email: director@florencechoirfestival.com - Website: www.florencechoirfestival.com

Andrea O. Veneracion International Choral Festival, Manilla, Philippines, 22-25 July 2015. This Festival, named after the founder of the renowned Philippine Madrigal Singers will gather Filipino and foreign choirs who will compete in the Folk Song, Chamber Choir, and Vocal Ensemble categories. Email: choralfestmnl2013@yahoo.com.ph - Website: www.culturalcenter.gov.ph

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. Email: Sara@ClassicalMovements.com - Website: http://classicalmovements.org/s_am.htm

Belgian Summer Sing, Ghent, Belgium, 23-27 July 2015. Open air festival for all kind of choirs in the historic Belgian city of Ghent. Email: travel@music-contact.com - Website: www.music-contact.com

Europa Cantat Festival 2015, Pécs, Hungary, 24 July-2 Aug 2015. Spectacular vocal festival with participants from Europe and beyond. Workshops by international conductors in all vocal genres. Open singing, concerts: sing & listen, international contacts. Email: info@ecpecs2015.hu - Website: www.ecpecs2015.hu

Young Event Management Program at the Europa Cantat Festival XIX, Pécs, Hungary, 24 July-2 Aug 2015. A selected group of international young arts managers will visit the Europa Cantat Festival. As observers they will get to know different ways of festival management and learn from and exchange ideas with other managers. Email: info@ecpecs2015.hu - Website: www.ecpecs2015.hu

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. Email: ting@tpf.org.tw - Website: www.tifc.tw

31st Takarazuka International Chamber Chorus Contest, Takarazuka City, Hyogo, Japan, 25-26 July 2015. For choirs with a minimum of 8 and maximum of 20 singers, excluding conductor and accompanists. Apply before 15 November 2014. Email: ticc@takarazuka-c.jp - Website: <http://takarazuka-c.jp/page0161.html>

World Peace Choral Festival Vienna 2015, Austria, 26-31 July 2015. Concerts, workshops, mass concert with the Vienna Boys Choir for children's and youth choirs. Email: info@musicultur.com - Website: <http://www.musicultur.com/en/trips/reisen/youth-and-childrens-choirs-world-peace-choral-festival-vienna-2015.html>

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. Email: info@choral-music.sk - Website: www.choral-music.sk

9th International Choral Festival San Juan Coral 2015, Argentina, 13-18 Aug 2015. Non-competitive choral festival organized by the Universidad Católica de Cuyo's Choir every two years, for 8-10 selected mixed, female, male and chamber choirs (16 voices or more). Concerts, conferences and workshops for choirs, singers, conductors and other individual musicians. Apply before March 15, 2015. Email: mariaelinamayorga@gmail.com or sanjuancoral@gmail.com - Website: www.sanjuancoral.com.ar

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

Rimini International Choral Competition, Rimini, Italy, 24-27 Sep 2015. Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music, Folk and Spiritual Choirs. Festival under the Patronage of the EU Parliament and the President of the Republic of Italy. Email: info@riminichoral.it - Website: www.riminichoral.it

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. Email: office@cultours.at - Website: www.cultours-europe.com

12th In Canto sul Garda International Choir Competition, Riva del Garda, Italy, 10-14 Oct 2015. For all kinds of choirs from all around the world. Apply before 30 June 2015. Email: info@meeting-music.com - Website: www.meeting-music.com

International Choir Competition and Festival Kalamata 2015, Greece, 14-18 Oct 2015. Competition for all types of choirs in different categories of difficulty, line-ups and musical genres. Contact: Förderverein Interkultur, Tel: +49-6404-69749-25, Fax: +49-6403-69749-29, Email: mail@interkultur.com - Website: www.interkultur.com

Canta al mar 2015 International Choral Festival, Calella, Barcelona, Spain, 21-25 Oct 2015. Competition for mixed, male, female, children's and youth choirs. No compulsory pieces required. Contact: Förderverein Interkultur, Tel: +49-6404-69749-25, Fax: +49-6403-69749-29, Email: mail@interkultur.com - Website: www.interkultur.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. Email: info@codetta.net - Website: www.codichoral.com

11th International Warsaw Choir Festival Varsovia Cantat, Poland, 23-25 Oct 2015. For a cappella choirs. Choirs can compete in one of 5 categories. Apply before May 30, 2015. Email: info@varsoviacantat.pl - Website: www.varsoviacantat.pl

International Choral Festival London 2015, United Kingdom, 24 Oct 2015. For all kind of choirs. Email: info@music-events-unlimited.de - Website: www.music-events-unlimited.de

42nd Choir Festival Pampa Canta Tandil, Argentina, 4-8 Nov 2015. Festival and competition including 11 categories for all kind of choirs from around the world. Email: info@festamusicale.com - Website: www.festamusicale.com

International Advent Singing Festival Vienna 2015, Austria, 26-30 Nov 2015. For choirs from all around the world. Other possible dates: 3-7 & 10-14 December 2015. Email: info@musicultur.com - Website: www.musicultur.com/en/trips/reisen/chorfestival-salzburg-2013.html

