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Dossier

Studying Choral Conducting around the Globe



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**Thank you for
your support
in 2014**

Happy 2015

Dear friends,

It's a new day for IFCM. In the General Assembly in Seoul the rewrite of the Statutes and By Laws were approved. This provided new and more expansive regulatory responsibilities to the Executive Committee, reduced the size of the Board of Directors, eliminated the Board Advisors, and created a more robust operational strategy for the future of international choral music.

We have established a sustainable financial structure, which will take the economic burden off a smaller, more robust Board of Directors, make being a member of IFCM easier and less expensive, and allow IFCM to offer *more projects, to more people, more often*. This action better represents the requests of the membership from as long ago as 2005. We are on the move.

I am writing this at the end our fall semester, which we commonly refer to as "performance season." Concerts, juries, recitals, recordings, small ensemble work, theatre productions (we are the School of Theatre and Music), etc. The faculty are bringing to fruition 15 weeks of hard work with budding talents, trying to give focus to the newness of professional musicianship, yet calm the pressures caused by university study.

In many ways I compare what I do in my career, with IFCM's "reawakening:" taking youthful artistry, reworking current "curriculum" to meet more contemporary demands, and opening up a new world of creativity, engagement, and inclusion—for everyone. This is exactly what IFCM is experiencing!

Some examples:

Next year, from May to October 2015, is the World Exposition in Milan. Choirs from all of the approximately 150 participating countries have been invited to present music from their own countries both at the Expo and in the community in what we are describing as the *IFCM World's Largest Choral Festival*. We are providing opportunities to ensembles (and countries) that have never been part of the international choral community. This is huge!

In November 2015, we are presenting the first *IFCM Asia Pacific World Choral Expo*, another new and innovative project that will focus on bringing new opportunities to choral musicians not previously involved with IFCM. This will happen in Macau, China and the surrounding communities of Shenzhen and Hong Kong. The Expo is expected to bring approximately 15,000 musicians to the area and will present a wide variety of educational musical experiences all in one conference.

So many people have asked "how can I get more involved in IFCM." Well, we have built the *IFCM Volunteers Database* to which you can add your contact information so that we can get you involved in IFCM's projects. We ask that you describe your expertise, how much time you would like to volunteer, and if you are an international traveler or not. We are always looking to provide more opportunity to more people, plus we need your help. Get involved!

And of course, the *Eleventh IFCM World Choral Symposium* is set to go in Barcelona, Catalonia in July 2017. Mark your calendar.

I always hear complaints that IFCM doesn't do enough projects, is focused on only a few of the same people, and "does not pay attention to the things that they think are important." Well, this is no longer true. We are listening, we are building additional and innovative projects in regions of the world where we have not had much activity, *to offer more opportunity, to more musicians, more often*. Our eyes are set on the future. We are . . .

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Michael Anderson, IFCM President



Cover

The expressive hands of the choral conductor

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▲ Karen Grylls lecturing at the WSCM10 © Moon Gi Kim for the Korean Federation for Choral Music (KFCM)

Studying Choral Conducting around the Globe

Studying Choral Conducting around the Globe:
Europe, Finland
Seppo Murto

Studying Choral Conducting around the Globe:
Africa, South Africa
Rudolf de Beer

Studying Choral Conducting around the Globe:
Oceania, Australia
Carl Crossin

Studying Choral Conducting around the Globe:
The Americas, The USA
Christopher D. Haygood & Jo-Michael Scheibe

Studying Choral Conducting around the Globe:
Asia, The Philippines
Mark-Anthony Carpio

Finland has a venerable tradition of choir conductor training. A basic course has been included in teacher seminaries and church music training programmes since the late nineteenth century. As a result, choral life in Finland largely relied on school teachers and church musicians well into the twentieth century. Amateur choirs began to proliferate not only in cities but also in rural areas around the turn of the twentieth century, in the period of national awakening leading up to Finland's independence from Russia in 1917: choral music proved to be an effective means of disseminating nationalist ideals, censorship being avoided with poetic euphemisms. Many choir conducting students learned their trade not only through formal education but in practice, from the conductors of the advanced choirs in the cities where they studied and through exposure to the repertoire of those choirs.

An important impulse for choir conducting came from music education in the latter half of the twentieth century, as Erkki Pohjola's work with the Tapiola Choir turned it from a school choir into an instrument of international calibre. Inspired by his example, young music educators suddenly developed an increased interest in choir conducting and sought further training at summer courses. The *Klemetti Institute*, based in the small town of Orivesi in central Finland, became a force to be reckoned with, offering a series of summer courses providing training for choir conductors and also for advanced choral singers; after six decades these are still going strong. Well-established basic training, further education and above all the wide range of practical experience available served to form a generation of Finnish choir conductors whose enthusiasm and active efforts made choral singing a truly widespread pastime. For these conductors, technical skill was not really the main thing. They saw themselves primarily as educators and choral music as an element contributing to the growth of children and adolescents.

The fact that church musicians and music educators have played a key role in the development of Finnish choir conducting is still apparent in the compulsory choir conducting classes included in their degree programmes at the *Sibelius Academy*, Finland's only music university. Music education and church music students are required to take a one-

year and a two-year class in choir conducting, respectively. A remarkably high number of students also take the optional advanced class. These classes largely cater to practical needs in terms of both repertoire and technical skills.

Professional choir conductor training properly got under way in the 1970s, when the *Sibelius Academy* introduced choir conducting as a subject in which it was possible to complete a diploma, the highest qualification available in the field of music at the time. Thanks to determined development efforts since then, choir conducting has established itself as a subject in its own right, and one or two students graduate from the *Sibelius Academy* choir conducting class each year.

A major advance came in the mid-1980s with the establishing of the Sibelius Academy Vocal Ensemble, a group of sixteen professional singers available for the choir conducting students to work with for four hours each week. This facility allows the students to explore technically challenging and varied repertoire. Although the ensemble rarely performs outside the *Sibelius Academy*, it can



▲ Sibelius Academy, Helsinki

Seppo Murto
organist, choral director
and teacher

with reason be described as Finland's only regularly operating professional choir, apart from the Chorus of the Finnish National Opera, since the disbanding of the Finnish Radio Chamber Choir by the Finnish Broadcasting Company in 2005.

Choir conducting studies are graded into five levels. The basic qualification can be completed at various music institutes and at summer courses. This qualification is an excellent resource for deputy conductors of amateur choirs, besides laying the groundwork for further study. The examinations leading to professional qualification are labelled, in ascending order, levels D, C, B and A.

Music education and church music students are required to complete a level D choir conducting examination for their degree. This gives them the basic competence needed for working with a variety of amateur choirs. The course leading to the examination covers rehearsing and conducting a choir, voice coaching, basic repertoire and knowledge of the principal stylistic periods in music history. The particular features of children's and youth choirs are addressed in special modules.

The level C course involves a more in-depth artistic approach and a wider variety of repertoire. At present, a level C examination can be completed not only at the Sibelius Academy but also at the universities of applied sciences in Tampere and Jyväskylä in central Finland, and on a summer course at the *Klemetti Institute*. A level C examination is a pathway for music professionals to retrain as choir conductors.

The aforementioned courses focus on improving technical and artistic skills and on understanding the fundamental characteristics of the choir as an instrument. Voice coaching and choral sound have come to play an increasingly important part in the curriculum, and recently the communication skills of the choir conductor have come into focus. The interaction between conductor and instrument is of vital importance to choral development, to finding a shared sound and musical approach. A good choir conductor must be an 'instrument builder' in addition to being a well-grounded musician. In the level C and D examinations, candidates are required not only to conduct but also to rehearse the choir.

The next level, B, is defined as belonging to 'advanced studies' in the university curriculum. Its purpose is to prepare students for independent repertoire planning, rehearsing and concert conducting. In practice, teaching at this level is only available at the *Sibelius Academy* in Helsinki and at the Kuopio unit in central Finland. The level B course covers a wide range of core choral repertoire from various periods and styles. Works with orchestral accompaniment are also included, although the main focus is on a cappella repertoire. There are various themed modules which focus on the stylistic requirements of historical periods, the conductor's personal development and the teaching of choir conducting. The examination takes the form of a concert whose programme includes choral works from various major periods and also a choral work with instrumental accompaniment. If the candidate conducts a choir of his or her own, that choir may be used for completing the examination. The course takes two years and is completed by four or five students each year.

The level A examination leading to a Master of Music degree can only be completed in the choir conducting class of the

Sibelius Academy. This examination requires a broad knowledge of repertoire, with a particular emphasis on contemporary music. The examination takes the form of a concert involving the candidate's own choir and the professional Sibelius Academy Vocal Ensemble. The studies required for the level A examination are largely artistic, focusing on content analysis in particular. One or two level A examinations are completed each year.

There is thus a variety of pathways and levels of accomplishment available in Finland for those wishing to become choir conductors in some capacity.

Having said that, we should note that Finnish training opportunities in the field are becoming increasingly concentrated. Beyond the *Sibelius Academy*, university-level education leading to an academic degree or vocational qualification is now only available in Tampere and Jyväskylä. Professional choir conductors are, perhaps surprisingly, quite rare in Finland: it is extremely challenging to make a living solely by conducting choirs. There are only a handful of full-time choir conductor positions in the entire country. Most choir conductors work as freelancers, earning their income from a variety of sources besides (or instead of) choir conducting. Yet despite the financially difficult times we live in, efforts continue to develop choral music and choir conducting to meet the challenges of today and tomorrow while relying on a solid foundation of tradition.

Director musices **Seppo Murto** (b. 1955) is one of the most prominent Finnish organists and choir leaders. In 1980 he received his diploma in organ, and in 1983 in choral conducting. Seppo Murto started as Dominante's artistic director in 1981. In addition, he has worked as the artistic director for the mixed choirs Suomen Laulu (1984-1988), Akateeminen Laulu (1994-2000), Viva Vox (since 1995), Murtosointu (since 2003), and Chorus Cathedralis Aboensis (2006-2008). Seppo Murto has given many seminars and workshops in choral conducting around the world, including at the Nordklang and Europa Cantata festivals. He has made numerous recordings with his choirs; two of them were nominated as "Choral music record of the year". Murto has also conducted major works of Bach, Haydn, and Mozart with leading Finnish symphony orchestras. He has been the organist of Helsinki Cathedral since 1985 and he teaches Choral conducting at the Sibelius Academy, the leading institute of music education in Finland. He has given organ recitals in Finland and abroad, including the Scandinavian countries, Russia, Estonia and Germany. With his choirs he has visited every continent except Antarctica. The Finnish Choral Conductors Association nominated Seppo Murto as choral conductor of the year in 2001 and the Finnish Church Musicians Association named him church musician of the year in 2013. He was the first president of the Finnish Choral Conductors Association and the first artistic leader of the "Choral Espoo" festival.

Email: seppo.murto@uniarts.fi



photo © Titus Verhe



▲ Stellenbosch University

Music, dance, and singing (individually and in groups) were always, as with all ancient cultures, a part of everyday life in Africa. Since colonisation the singing tradition changed and a more structured form of group singing, choir singing, became an essential part of cultural activities on the continent. The huge role that the church played in this is to be seen in the many church choirs still existing today. The foundation that was laid down by the missionaries through the teaching of European hymns to the Christianised Africans was the start of four-part choir singing by non-European groups. This can be seen as the first 'education' in choir singing in the region.

In South Africa this tradition developed to become a marriage between African and European cultures, each standing solidly planted on its own feet while also incorporating aspects from the other culture. Following the English tradition, competitions became a major part of choral life in South Africa. Many of these later incorporated training for conductors.

A number of educational institutions, from schools through educational colleges up to university level, were also hosts to some of the country's best choirs, which again resulted in the establishment of courses in choral education at some of these institutions, though mainly as part of general music education studies in the case of most former European Afrikaans-speaking universities. Conductors of these choirs went to Europe to study choral conducting, for example Philip McLachlan, who was a lecturer and conductor at the University of Stellenbosch and who visited Germany to learn from Kurt Thomas.

The English-speaking universities followed in the footsteps of the United Kingdom as regards music courses, importing into South Africa Royal Schools and Trinity examination graded systems for most instruments and music theory. The Afrikaans community established their own equally popular examination system under the University of South Africa (UNISA). All these graded examination systems later included examinations for choirs and conductors, although without the possibility of formal training in conducting technique for candidates. As with the other disciplines, these conductors had to find private teachers.

Rudolf de Beer
teacher and conductor
WYC Foundation Board
Member

Both European and African choirs organised gatherings for choirs and/or conductors. However, the African choirs focused on competitions while the European groups focused on symposia and workshops such as the regular national gatherings of the South African Choral Organisation. The church, however, still played an important role in developing the choral tradition and the education of choral musicians. Anglican Church musicians were educated in the English tradition, which included training as choral directors. This tradition is still very important in South Africa.

Even before the first democratic elections for all people in South Africa, many choirs and conductors travelled abroad on concert tours, or to take part in competitions. These conductors also registered for courses, workshops, and master-classes at many choir festivals and symposia. The need for the formal training of conductors became stronger and stronger. One reason was that the average choir could not compete with many other choirs for example in Europe, where education for choral musicians was already more established.

But it was not until 1994 that a major shift in focus of the training of conductors took place when universities started to expand their curricula in order to educate future choral conductors more comprehensively. After the change in political policy in South Africa, the first Scandinavian choir to visit the country after a long cultural boycott was Schola Cantorum from the University of Oslo. Its conductor, Kåre Hanken, who was also secretary general of the Norwegian Choirs Association, convinced this organisation to find ways to support the new democracy, in the first place to establish a national choral organisation for all the people of South Africa, and secondly to educate choral conductors. The Norwegian government offered financial support for these efforts, and contributed extra funds to establish academic courses in South Africa. These funds were utilised to establish the courses at the Nelson Mandela Metropolitan University, and Hanken was the first lecturer of these courses. Other universities started to establish their own courses, of which the Universities of Pretoria, Kwazulu Natal, Bloemfontein, and Stellenbosch are examples.

Informal courses, linked to competitions and festivals, also developed to educate conductors in different aspects ranging from score analysis, preparation and interpretation, to conducting and singing techniques. Some of these festivals are the National Choir Festival sponsored by Old Mutual, and the Animato Choir Competition of the ATKV (Afrikaans Language and Cultural Association). However, these courses focus on the music chosen for each competition or festival, and not directly on conducting technique as such.

Today it is possible to study choral conducting either as part



▲ Philip McLachlan and his wife Helen Radloff, in 1944

of certificate or diploma courses, or as part of formal degree programmes at many higher education institutions in the country. It is even possible to choose choral conducting as a main practical direction instead of an instrument at the University of Stellenbosch.

Not all courses include a comprehensive education for conductors, and prospective students have to find the correct information, for example in brochures of universities. The range of aspects taught in choral education modules include aural abilities, singing technique and ensemble singing, score

reduction, keyboard harmony, church music, conducting gestures, the history and didactics of choral training, and music history and theory. Though some universities only touch on some of these aspects, others educate their students intensively in all these disciplines so that they become all-round musicians and choir conductors.

Rudolf de Beer, Cantor in Steinkjer and Egge Churches (Norway), is the conductor of the Steinkjer Chamber Choir, Gospel Choir, Male Voice Choir, Church Children's Choir, and the Trønder Choir. A native of South Africa, he previously conducted, amongst others, the Potchefstroom Chamber Choir, the North West Children's Choir, the Drakensberg Boys' Choir, the National Youth Choir of South Africa, the Excelda National Chamber Choir (a project of Jeunesses Musicales South Africa), the Mecer City of Tygerberg Choir, and the Stellenbosch Men's Vocal Ensemble. Before moving to Norway he was Senior Lecturer in Choral Conducting, Head of Music Education, and Artistic Director of the Schola Cantorum at Stellenbosch University's Music Department in South Africa. He studied at Potchefstroom University, while his Master in choir conducting and musicology/music education is from the University of Oslo. He completed his DMus in the same discipline through a joint venture between the Nelson Mandela Metropolitan University in Port Elizabeth and the Norwegian State Academy of Music in Oslo. He further published research articles and composed music for choirs, some of which has been published by Hal Leonard (USA), Norsk Musikforlag, and Cambridge University Press (UK). Email: rdbifcm@gmail.com



*Edited by Lore Auerbach, Germany,
and Gillian Forlivesi Heywood, Italy* ●



▲ Sydney Conservatorium of Music

Opportunities for the study of choral conducting in Australia are varied and multifaceted, and have developed considerably in last twenty five years. In general, choral conducting training is offered by a number of Australian universities as a component in specialist music degrees and individual courses. However, an increasing number of choral and educational professional associations around the country – including a number of leading individual choirs - now offer workshops and master-classes in choral conducting. These workshops usually cater for a range of levels of expertise from beginner to intermediate.

Courses and programs in Choral Conducting run by universities and other tertiary institutions in Australia

Of the forty universities currently operating within Australia, approximately two-thirds offer Music courses in some capacity. Most of these Music courses are of a generalist nature. Much of the in-depth professional musical training in the 'conductor-relevant' areas of performance, musicology and teacher training takes place at a small number of major universities, most of which offer conservatory style programs. These include: the University of Adelaide (Elder Conservatorium of Music), Griffith University (Queensland Conservatorium of Music), the University of Queensland, the University of Melbourne (Melbourne Conservatorium of Music), the University of Sydney (Sydney Conservatorium of Music), the University of Tasmania, the University of Western Australia, and the West Australian Academy of the Performing Arts. Virtually all of these universities offer general conducting training in some capacity (usually at a comparatively rudimentary level) as an elective part of an undergraduate Music degree and/or as a component in a postgraduate qualification.

In relation to nomenclature, please note that, in Australian universities, the word 'program' refers to a full degree. A Bachelor of Music or Master of Music degree, for example, is a program. The word 'course' refers to a specific unit of study within a program. Introduction to Choral Conducting or Conducting for Teachers, for example, would be courses within a Bachelor of Music program.

Carl Crossin
educator, conductor and
composer



▲ Sydney Conservatorium of Music, Music Hall

Specialised training in choral conducting is offered at the following universities:

- The University of Adelaide (Elder Conservatorium of Music) in Adelaide, South Australia, offers two undergraduate courses in Conducting as part of the Bachelor of Music degree: one at the introductory level which includes specific choral techniques, and a more specialised undergraduate course in choral conducting and leadership. Choral conducting techniques are also taught as part of the music education specialization within the Bachelor of Music degree. At the postgraduate level, Choral Conducting has recently been added as a major within the Master of Music Studies degree.
- The Australian National University in Canberra (Canberra School of Music) offers, as part of its Bachelor of Music degree, an undergraduate course in Conducting which includes choral techniques.
- The University of Queensland in Brisbane offers an undergraduate course in Choral Conducting at the introductory level as part of its Bachelor of Music degree, as well as a more specialized postgraduate level course in Choral Conducting and Pedagogy as part of the Master of Music degree. Choral conducting techniques are also taught as part of the undergraduate music education course 'Teaching music through choral performance'.
- Griffith University (Queensland Conservatorium of Music) in Brisbane offers an undergraduate course in Choral Conducting at the introductory level as part of its Bachelor of Music degree and is currently in the process of re-developing its offerings in this area.
- The University of Melbourne offers a postgraduate course in Choral Direction as a component of the Master of Music degree.
- The University of Tasmania in Hobart, Tasmania offers an introductory level undergraduate course in Conducting as part of its Bachelor of Music degree which includes choral techniques.
- The University of Western Australia in Perth, Western Australia offers studies in conducting as part of undergraduate Music Education courses, and the University of Western Australia Summer Academy also offers studies in choral conducting. Postgraduate studies in choral conducting are included as part of the Music Education stream in the Master of Teaching degree and as a component in the Master of Music degree.
- The Western Australian Academy of Performing Arts offers an introductory level undergraduate course in conducting and choral direction.