Vienna Advent Sing, Austria, 26-30 Nov, 3-7, 10-14, 17-21 Dec 2015. Concerts and friendships. Email: vienna@music-contact.com - Website: www.music-contact.com

25th International Festival of Advent and Christmas Music with Petr Eben Prize, Prague, Czech Republic, 27-28 Nov 2015. Competition open to amateur female, male, youth, mixed and children's choirs. Email: incoming@orfea.cz - Website: www.or-fea.cz

6th Krakow Advent & Christmas Choir Festival, Poland, 4-6 Dec 2015. For all kinds of choirs. Competition in 5 categories or non-competitive participation. Apply before June 30, 2015. Email: krakow@christmasfestival.pl - Website: www.christmasfestival.pl

Sing in the New Year - Greece Choir Festival with Simon Carrington, Greece, 27 Dec 2015-3 Jan 2016. Combined rehearsals and gala concert, individual concerts, cultural immersion. Email: info@klconcerts.com - Website: www.klconcerts.com

Ludlow Winter School, United Kingdom, 27 Dec-1 Jan 2015. A week of choral singing directed by Robert Hollingworth in a Shopshire town. Email: avdb@lacock.org - Website: www.lacock.org

5th International Gdansk Choir Festival, Poland, 5-7 Feb 2016. For all kinds of choirs. Competition part in 5 categories, concerts, non-competitive participation possible. Email: mail@gdanskfestival.pl - Website: www.gdanskfestival.pl

The Eric Ericson Award 2016, Uppsala and Stockholm, Sweden, 18-21 Feb 2016. In cooperation with the IFCM. The Eric Ericson Award is a competition for young choir conductors aged 20 to 32. The repertoire is chosen from Western choral art music, with some emphasis on recent Swedish choral music. Apply before 1 Sep 2015. Contact: Eric Ericson International Choral Centre, Tel: +46-733-744422, Email: info@ericsonchoralcentre.se - Website: http://www.ericsonchoralcentre.se

14th In Canto sul Garda International Choir Competition, Riva del Garda, Italy, 20-24 Mar 2016. For all kinds of choirs from all around the world. Email: info@meeting-music.com - Website: www.meeting-music.com

Young Prague Festival, Prague, Czech Republic, 23-27 Mar 2016. An international panel of directors adjudicate this Festival for youth choirs, bands and orchestras in its thirteenth year. Email: travel@music-contact.com - Website: www.music-contact.com

Verona International Choral Competition, Verona, Italy, 30 Mar-3 Apr 2016. Sponsored by the Association of Choirs of Northern Italy, this festival offers an adjudicated performance for an international panel of choral experts. Exchange with a local Italian choir, sing individually and meet choirs from around the world. Email: travel@music-contact.com - Website: www.music-contact.com

62nd Cork International Choral Festival, Ireland, 27 Apr-1 May 2016, 26-30 Apr 2017, 2-6 May 2018, 1-5 May 2019, 29 Apr-3 May 2020. For 5 wonderful days Cork City and County will welcome some of the finest amateur Competitive and Non-Competitive choirs from around the world for a programme of choral concerts, national and international competition, and internationally renowned performers as thousands of participants bring Cork to life. Closing date for the Fleischmann International Trophy Competition is 31st October 2014. Closing date for Non-Competitive entries is 30th November 2014. Join us in Cork for one of Europe's Premier Choral Festivals. Bringing a city to life with song since 1954! Email: info@corkchoral.ie - Website: www.corkchoral.ie

5th International Messiah Festival, Salzburg, Austria, 28 Apr-1 May 2016. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Email: messiah-salzburg@cc-a.at - Website: http://messiah-salzburg-festival.blogspot.co.at

International Choir Competition & Festival Bad Ischl, Austria, 30 Apr-4 May 2016. The comprehensive and friendly support by members of the choirs of Bad Ischl creates a family and relaxed atmosphere. Contact: Interkultur Foundation e.V., Tel: +49-6404-69749-25, Fax: +49-6403-69749-29, Email: mail@interkultur.com - Website: www.interkultur.com

14th Venezia in Musica, International Choir Competition and Festival, Venice and Caorle, Italy, 1-5 May 2016. For all kinds of choirs. Apply before 30 Nov 2015. Email: info@meeting-music.com - Website: www.meeting-music.com

10th European Festival of Youth Choirs, Basel, Switzerland, 3-8 May 2016. Renowned platform for 18 highest qualified children's and youth choirs (age limit 25) from Europe. During five days the participating choirs give over 40 concerts for an enthusiastic audience of around 25,000 spectators. All singers are accommodated in local host families. The festival covers all costs of the invited choirs. Send us your application by January 31st, 2015. Email: info@ejcf.ch - Website: www.ejcf.ch