- The University of Newcastle offers an introductory level undergraduate course in conducting.

The study of choral conducting at doctoral level within Australia is a developing area. A number of Australia's leading choral conductors have obtained doctorates from Australian universities in related areas of musicology, composition and music education and some of the universities listed above are in the process of developing doctoral (PhD) options in choral conducting or related areas. Research is a vital component in all doctoral study in the performing arts in Australia.

Summer schools & periodic workshops offered by professional associations and leading choirs

In addition to the more formal studies in choral conducting as described above, a small but significant number of choirs and other musical organisations - including professional associations around Australia - also offer specialist workshops and masterclasses in choral conducting as part of their on-going activities, or their annual summer schools and conferences.

The various state chapters of both the **Australian National Choral Association** (ANCA) and the **Australian Society for Music Education** (ASME) frequently offer state-based choral conducting workshops for school teachers and conductors of community-based choirs, while ANCA's national biennial Choralfest and ASME's national conferences also features workshops and masterclasses with some of Australia's leading choral directors and international guest conductors.

The **Australian Choral Conductors Education and Training** organization (ACCET) is based in Melbourne and has been offering choral conducting training for conductors of school, church and community choirs for over twenty years. ACCET offers an intensive week of workshops and masterclasses each January. Its annual summer schools feature one leading international and one leading Australian guest conductor each year thus ensuring that each year will provide a different perspective on choral conducting and leadership. Activities presented by ACCET at its annual summer school includes plenary sessions, masterclasses and workshops.

Similarly, the **Royal School of Church Music** (RSCM Australia) offers state based choral training activities as well as a national Summer School held each January in a different Australian capital city. Naturally, church music is the principal focus of these summer schools but the nature of choral conducting activity in Australia is such that there is often an overlap between the church and educational sectors.

The Kodaly Music Education Institute of Australia

(KMEIA) also offers a wide variety of national and state based choral training activities as part of their wider music education focus. These include a biennial national conference and a range of activities including studies in choral conducting which lead to the Australian Kodaly Certificate offered by KMEIA in association with the University of New England in Armidale, New South Wales.

A number of **Australia's leading choirs** have also taken the initiative in recent years and have developed their own choral conductor training workshops and masterclasses. These are usually short intensive weekend workshops that provide focused training and experience for more advanced choral directors.

Foremost amongst these have been the choral conductor training initiatives undertaken by the Gondwana Choirs National Choral School, The Australian Voices, Sydney Chamber Choir, Adelaide Chamber Singers, Sydney Philharmonia, the Melbourne Symphony Orchestra Chorus and the National Youth Choir of Australia.

The most notable of these developments has been the establishment, three years ago, of the Gondwana Choral Conducting Academy. Set up as part of the annual **Gondwana National Choral School** held in Sydney in January each year, the Academy draws together a small group of young choral conductors from around Australia for an intensive two-week summer school. Choral conductors attending the Academy spend from eight to ten hours per day in workshops and masterclasses, as well as observing some of the leading Australian choral conductors who conduct the six choirs at the Gondwana National Choral School itself. The six choirs at the GNCS range in age from 10 to 26.

Influence of choral conductors outside of Australia

No discussion of the training of choral conductors in Australia would be complete without an acknowledgement of the various external influences that have stimulated the development of choral music-making and choral conductor development in Australia.

For the first century and a half of Australia's history, the predominant influence upon choral music making – and therefore choral conductor training - in Australia was the English choral tradition, and in particular, the religious traditions and repertoire. In addition, most of the professorial heads of Australia's university music departments and directors of conservatoria during that initial century and a half were English and so Australia's tertiary music education was strongly influenced by the our British cultural heritage. The English choral tradition was not the only influence of course, as Australia was also been settled by numerous communities from many parts of Europe and it is worth noting

the significant role that Lutheran traditions have played in school education – particularly music education - in Australia.

The 1973 conference of the International Society for Music Education (ISME) in Perth, Western Australia was a significant watershed in Australian music education but also provided a significant stimulus to choral conductor training in Australia due largely to the performances and workshops of Rodney Eichenberger and his University of Washington Chorale. From the mid-1970s, an increasing number of American choral conductors visited Australia to work with a new generation of young Australian choral conductors. These American choral conductors and pedagogues included Rodney Eichenberger, Frank Pooler, Anton Armstrong, Weston Noble and David Jorlett. Foremost amongst them however, was Rodney Eichenberger and it would be difficult to underestimate his influence upon Australian choral music during this period. A significant number of young Australia

choral conductors then continued their postgraduate studies in choral conducting in the US during the 1980s.

English conductors such as David Hill and Mike Brewer have also played an important role in helping to shape the landscape of Australian choral training as has Englishman Roy Wales. Roy Wales was one of the earliest ‘Rodney Eichenberger protégés’ to come to Australia and his influence on the younger choral conductors, and on establishment of a national choral association, was significant.

Many of Australia’s current choral leaders have studied, toured and worked internationally and, as is the case throughout the world in the 21st century, the **Australian choral community is both global and eclectic in its influences and impact.** Choral conductor training in all its manifestations in Australia reflects the international standards and expectations of a truly global and diverse artform.

Another powerful influence on the development of Australian choral music in recent decades – and therefore choral conductor training – has been the work of our composers.

Australian composers such as Peter Sculthorpe, Malcolm Williamson, Nigel Butterley, Clare Maclean and Graeme Koehne have all featured on the international choral stage through their works for choir but in the last two and half decades, no Australian composer has contributed more to the development of Australia’s choral repertoire than Stephen Leek. Leek has worked extensively as a composer and choral conductor, and has influenced the way that many choral conductors view Australian choral music. Significantly, this has had an impact on the repertoire study aspects of choral conductor training in Australian. ●

Carl Crossin OAM – conductor, educator & composer – is one of Australia’s most experienced and respected choral conductors. He is founder, artistic director and conductor of the multi international award-winning Adelaide Chamber Singers and, until recently, served as Director of the Elder Conservatorium of Music at the University of Adelaide. He is currently Head of Vocal, Choral and Conducting Studies at the University of Adelaide where he also teaches Conducting. Carl is conductor of the Elder Conservatorium Chorale and the Adelaide Symphony Chorus, and has worked around Australia and internationally as a guest conductor, adjudicator and choral conducting teacher. In 2007, Carl was awarded the Medal of the Order of Australia (OAM) for his services to choral music. Email: carl.crossin@adelaide.edu.au



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Choral music migrated to North America with the arrival of European settlers to the New World. These colonists brought choral traditions with them and established a culture in the United States that encourages and values the Choral Art. Nineteenth-century singing societies populated by the middle class aided in the development of sight-singing methods, elevated the quality of church and concert choirs and provided the impetus for concentrated instruction in choral music in the United States. This movement gained momentum in the twentieth century as a result of pioneers like Elaine Brown, Harold Decker, Julius Herford, Charles Hirt, Roger Wagner and Howard Swan, to name just a few. Swan's delineation of the distinct approaches to choral music in the U.S. in the mid-to-late twentieth century contributed to the nation's collective choral culture.

Most American public schools (elementary, middle and high school) embrace choral music as essential to the educational experience and offer music classes as a regular part of the student's school day. Because of this, a high school student could conceivably graduate with several years of experience singing in choral ensembles which incorporate instruction in various elements of musicianship into the curriculum. All levels of higher education offer the study of choral music providing high school graduates various options as they pursue a music degree. The National Association of Schools of Music (NASM) accredits music programs at institutions of higher education in the United States. NASM seeks to provide a standard of academic integrity through degree guidelines and monitors institutional adherence through periodic formal reviews. NASM highlights vocal training and consecutive participation in choral ensembles throughout undergraduate studies as vital to education in choral music.

Two-year community colleges serve as an educational bridge between high school and four-year college, and grant associate degrees in more generalized fields of study. Typically, these institutions offer courses in music theory, musicology, basic conducting and voice lessons as components of the Associate of Arts in Music. Community college prepares students to transfer to a four-year college with many required classes already completed toward a bachelor's degree. Course credits transferrable to a four-year institution vary according to institutional discretion.

The Bachelor of Music Education (BME) with a choral or vocal emphasis prepares students to teach elementary and secondary choral music in public or private schools. Courses in educational methods, special learners, and childhood and adolescent development occupy a significant portion of credit hours for the BME and several institutions now include a rehearsal practicum in the curriculum. Prior to teaching internships, rehearsal practicum courses place undergraduates in the position of conductor in supervised rehearsal situations over the span of a semester. The practicum combines practical experience with a classroom seminar designed to assess, solve and strategize, thus increasing the effectiveness of choral music educators as they enter the classroom.

Generally, undergraduate degrees related to choral music include one to four semesters of conducting class, with a limited number of institutions offering private conducting study at the undergraduate level. Frequently, first semester courses survey basic conducting gestures suitable for both choral and instrumental ensembles, while additional semesters focus on gestures and language specific to the choral rehearsal and singing. At this time, the University of Southern California is the only program to offer the Bachelor of Arts in Choral Music. This degree provides the opportunity for undergraduate students to pursue comprehensive choral studies including additional courses in choral conducting, choral development, choral arranging, and diction, in conjunction with general education classes.

For graduate study in choral conducting in the United States, teacher preference may at times be more important than the institution. The philosophy of a single teacher or collective faculty regarding choral sound and gesture shapes the process and product of an institution. Students may subscribe to a specific conductor's philosophy, gestural language, pedagogical approach, or combination of these. Similarly, some graduate programs place greater importance on either performance or academics, while others seek an optimal balance. Competitive teaching assistantships and fellowships are awarded to

Christopher D. Haygood
conductor and teacher
Jo-Michael Scheibe
conductor and teacher

graduate students based on merit and academics. These financial awards range from a portion of tuition to full tuition and additional stipend depending



USC Thornton School of Music ▲
Helaine Brown >



compositional era, liturgical practice or world music. The duration of DMA programs varies from two to five years, dependent upon the curriculum requirements of the granting institution. Programs may require qualifying examinations, projects or dissertations, while others may require

more than one of these components plus course work and recitals to fulfill the degree requirements.

Doctoral students in DMA programs in both Choral Music and Choral Conducting devote up to three years of concentrated study of choral conducting beyond the master's degree. This takes place in classroom settings, private lessons and in ensemble conducting assignments usually culminating in one or more recital projects. While recital choirs do exist, many institutions expect graduate students to assemble their own choir for each recital. In addition, orchestral and instrumental conducting components, voice lessons, courses in vocal pedagogy and diction are becoming frequently included as core components for the graduate degree. Doctoral studies at several institutions, particularly those with a higher number of required units, make it compulsory for students to complete studies in one or more supplementary area. Fewer institutions offer a MM or DMA in Sacred Music, but curricula in these programs include more intensive analysis of the sacred canonical repertoire in conjunction with choral conducting concentrations.

Summer provides a multitude of opportunities for conductors who wish to further their education. Choral workshops address tone building, choral conducting, preparation of major works, and serve as resources for choral conductors of varying abilities with a desire to strengthen their technique and pedagogy. The Oregon Bach Festival, Westminster College of the Arts at Rider University, Rene Clausen Summer Institute, and Eastman Choral Institute are a few of the many notable summer workshops available in the United States. In addition to marketing by the hosting institution, the *Choral Journal* of the American Choral Directors Association publicizes summer workshops held in the United States and globally throughout the year.

Diversity and breadth of approach mark the study of choral conducting in the United States. Each institution and its faculty determine the focus of their own program providing choral musicians with countless options for study. Universities across the country encourage international students interested in developing their skills as choral conductors and educators to explore degree

on the policies of the respective institution. Each of these factors influences students as they select a graduate program in the United States.

Because of specifications set by NASM and additional parameters governing graduate degrees, it is not uncommon for the Master of Music to be the highest level of degree granted by an American university. Some institutions have strict limitations on the number of graduate admissions for both master and doctoral programs. At some institutions, the Master of Music offers students a degree that includes instruction in choral, orchestral and wind ensemble conducting as part of the curriculum. Some programs place more emphasis on music education while others offer a master's degree with Teaching Certificate called a Master of Teaching in Arts. These degrees usually require 30 – 36 credit hours and are a mix of courses in choral literature, conducting, vocal pedagogy, research methods, voice lessons, instrumental conducting, music history and participation in ensembles. The MM can be completed in two full academic years or two summers and one academic year at some institutions. Students who also teach or work in other fields can elect to attend school part-time.

Choral conductors employed in schools, churches, or other entities during the regular school year who wish to complete graduate studies in choral music may elect to enroll in a summer master's program. A few institutions in the United States offer a Master of Music Degree in Choral Conducting, Master of Arts Degree in Music Education with choral emphasis and a Master of Education Degree in choral music that can be completed over three summers. Florida State University, California State University Los Angeles, Michigan State University, and the University of Oregon all offer such programs. These can be advantageous to international students who prefer to remain abroad for limited periods of time.

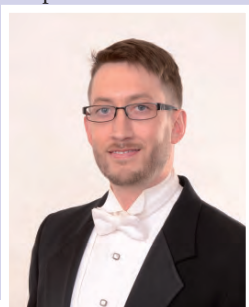
Universities granting doctoral degrees in music number far fewer than those offering MM degrees. The Doctor of Musical Arts and Doctor of Philosophy in Music Education both allow study in choral music. The PhD in Music Education leans more heavily toward courses devoted to educational methodology while incorporating choral conducting and choral literature on a more limited scale. By comparison, in a Doctor of Musical Arts program, choral literature requirements span one to four semesters with some institutions specializing focus through

options. International students for whom English is their second language are required to receive a passing score on the Test of English as a Foreign Language (TOEFL). Most institutions have an application deadline of December 1 for fall admission of the

following calendar year. Readers are encouraged to thoroughly research options to determine which programs might best suit their individual needs.

Edited by Shekela Wanyama, USA ●

Dr. **Christopher D. Haygood**, Associate Director of Choral Studies at Oklahoma State University, teaches undergraduate and graduate courses, conducts University Singers, Statesmen, and the OSU Vocal Jazz Ensemble. Christopher has conducted choirs across the United States, Europe, Asia, Australia, and New Zealand. He appears as guest lecturer on Intelligence Theories and Rehearsal Strategy and specialized topics in Choral Literature. He received the DMA in Choral Music from the USC Thornton School of Music. Email: christopher.haygood@okstate.edu



Dr. **Jo-Michal Scheibe**, Professor and Chair of the University of Southern California Thornton School of Music's Department of Choral and Sacred Music served as National President of the American Choral Directors Association from 2011-2013. He currently serves as the ACDA Vice President for International Activities. The USC Chamber Singers most recently sang at the 2014 World Choral Symposium, and will appear at the 2015 ACDA National Conference in Salt Lake City in February. Email: scheibe@thornton.usc.edu



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● Studying Choral Conducting around the Globe: Asia, The Philippines



▲ University Santo Tomas, main building

Mark-Anthony Carpio
choral conductor and
teacher

For someone who wishes to study choral conducting, the Philippines is definitely one country to consider with its many music schools and universities to choose from. In the first half of last century, when the Philippines was under American rule, the Americans were able to instill in the Filipino people a high regard for education; many of the schools and universities we have now were established during this time. It is in these institutions that many of the country's renowned conductors studied.

In 1899, Dr. Horace B. Silliman, a retired businessman from Cohoes, New York, appeared at the office of the Presbyterian Board of Foreign Missions with the conviction that the Filipino people needed a new kind of education. This happened at a time when news about the naval victory of Admiral Dewey over the Spanish fleet in Manila Bay was still fresh. Something had caught the imagination of Dr. Silliman about the islands and the people whom he had never seen and whom he would never meet. His proposal was to create an industrial school similar to the Hampton Institute of Virginia. Due to his persistence, the Silliman Institute was established in Dumaguete City. It will later be referred to as the country's first Protestant university and the first American university in Asia.

One thing that any visitor would love about the university is its location. Embraced by the mountains on one side and the sea on the other, Dumaguete is an hour away by plane from Manila and four hours by boat from Cebu, the “Queen City of the South.” This feature sets Silliman apart from the rest. The second thing that attracts visitors to stay is the friendly attitude of the people of Dumaguete, the “City of Gentle People.”

The College of Performing and Visual Arts started out in 1912 as the Music Department of the College of Arts and Sciences. It was given the name Conservatory of Music when it formally opened in 1934. In 1938, Silliman was granted university status and from then on was called Silliman University. From 1941 though, the conservatory became known as the School of Music. In 1969, the Fine Arts Department was added. Eventually, the School of Music and Fine Arts opened with college status in June 2001, and assumed its present name.

Silliman University is a melting pot of cultures and religions. Of its more than 9,000 students, some 300 come from 23 other countries. Although it is affiliated with the United Church of Christ in the Philippines, the majority of the students are Roman Catholics and a good number are Muslims from Mindanao. In addition these students have the opportunity to experience works of nationally and internationally acclaimed literary, visual and performing artists throughout the school year.

The College of Performing and Visual Arts offers, among others, both undergraduate and graduate degrees in Choral Conducting. The faculty is headed by Dr. Elizabeth Susan Vista-Suarez (Dean). She directs the Ating Pamana Inc., a mixed choir composed of staff and students, and the Covenant Choir, a chorus class of freshmen and sophomore students. Other conducting teachers are: Mark Ian Caballes, who also directs the SU Campus Choristers, and the SU Church Children’s Choir, and Nathaniel Bicoy, who conducts the SU Men’s Glee Club. The SU Women’s Ensemble is directed by Maria Elcon Cabasag-Koerkamp, a voice teacher of the college. <http://su.edu.ph/college/copa/>

The University of the Philippines (UP) is the country’s national university. Founded in June 1908, UP was created upon the recommendation of the Secretary of Public Instruction, William Morgan Shuster, to the Philippine Commission, the upper house of the Philippine Assembly. At present the UP system is composed of seven constituent universities and one autonomous

college spread throughout fifteen campuses in the archipelago. The biggest of these is the Diliman campus located in Quezon City, the largest city of Metropolitan Manila. UP Diliman is also the physical seat of the UP System Administration. It is here that we find the present location of the UP College of Music.

On 4 September 1916, eight years after the university was created, the Conservatory of Music was formally opened in Manila where UP was born. A voice professor from the New England Conservatory in Boston, George Wallace, was its first director. After moving to different locations in Manila, the conservatory

finally transferred to its present location. In 1968, it was formally elevated to the status of College. For almost one hundred years now, the UP College of Music has produced some of the most influential figures in Philippine Music history. Nine out of the twelve National Artists for Music have come from the college including the founder of the UP Madrigal Singers, Andrea Veneracion.

The Department of Conducting and Choral Ensembles offer both undergraduate and graduate degrees in Choral Conducting. Among its faculty are: Janet Sabas Aracama who directs the official university choir, the UP Concert Chorus, founded in 1962; Dr. Beverly Shangkuan-Cheng, who conducts the newly formed UP Dawani Women’s Choir; Dr. Raul Navarro and Eudenic Palaruan. As choirmaster of the UP Madrigal

Singers (also known as the Philippine Madrigal Singers), I also serve as Lecturer in the college. The department is headed by Rodney Ambat who conducts the UP Symphonic Band.