**European
Choir Games**

European Choir Games

Magdeburg, Germany · July 5 – 12, 2015



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www.europeanchoirgames.com

Sing'n'Joy Vienna 2016 3rd Choir Festival & 30th International Franz Schubert Choir Competition, Austria, 4-8 May 2016. Competition for all types of choirs in different categories and difficulties with a focus on chamber choirs. Contact: Förderverein Interkultur, Tel: +49-6404-69749-25, Fax: +49-6403-69749-29, Email: mail@interkultur.com - Website: www.interkultur.com

Sing Along Concert in Vienna, Austria, 6-8 May 2016. For singers from all around the world. Contact: Interkultur e.V., Tel: +49-6404-69749-25, Fax: +49-6403-69749-29, Email: mail@interkultur.com - Website: www.interkultur.com

11th Festa Choralis Bratislava, Bratislava, Slovak Republic, 1-5 June 2016. Festival and competition including 19 categories. For all kind of choirs from around the world. Email: info@festamusicale.com - Website: www.festamusicale.com

Join Janet Galván in the Ireland Choir Festival, Dublin & Belfast, Ireland, June 2016. Combined rehearsals and gala concert, individual concerts, cultural immersion, tour Dublin and discover Belfast. Email: info@KIconcerts.com - Website: www.KIconcerts.com

Passion of Italy Choral Festival with Craig Hella Johnson, Rome, Italy, June 2016. Individual concerts, immersion in the great history of Rome, sightseeing and performances with peers in the greatest venues. Email: info@KIconcerts.com - Website: www.KIconcerts.com

44th International Choir Festival of Songs, Czech Republic, 8-12 June 2016. Mundi Cantant: international choir competition; Mundi Cantant superior: international choir competition with obligatory songs. For all kind of choirs from around the world. Email: info@festamusicale.com - Website: www.festamusicale.com

7th International Krakow Choir Festival Cracovia Cantans, Poland, 9-12 June 2016. For all kinds of choirs, 9 categories, many concert opportunities. Gala concert in Krakow Philharmonic. Apply before Dec 15, 2015. Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

Serenade! Washington, DC Choral Festival, USA, 30 June-3 July 2016. For youth and adult choirs, concerts, workshops, musical exchanges, optional choral competition and sightseeing. Email: Sara@ClassicalMovements.com - Website: http://classicalmovements.org/dc.htm

Summa Cum Laude International Youth Music Festival, held in the Musikverein in Vienna, Austria, 1-6 July 2016. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Email: office@selfestival.org - Website: www.selfestival.org

9th World Choir Games, Sochi, Russian Federation, 6-16 July 2016. Large competition for choirs from all around the world. Contact: Interkultur Foundation, Tel: +49-6404-69749-25, Fax: +49-6403-69749-29, Email: mail@interkultur.com - Website: www.interkultur.com

Melodia! South American Music Festival, Buenos Aires, Argentina, 7-15 July 2016. Combined choirs performances in top venues, optional choral competition. For all kind of choirs. Email: Sara@ClassicalMovements.com - Website: http://classicalmovements.org/s_am.htm

Rhapsody! International Music Festival, Prague, Czech Republic and Vienna, Salzburg, Austria, 7-17 July 2016. Performances in three of Europe's most musical and historical cities, workshop, musical exchanges, optional choral competition and sightseeing tours. Email: Sara@ClassicalMovements.com - Website: http://classicalmovements.org/rhap.htm

Cantus Salisburgensis Festival, Salzburg, Austria, 7-11 July 2016. Perform at the spectacular Salzburg Cathedral and beautiful Mirabell Gardens, the backdrop to scenes from the "Sound of Music". The Massed Sing performance is under the direction of Prof. János Czifra, the Salzburg Cathedral's Music Director. Email: travel@music-contact.com - Website: www.music-contact.com

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 20-31 July 2016. Experience African rhythms, dancing and singing. Open to all choirs, each conducted by their own music director. Email: jayci@ClassicalMovements.com - Website: http://classicalmovements.org/s_af.htm

Belgian Summer Sing, Ghent, Belgium, 21-25 July 2016. The city of Ghent welcomes choirs from Europe and North America to perform in the stunning St. Michael's Cathedral. Email: travel@music-contact.com - Website: www.music-contact.com

22nd Choralies, Vaison-la-Romaine, France, 3-11 Aug 2016. Large non-competitive choir meeting in the beautiful Roman town of Vaison. 40 workshops for singers, 2 workshops for conductors, 100 concerts and all kinds of activities for participants and conductors. Email: inscriptions@choralies.org - Website: www.choralies.fr

America Cantat 8, Atlantis, Paradise Island, Bahamas, 21-31 Aug 2016. During one week, renowned choirs of local and international prestige are engaged in artistic and academic activities, meeting colleagues and building and exchanging friendship. Contact: American Choral Directors Association, Tel: +1-405-2328161, Fax: +1-405-2328162, Email: acda@acda.org - Website: http://acda.org

2nd Beira Interior International Choir Festival and Competition, Fundão, Portugal, 8-12 Oct 2016. For all kinds of choirs from all around the world. Apply before 30 April. Email: deborah.bertoni@meeting-music.com - Website: www.meeting-music.com

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

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