The UP College of Music has produced some of the country’s renowned choral conductors. Jonathan Velasco, the conductor of the Ateneo Chamber Singers who also teaches voice at the college, is one of the most sought-after conductors, adjudicators and clinicians in the world today. Arwin Tan, who teaches in the Musicology Department, is the conductor of the award-winning Novo Concertante Manila. <http://music.upd.edu.ph/>

The University of Santo Tomas (UST) is the oldest existing university in Asia. Founded in 1611 by the Dominican friars, it was first called Colegio de Nuestra Señora del Santisimo Rosario. It was renamed later on as Colegio de Santo Tomas, in memory of the foremost Dominican Theologian, St. Thomas Aquinas. In 1645 Pope Innocent X elevated the college to a university. Since then it has played a significant role not only in academic development in the Philippines but also in the history of the country itself. In 1902, Pope Leo XIII made the university a



▲ Horace Silliman

Pontifical University making it the second university in the world to be granted the title. (The Gregorian University in Rome was given this title in 1873.) In 1947 Pope Pius XII bestowed upon it the title of The Catholic University of the Philippines. It is quite amazing to note that in over four hundred years, university academic life was disrupted only twice, both times due to war: the Philippine Revolution (1898-1899) and the Second World War (1942-1945).

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It was only in 1946 that the Music Department of UST was opened. Shortly afterwards it began to offer a Teaching Diploma and Bachelor of Music Degrees. Band Conducting was offered in 1951. This was followed much later with Orchestral and Choral Conducting. Recently the UST Conducting Program was integrated with the Theory and Composition Department. The Conservatory has its own ensembles as well. Among its instrumental ensembles are the seventy-piece UST Symphony Orchestra, the UST Woodwind Ensemble, and the UST Band. Among its choral groups are Coro Tomasino (the official choir of the conservatory consisting of all music students), the UST Liturgikon Vocal Ensemble (specializing in liturgical music), the UST Large Ensemble Classes, and the world-renowned UST Singers, the premier choir of the university with members coming from the different colleges, twice winner of the title Choir of the World at the Llangollen International Musical Eisteddfod - 1995 and 2010. The conductors of these ensembles also comprise the Conducting Department headed by its coordinator, Fidel Calalang Jr., conductor of the UST Singers, Maria Theresa Vizconde-Roldan, conductor of the chorus classes and the Hail Mary the Queen Children's Choir (the 2012 Children's Choir of the World winner); Herminigildo Ranera, conductor of the UST Symphony Orchestra; and Michael Jacinto, conductor of the UST Woodwind Ensemble. <http://www.ust.edu.ph/academics/overview/faculties-and-colleges/conservatory-of-music/>

The Centro Escolar University (originally named Centro Escolar de Señoritas) was founded in 1907. It is a private, non-sectarian institution of higher education. Similar to Silliman University, the school already had a music department in its early years. In 1930, the department was elevated into a Conservatory of Music. Through the years, it grew in stature having in its roster of faculty members and administrators noted Filipino composers, conductors and National Artists. Today, the conservatory is headed by Angelito Ayran Jr., a young and energetic choral conductor. He teaches choral conducting and conducts the CEU Singers, the university's official resident choir. With him in the department are faculty members who are passionately dedicated to the choral art: Lester Delgado, Emerson Hernandez, and Maria Theresa Vizconde-Roldan. The CEU Conservatory of Music offers, among other programs, Bachelor of Music Major in Choral Conducting. <http://www.ceu.edu.ph/>

St. Paul University is another institution that offers graduate courses in Choral Conducting. The university was founded in 1912 initially as a Novitiate, a training center for young Filipino women wishing to become sisters of St. Paul of Chartres. The following year, the school was named St. Paul Institution. In 1940 the Conservatory of Music was opened and the school was renamed St. Paul College of Manila. The development of the institution has been an impressive one. From a small Novitiate, it has become one of the biggest universities in the country today. Eudencie Palaruan, who also teaches at the UP College of Music, takes some Choral Conducting courses in the university.

Here are some other schools in the country that offer choral conducting courses:

- Philippine Women's University offers Master of Music in Music Education with special emphasis on Choral Conducting.
- Adventist University of the Philippines offers Bachelor of Music in Music Education major in Choral Conducting.
- The Asian Institute for Liturgy and Music is considered the foremost centers in Asia for conductors, cantors, liturgists, and instrumental accompanists.

Mark Anthony Carpio received his Bachelor's Degree in Piano from the University of the Philippines College of Music. Since 2001 he has led the Philippine Madrigal Singers through numerous concert tours. In 2004 the choir won First Prizes in the Habanera and Polyphony categories in the Certámen Internacional de Habaneras y Polifonia in Torrevieja, Spain. Similarly, he led the choir to victory in the thirty-fifth Florilege Vocal de Tours, France (2006), and at the 2007 European Grand Prix for Choral Singing in Arrezzo, Italy. He also directs the Consortium of Voices, a choral society consisting of the Kilyawan Boys Choir, Kilyawan Male Choir and the Voces Aurorae Girls Choir. He currently teaches conducting at the UP College of Music. Email: note4mac@hotmail.com



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

International Federation for Choral Music

Third Choral Conducting Training Session
Second Children's Choir Conducting Training Session
Libreville, Gabon, 27-31 October 2014
Thierry Thiébaud

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Third Choral Conducting Training Session

Second Children's Choir Conducting Training Session

Libreville, Gabon, 27-31 October 2014

Organizations: A Cœur Joie Gabon Federation
A Cœur Joie International
International Federation for Choral Music
Conductors Without Borders (CWB)

Despite the unforeseen absence of Anne-Marie Cabut due to a family bereavement, the organizers decided to hold this training session, as cancelling it would have been a big disappointment for the children involved in this project who were very much looking forward to it.

Yveline Damas led the session instead, with the help of Thierry Panghoud and Willy Ondo Beyeme. Songbooks and recorded accompaniments provided by Anne-Marie included: *Tongo, Do-re-mi, Bubble Gum* (very successful), *My Heart Will Go On* (Titanic), with the addition of the canon *Rock My Soul* that had been part of a previous session's program.

On the first day, the children learned the *Fruit Canon* and as a group we read the melody of the *Cossack Lullaby*. The children worked every evening from five to seven o'clock and performed with the choir in residence on the Friday night at the Protestant Center Baraka. Although we had a single group of children aged seven to fifteen, the age differences posed no problem. The songbook provided by Anne-Marie included fourteen pieces intended for two distinctive age groups. This songbook provided the children with enough material for them to further their learning. We would like to thank the team of local choral conductors who subsequently took over the session – the children loved this and they are already looking forward to their next choral adventure. The quality of the final concert was encouraging for all.

This session was coupled with a training session for choral conductors.

The children and the trainees benefited from a very pleasant stay in air-conditioned rooms thanks to A Cœur Joie Gabon, which provided the necessary space. The location downtown in a very quiet neighborhood was a further advantage for an activity of this type. We would like to thank Yveline for her initiative in restoring the building, which is now the heart of A Cœur Joie Gabon and an ideal place to host a training session.

We had a total of ten trainees in 2013, and have twelve this year. Five of them had participated in last year's session and a couple of them in the 2012 session. Their level of autonomy slightly improved. These trainees were able to conduct the final concert.

Music classes are regularly organized by A Cœur Joie Gabon. This is a very good initiative as the trainees are not particularly good at sight-reading. Also a basic level of music theory is required for each of them: major and minor chords, note identification, and other aspects could be advantageous in saving time during these training sessions. Local musical assistants could help develop these essential basics.

The heterogeneity of this group was not in any way an obstacle to the quality of the teaching. We focused in particular on rehearsal techniques, music notations, binary, ternary and non-isochronous meters, and gestures (beat time and pulsations). The choir in residence joined the trainees every day from seven to nine in the evening and formed a group of sixty singers divided into four very well-balanced voice sections. We usually started with a warm-up of the muscles and the voice and some breathing exercises. Every trainee had a chance to conduct during the session. During the final concert, in which seven pieces were performed, eight of the trainees formed a small vocal ensemble and sang *Amour Sans Amour* (Seghers/Daniel).

The concert went well and allowed the conducting trainees a chance to note the technical aspects on which they need to focus in order to improve. With this in mind, and so as to benefit from the good energy of this session, the next session has already been planned for February 9 to 14, 2015. A progress chart for each trainee will be updated after each session.

A very fruitful three-hour meeting with all the trainees took place the day after the final concert. Not only did we get some interesting feedback from the participants on the final concert, but we were also able to set out the points on which further sessions should focus. The material (specifically the scores)

Thierry Thiébaud

President of A Cœur Joie International, IFCM Board member



Thierry Thiébaud & Yvelines Damas with the choral conducting trainees ▲

Children's choir workshop ►

Pictures © Thierry Thiébaud

will be sent to participants in a timely manner before the session, so that each participant can prepare in advance and to allow more steady progression

I proposed the addition of an individual class with each participant every day in the early afternoon, in order to help them analyze the scores and work on their vocal training. This was positively received.

The participants are all very enthusiastic about continuing their training but they also know that some of them will have to devote themselves to being local instructors in the future. Different ability groups will be formed to give the most appropriate levels of education. Following the steps of A Coeur Joie DR Congo, A Coeur Joie Gabon will very soon have well-



trained conductors who are able to take care of some aspects of the training entirely by themselves.

I would like to thank Yveline Damas again for the perfect organization of this session and for the ideal location that she provided. Her own involvement and that of the singers of her choir *Chant sur la Lowé* in particular provides very strong support to the future of choral singing in Gabon.

Edited by Laura Clarke, UK ●



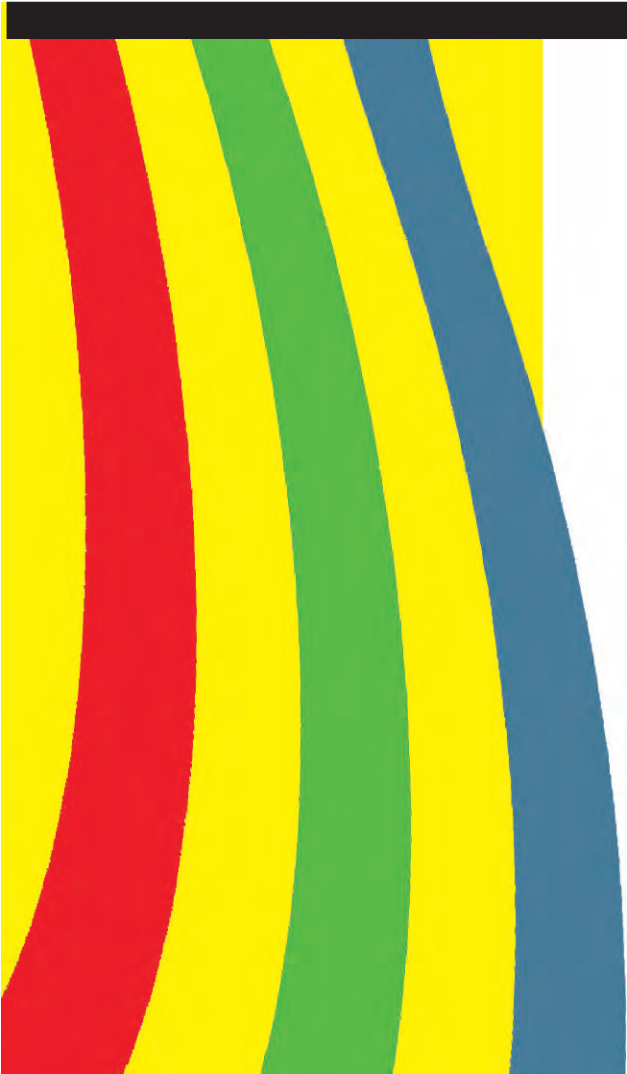
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The activities and the projects of IFCM or those in which IFCM plays an important role cover the most diverse areas of choral music and of many nations around the world. Attesting to this are not only the well known projects such as *Conductors Without Borders*, *World Choral Day*, *Musica International*, but also a constant and continual flurry of attendance and support where choral music experience originates or where those passionate about choral music come together to discuss what is yet to come.

This is IFCM's mission, and it must be pursued wherever the opportunity may arise. This mission, however, is not limited to the people who hold sway over the structure of IFCM (such as, for example, the Board and the Executive Committee) but also to all enthusiasts who believe in the value of choral music as an expression of mankind and as a constructor of fraternal and collaborative relationships between all peoples of the world.

It is important therefore that everyone should have the opportunity to play a part in this enormous and beautiful objective that binds cultures, peoples, individuals, and nations across any barrier, in an encounter between individuals, between choirs, between ideas, and between wishes and desires. We must add to this grand inspiration which links together all choral singers of the world that IFCM, being a federation of choral realities, is an organism operating on a completely voluntary basis, from the President down, and therefore needs to expand in order to better realize its mission.

The value of making oneself available, which is so important to the life and to the construction of a choir, can also be manifested in other sectors of a person's life, ultimately becoming an intrinsic element in the life of IFCM. Every one of us has different capabilities that spring from both the personality and the profession that each one practices, and by contributing to an objective larger than one's self these capabilities become another way of enriching mankind.

IFCM wants to give everyone this possibility of enrichment via the *Volunteers Database* project, through which anyone can offer his or her own time in order to collaborate on the project which IFCM will be undertaking worldwide.

Knowledge of a language, availability to collaborate on creating a stand, devoting time, the ability to carry out particular professions (information technician, lawyer, marketing expert, are only a few examples): in short, everything is useful to the accomplishment of our common mission on condition that it be coordinated and directed towards an objective.

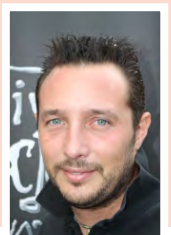
In the coming three years IFCM has planned events in every geographic location of the world: discover them with us and help us to achieve them.

In this spirit we invite all to join us in a communal effort via an email containing your curriculum and your wishes regarding collaboration sent to leonardifra@yahoo.it. With this gesture you will become part of the group that has already made itself available and that eagerly awaits new friends and colleagues.

Thank you for your time and I remind you that the motto of IFCM is: *Volunteers Connecting our Choral World*.

Translated from the Italian by Aaron Kircher, USA ●

Francesco Leonardi, born in Legnano (Italy) in 1979, is a graduate in Public Relations and is completing a second degree course in Economics and Management of Cultural and Entertainment Assets. He speaks English, German, French and Spanish. For the last ten years he has been responsible for selecting choirs to take part in the International Choir Festival 'La Fabbrica del Canto' (The Song Factory), which takes place in June each year in fifty different municipalities in the Lombardy region of Italy. He is a registered journalist in Milan. In August 2011 he was nominated Project Manager for IFCM. Email: leonardifra@yahoo.it





33rd Cantonigròs International Music Festival

From 16 to 19
July 2015
Vic-Barcelona
(Spain)

Contests
&
Concerts

Application deadline:
January 31 st, 2015

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



CONTACT DETAILS

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Choral World News



▲ Leiola Kantika Korala (Spain), conducted by Basilio Astulez © Moon Gi Kim for the Korean Federation for Choral Music (KFCM)

Choral World News

The Fourth Liviu Borlan International Choir Festival in Baia Mare, Romania
September 2014

Ioan Pop

Second International Choral Music Festival, July 30-August 3 2014
Abidjan (Ivory Coast): Diversity and Abundance in International Choral Music
Henri Pompidor

Choral Life in Iceland

Sigurður Sævarsson

Thracian Choir Festival, Yambol, Bulgaria

Theodora Pavlovitch

'Vivat, boys!' International Choral Festival and Competition

Petrozavodsk, Karelia, Russia

Tatyana Kraskovskaja

Another memorable festival took place in the wonderful Maramures region, where three other similar festivals have been located too. This area is known for its ethnographic and ethnomusicological traditions; here wooden churches rise towards the sky and the Merry Cemetery in Săpânța, with its amusing inscriptions, amazes the world with its good humor. The festival and the contest took place in Baia Mare, the cultural center of the region, between 12th and 14th September 2014. This region is renowned for its beautiful landscapes and amazing traditional music, well preserved, with archetypal meanings full of energy and beauty, like a gemstone buried deep in the ground.

Liviu Borlan graduated from Sigismund Toduță's composition class (Professor of composition at the Music Academy in Cluj-Napoca, who completed his PHD in music at the College of Santa Cecilia, Rome); he was well known in Baia Mare, where he worked as a teacher and conductor and continued to compose. As inspiration, the works of Liviu Borlan rely either on folklore or religious music and classic poetry.

In memory of this composer, the *Association Prietenii Armoniei* (Friends of Harmony), Executive Director Alexandru Nicolici (a man with a golden heart that moves mountains) representing Armonia Choir, organized this event which includes a choral competition now in its fourth year. Armonia is an elite choir conducted by the inspired conductor and Festival Director Mihaela Bob Zăiceanu Ph.D. All the choirs taking part must include one of Liviu Borlan's pieces in their competition repertoire.

Prior to the competition, a technical meeting of the jury took place and made a slight change in the method of evaluation: each artistic component (intonation, accuracy of the vocal scores, artistic impression etc.) was to be noted individually with a score from 1 to 100, to ensure utmost accuracy. After this technical meeting, the jury held a press conference to which the conductors of the participating choirs were invited together with the Press. The conference was chaired by Viorica Parja, who also presented the competition.

Traditionally, the ceremony was opened by the host choir, Armonia, who presented works from Romanian folklore.

On the evening of September 13th, after the closing ceremony, simultaneous concerts were held in the city churches as follows:

1. Trinity Episcopal Cathedral, choir Vox Caelestis, Budapest - Hungary, conductor Valéria Szebellédi and Cantores Amicitiae, Iasi - Romania, conductor Nicholas Gîscă.
2. Church of St. Mary, choirs Erkel Ferenc, Budapest - Hungary, conductor Zsófia CSER and Odmev, Kamnik - Slovenia, conductor Ana Smrtnik.
3. Church of St. Peter and Paul, choirs Vivace, Mezôtúr - Hungary, conductor Magdolna Csizi and Voces - Oradea, conductor Arnold Schneider.
4. St. Anthony of Padua Church, choirs Tempus, Baldone - Latvia, conductor Baiba Urka and Madrigálkórus, Szekszárd - Hungary, conductor Valér Jobbágy.

In addition, a book was presented, a collection of songs (set for instruments only) signed by Liviu Borlan. The book was edited by teachers Lotica Vaida and Vaida Simion.

Participating choirs received the following honors and awards:

Liviu Borlan Trophy, which is awarded for the best interpretation of a piece by Liviu Borlan, was won by *Cantores Amicitiae Choir* of Iasi, conducted by Professor Nicolae Gîscă. **First place**, with the highest score given by the jury, was won by *Cantores Amicitiae Choir*, Iași, who gave a very high quality interpretation. **Second place** went to *Ferenc Erkel Choir*, Budapest, Hungary, conductor, Zsófia CSER. **Third place** went to *Madrigal Choir*, Szekszard, Hungary, conductor Valer Jobbágy. **Maramures Chamber of Commerce and Industry Award** went to *Vox Caelestis Choir*, Budapest, Hungary, conductor, Valeria Szebellédi. The Media Award and the Rotary Club Baia Mare Award went to *Odmev Choir*, Kamnik, Slovenia, conductor Ana Smrtnik. **The Maramures County Center**



▲ Saturday meeting between the Jury and the Choral Conductors

▶ Tempus Choir (Latvia) cond. Baiba Urka

◀ Armonia Choir (Romania), cond. Mihaela Bob-Zaiceanu

We were privileged to take part in an event of great artistic value and we are sure that future festivals will bring, as we have seen in previous years, an added artistic and interpretative value. It is remarkable that in Romania choral music attracts the world's attention through the magic atmosphere of this wonderful festival.

A special mention and thank you to the *Prietenii Armoniei* Association and *Armonia Choir*, to Alexandru Nicolici and to Mihaela Bob Zăiceanu and to other passionate members of the choir. Thanks to them this festival was a success, a high class demonstration of contemporary amateur choral music worldwide.

for Preservation and Promotion of traditions Award was won by *Choir Voces*, Oradea, Romania. **The Popularity Award** went to *Tempus Choir*, Baldone, Latvia, conductor Baiba Urka. **The Friendship Award**, awarded by the Association "Prietenii Armoniei" went to *Vivace Choir*, Mezotur, Hungary, conductor Magdolna Csizi. This choir was also awarded the **CreduArt Award** for its performance of Liviu Borlan's song 'To the shrine of the ancient faith'.

The members of the jury were representatives of the leading Music Academies in Bucharest, Cluj and Iasi (Romania) and the Music School in Budapest, Bratislava, Moldova and Baia Mare: Voicu Enăchescu, president of the National Association of Choral Music in Romania and conductor of Prelude choir, president of the jury; Milan Kolena, University of Musical Art Bratislava, Slovakia; Éva Kollár, Faculty of Choral Conducting of the Music Academy, Budapest, Hungary; Elena Marian representative of the Choral Association from Moldova; Grigore Cudalbu, National University of Music, Bucharest; Ioan Pop - Gheorghe Dima Music Academy Cluj-Napoca; George Dumitriu, University of Arts George Enescu, Iasi; Maria Pocol - Arts Highschool Baia Mare. Artistic Director and international observer: Andrea Angelini, Italy.

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

Email: popionica@yahoo.com



INTERKULTUR EVENTS

2015

Registration Deadline:
OCT 27, 2014
Early Bird: SEP 8, 2014



**International Choir Competition &
Festival Bad Krozingen**

**March 4 – 8, 2015
Bad Krozingen, Germany**

03

Registration Deadline:
OCT 20, 2014
Early Bird: SEP 1, 2014



**Canta en Primavera – Málaga 2015
Festival Coral Internacional**

**March 11 – 15, 2015
Málaga, Spain**

03

Registration Deadline:
NOV 24, 2014
Early Bird: SEP 15, 2014



**VOCI DAL LIDO 2015
1st International Choir Festival**

**April 8 – 12, 2015
Jesolo, Italy**

04

Registration Deadline:
DEC 1, 2014
Early Bird: SEP 29, 2014



**4th Vietnam International
Choir Competition – Hội An 2015**

**April 29 – May 3, 2015
Hội An, Vietnam**

04

Registration Deadline:
JAN 12, 2015
Early Bird: OCT 27, 2014



**5th International Anton Bruckner
Choir Competition & Festival**

**June 3 – 7, 2015
Linz, Austria**

06



Registration Deadline:
FEB 16, 2015
Early Bird: NOV 17, 2014



**2nd European Choir Games
& Grand Prix of Nations**



**July 5 – 12, 2015
Magdeburg, Germany**

07

Registration Deadline:
MAR 2, 2015
Early Bird: DEC 8, 2014



**International Johannes Brahms
Choir Festival & Competition**

**July 15 – 19, 2015
Wernigerode, Germany**

07

Registration Deadline:
May 11, 2015
Early Bird: FEB 23, 2015



**Puccini International Choir Festival
Choir Competition & Festival**

**September 30 – October 4, 2015
Torre del Lago Puccini, Italy**

09

Registration Deadline:
May 18, 2015
Early Bird: FEB 23, 2015



**KALAMATA 2015
International Choir Competition & Festival**

**October 14 – 18, 2015
Kalamata, Greece**

10

Registration Deadline:
May 18, 2015
Early Bird: MAR 30, 2015



**CANTA AL MAR 2015
4th Festival Coral Internacional**

**October 21 – 25, 2015
Caella & Barcelona, Spain**

10

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Second International Choral Music Festival, July 30-August 3 2014

Abidjan (Ivory Coast): Diversity and Abundance in International Choral Music



Henri Pompidor
choral conductor and
teacher

Organized by the ACJ Federation of Ivory Coast, the Second International Festival of Choral Music (FESTICCA 2014) was held last July 31-August 4 in the capital city of Abidjan.

Once again demonstrating the dynamism of choral music on the African continent today, particularly in West Africa, many choirs responded to the ACJ national federation's invitation: from Ivory Coast itself, as well as from the neighboring countries of Togo, Burkina Faso, Ghana, and Republic of the Congo. The event, unique in the sub-Saharan region, allowed the various choirs in attendance to participate in workshops and meetings on the topics of choir direction, vocal training, traditional song repertoires, choir organization and fund-raising. Each evening, diverse vocal groups presented a concert in a spirit of cultural exchange and friendship. A competition, during which each choir put its best face forward before an international jury, marked the brilliant finale of these encounters.

Such meetings among West African countries have been taking place regularly for several years, with keen success in French-speaking as well as Anglophone circles. They are a sign of the integration and dynamism of the African continent in international choral music. African countries' interest in this musical discipline is increasing. In Ivory Coast, which organized the event, dynamic groups abound -- church choirs, school and university choirs, secular choirs -- each gathering many singers, of all ages and social backgrounds. The ACJ Federation, energetically directed by its president Oliveri Pascal Koua, unites these different musical formations in a collective spirit of mutual aid, exchange and solidarity.

The second FESTICCA was indeed clearly guided by this sensibility. The singers and choir directors in attendance were able to meet and share their experiences. They also expressed their needs for training in directing techniques, activity management, and the organization and financing of concerts. Because of this, the three days of morning workshops were followed with much interest, many questions, and passionate debates -- notably on how to improve choirs' vocal quality and increase their musical activity. The encounters and exchanges between choir directors created bonds of friendship that will bear fruit for years to come.

The traditional opening evening allowed delegations to be introduced. Three choral concerts were scheduled for the evenings that followed, each on one of the principal festival themes:

- The first was devoted to cultural encounters and respect for diversity. Several choirs presented

lively and nuanced traditional songs. These sung and danced pieces, accompanied by percussion instruments, underlined the importance of the tribal origins of most of these countries' choral traditions. Traditional songs, most often transmitted orally, represent the very source of their choral music.

Collective singing as it still exists today is closely connected to the foundations of African society. Linked to the main activities of indigenous tribes' religious and secular life, it was one of the earliest social institutions to develop on the continent. It possesses particular resonance in how a society understands its most essential mythical origins and functions. Choral singing lies at the heart of tribal life in Ivory Coast, Togo and Ghana, accompanying all rites of passage and carrying within itself the values on which the social group is founded. Supplemented by words, music readily enters all aspects of daily life, accompanying the seasons and reinforcing the customary ties that constitute a group's strength and equilibrium. The festival promotes a kind of rebirth of traditional linkages that have occasionally been weakened since the emergence of industrial society and urbanization. It preserves a very important musical patrimony and, for many African singers, creates conditions for a new musical practice that also embodies values of tolerance and connectedness.

- The two other evenings were devoted to fostering friendships between people through the practice of singing. The meetings thus set the stage for the creation of strong and lasting bonds between participating nations. The concerts all ended quite late in the night, with the sounds of traditional danced and sung music most often taken up by all participants.
- The grand finale of FESTICCA 2014 took place on the last evening: the traditional choral competition bringing together all participating countries. Most of the groups present competed for two prizes: in classical and in traditional singing. In the classical category, each group presented two choral pieces, one required ("O Vos Omnes" by Vittoria, from the Renaissance musical repertoire) and another of their own choosing. The traditional song competition was much more freely oriented towards the choral traditions of each group. The international jury, comprised of four choir directors, three of African origin, recognized the quality of work accomplished. The musical and artistic level was overall quite satisfactory. Choirs performed the classical and traditional pieces with confidence. Several prizes were awarded: two in the classical category, to the African Youth Choir (from Ghana) and to Vox Angelica (Ivory Coast), and to Kekeli and the Seraphim (Togo) in the traditional category. However, the jury regretted the fact that musical groups did not adequately display musical precision and their singers' vocal training. Frequent problems of tonal quality were apparent (repeatedly going flat during a performance). Choir directors must therefore be vigilant about better preparing their groups to achieve the level required in competition, particularly with regard to *a cappella* singing. Appropriate exercises to ensure vocal precision and attentiveness to intervals should resolve the problem. More attention must also be paid to diction. Moreover, a better vocal balance between the main and intermediate voices would improve the groups' intonation. We should note that throughout these festival days, the

importance of precision in the execution of choral music was made clear. Choir direction is another of the areas in which African choirs wish to make improvements.

The Ivorian Federation of Choral Music has already acknowledged the importance of these issues by recently creating an academy of vocal music in Abidjan, which offers training to all choir directors from different regions of Ivory Coast (and beyond). The national association should not stop there, however, because it has also announced its intention of organizing a new festival in two years' time – the third FESTICCA – to be held in Abidjan in late July or early August 2016. This next festival will no doubt see the arrival of numerous other delegations from West Africa, as well as from Northern Africa and perhaps even Europe – even from France. We hope these initiatives are realized and succeed, so that high-quality choral practices remain alive and thrive in sub-Saharan Africa.

Website of the ACJ Federation – Ivory Coast:

<https://fr-fr.facebook.com/acjci>

The ACJ Federation – Ivory Coast invites all choirs throughout the world to attend the next International Festival of Vocal Music in Abidjan – FESTICCA 2016.

For all information, contact Mr. Olivier Pascal Koua, President of the ACJ Federation - Ivory Coast. Email angouapascal@yahoo.fr. Telephone 00 225 07 16 57 06

Henri Pompidor studied music, organ and choral singing at the National Conservatory, Toulouse Region. After earning his undergraduate degree (Diplôme d'Etat - DE) in choir direction, he joined the Institute of Music and Musicology of the University of Paris Sorbonne (Paris IV) in 1987, where he obtained his Masters (Diplôme d'études approfondies - D.E.A.) and doctoral (PhD) degrees. After holding several choral director positions in Europe (France, Greece), he was named Director of the Department of Singing and Choral Singing at the Conservatory of Music of Rangsit (Thailand) in 2004, and one year later, joined the Music Department at the University of Mahidol, one of the most important colleges of Southeast Asia. He served there for many years as a professor of choral music, director of university choirs and permanent director of the choirs of the Philharmonic Orchestra of Thailand (T.P.O.). Henri Pompidor has directed numerous choral music groups in France and abroad since the beginning of his career, performing both chamber and symphonic music. A member of the Organization of French Choir Directors, Henri Pompidor currently teaches choral music and choir direction at the Charles Munch Conservatory in Paris. He also teaches choral music internationally through frequent concerts, lectures and master classes in Europe and elsewhere (France, Germany, Greece, Spain, China, South Korea, Indonesia, Japan, Malaysia, Taiwan, Vietnam...). He is regularly invited to serve as a member of the jury at international festivals and competitions throughout the world. Email: henripompidor@hotmail.com



Translated by Anita Shaperd, USA ●



▲ Melodia chamber choir, directed by Magnús Ragnarsson

The first choir in Iceland was founded around 1850. A group of progressive thinkers thought it was important for the renaissance of the country that Icelanders should abandon the tradition of singing old, chanted rhymes and *quintsong* (an oral folk practice of singing in parallel fifths) and change to more modern forms of song. The first choir of this kind was founded by students and teachers at the “Lærði Skólinn”, the only school for further education in the country at that time. Within a short space of time, male choirs were dominant in the country’s music-making: they were thought to embody the notion of national pride and the nation’s struggle for independence. The first women’s choir was not founded until 1918. Until then, women had only sung in the handful of mixed choirs, which were often formed for special occasions (royal visits by the Danish king, and also in churches, for example).

Today, Iceland’s population is approximately 328,000 and choral music has never been so widespread or so ambitious. Most of the nearly two hundred choirs which are in operation today each holds its annual Christmas and spring concerts, and some hold even more: for example, at Easter and other special occasions. Many of these choirs regularly travel abroad, most often to Europe and North America, and also around Iceland.

Training of Singers

In the early days, the general teaching of singing was rare. A few promising voices had lessons with the handful of singing teachers in Iceland. For advanced tuition, the general destination was Europe, but only if the promising student had financial backing from wealthy individuals. Some of

Sigurður Sævarsson
singer and composer

these students went on to glittering careers and sang in the world's largest opera houses. Others came back to Iceland to teach, and gradually Iceland gained a large group of well-educated singers.

Every year there are some three hundred individuals learning singing. Naturally, not every one of these ends up on the opera stage, as a soloist or teacher, but in the last few years a body of professional choral singers has been established, which mainly sings at funerals. Many of these singers also perform with the Icelandic Opera, which usually mounts two productions annually. A large number of this well-educated group also sings in one or more of Iceland's ambitious chamber choirs. An example of the success of such choirs is Melodia, under the direction of Magnús Ragnarsson, which recently took part in the "Bela Bartók Choral Competition" in Debrecen, Hungary, to great acclaim. The choir shared second place in the chamber choir category with a choir from the Czech Republic. Melodia was also chosen to sing in the *Grand Prix* category. Another dominant choir is Schola Cantorum, formed in 1996 by Hörður Áskelsson, the Cantor of Iceland's largest church, Hallgrímskirkja – the Church of Hallgrímur – in Reykjavík. The choir has been the recipient of many prizes and much recognition, attracting critical acclaim in both in Iceland and abroad. The choir has released almost ten compact discs, containing many works specially composed for it.

Another example of choirs which have been active in performing music composed for them is the Hljómeyki chamber choir directed by Marta Guðrún Halldórsdóttir, and also the Hamrahlíð choirs, founded and directed by Þorgerður Ingólfssdóttir. Many of the country's best musicians performed with the Hamrahlíð School Choir as teens. This choir has toured widely and always receives unstinted praise.

From a very long list, mention must also be made of three further choral directors. First, Ingólfur Guðbrandsson, one of the passionate pioneers of choral singing in the twentieth century. Ingólfur – who is the father of Þorgerður, mentioned above – founded Pólyfónkórinn in 1958, and this choir performed many of the repertoire's largest choral works, both in Iceland and on their numerous tours abroad.

Also deserving of mention is Jón Stefánsson, organist and choral director at the Church of Bishop Guðbrandur, Langholtskirkja, in Reykjavík. Stefánsson has founded and directed many choirs connected with this church, including children's choirs and girls' choirs as well as the mixed choir, and has directed performances of many large-scale works in the choral repertoire.

Last but not least, mention must be made of opera singer Garðar Cortes, founder of the Icelandic Opera and the Reykjavík Academy of Singing and Vocal Arts. After retiring as head of the Opera, he founded the Icelandic Opera Choir, which amongst many other projects gives an annual performance of Mozart's Requiem. This is a midnight candlelit concert, with orchestra, on the anniversary of the composer's death, where the performance of the uncompleted work halts at the exact moment where Mozart is said to have died. For all of those who have attended these performances, this is a long-remembered and deeply-felt experience.

Performances by most of the choirs mentioned above can be found on YouTube.

Hallgrímskirkja – The Church of Hallgrímur

When discussing choral activities in Iceland one has to make special mention of the immense part played by Hallgrímskirkja in Reykjavík. The building itself towers over all other buildings in the city, and I maintain that its choral activities also tower above all others in Iceland.

The church's main choir, Mótettukórinn – the Hallgrímskirkja Motet Choir – was founded in 1982 by the aforementioned Hörður Áskelsson. The choir has been the recipient of many awards, the most recent being at the choral competition *Cançó Mediterrània* in Spain in September 2014, where the choir was awarded three prizes and was also voted the best choir at the competition. This choir has performed many of the larger works in the choral repertoire as well as introducing new music and singing both foreign and national favourites. As well as their duties at religious services, the choir gives an average of ten concerts per year.

As has been mentioned before, the chamber choir, Schola Cantorum, is also based at Hallgrím's Church. This choir gives about twenty concerts a year, and performs at lunchtime concerts every Wednesday during the summer: these performances are attended by large groups of tourists who visit the church. Mention must also be made of the "International Organ Summer" series which is a summer-long festival with over forty concerts given by Icelandic and international guest organists. Finally, but by no means least, is the Church Arts Festival, which is a biannual event held in the church. The next festival will be from 14th – 23rd August, 2015. Concerts will include the first performance in Iceland of Handel's oratorio "Solomon", as well as other concerts of all kinds of music, and the finale of the Festival will be the so-called "Hymn-Falls" (Sálmafoss), which is held as part of the Reykjavík "Culture Night". Many choirs from around the country are invited to participate in this marathon from noon until night. This event is attended by several thousand people, who are able to come and go during the day's events. It also includes the first performances of new hymns specially commissioned from poets and composers.

Icelandic Choral Works

A vast amount of choral music has been composed in Iceland since the beginning of the twentieth century. In the early days, composers wrote nationalistic works: not surprisingly, as at this time Icelanders were deeply occupied with national freedom and love of their country. This gave the impetus to the founding of the first choirs in Iceland. The first major Icelandic choral work, performed in 1930, was a cantata celebrating one thousand years since the founding of the Althing, the oldest parliamentary institution in the world. A competition was established, which was won by Dr Páll Ísólfsen, organist and composer. The Cantata is in ten movements, for mixed choir, soloist and orchestra. For this occasion, a one hundred-strong Festival Choir was established and the work was conducted by the composer. The undersigned was



▲ Motett Choir, Hörður Áskelsson director, in front of Hallgrímskirkja in Reykjavík

fortunate enough to take part in a performance of this work with the Icelandic Opera Choir, under the direction of Garðar Cortes, some twenty years ago. I have to say that I cannot recall another work filled with so many climaxes. I felt as if I were standing on a beach watching great wave after wave crashing on the shore; the work was literally bursting with a passionate love of country. Many other large-scale works have since been composed, mainly oratorios and sacred works. One must not, however, forget the multitude of smaller works which have embedded themselves

into the hearts of Icelanders. It is not at all unusual that at any ordinary spring choral concert, the majority of music performed is Icelandic.

Because Iceland has so many accomplished and enthusiastic choral directors, who are for the most part ready and eager to try new music, Icelandic composers have the urge to write choral music for them. Composers know that their music will be given a fine performance, and this wills them on to continue in the same vein. Perhaps the number of Icelandic composers who write only choral music is not so great, but they are prolific, so that every year a few tens of works are added to the repertoire. Needless to say, other composers who write perhaps mainly instrumental music are also writing a choral work or two!

The Iceland Music Information Centre (ICEMIC) is the place to look if you want to study or buy Icelandic choral music. ICEMIC was founded by the Society of Icelandic Composers in 1968 in order to publish and promote Icelandic music. The Centre archives manuscripts, and now just about all music by Icelandic composers has been scanned and is available either in digital form or printed to order. ICEMIC will soon be opening their online shop, and information on the music can be found on their website: www.mic.is. Enquiries can be sent to itm@mic.is. I encourage you to make use of the excellent service ICEMIC provides.



▲ Schola Cantorum chamber choir in front of Hallgrímskirkja's Klais organ

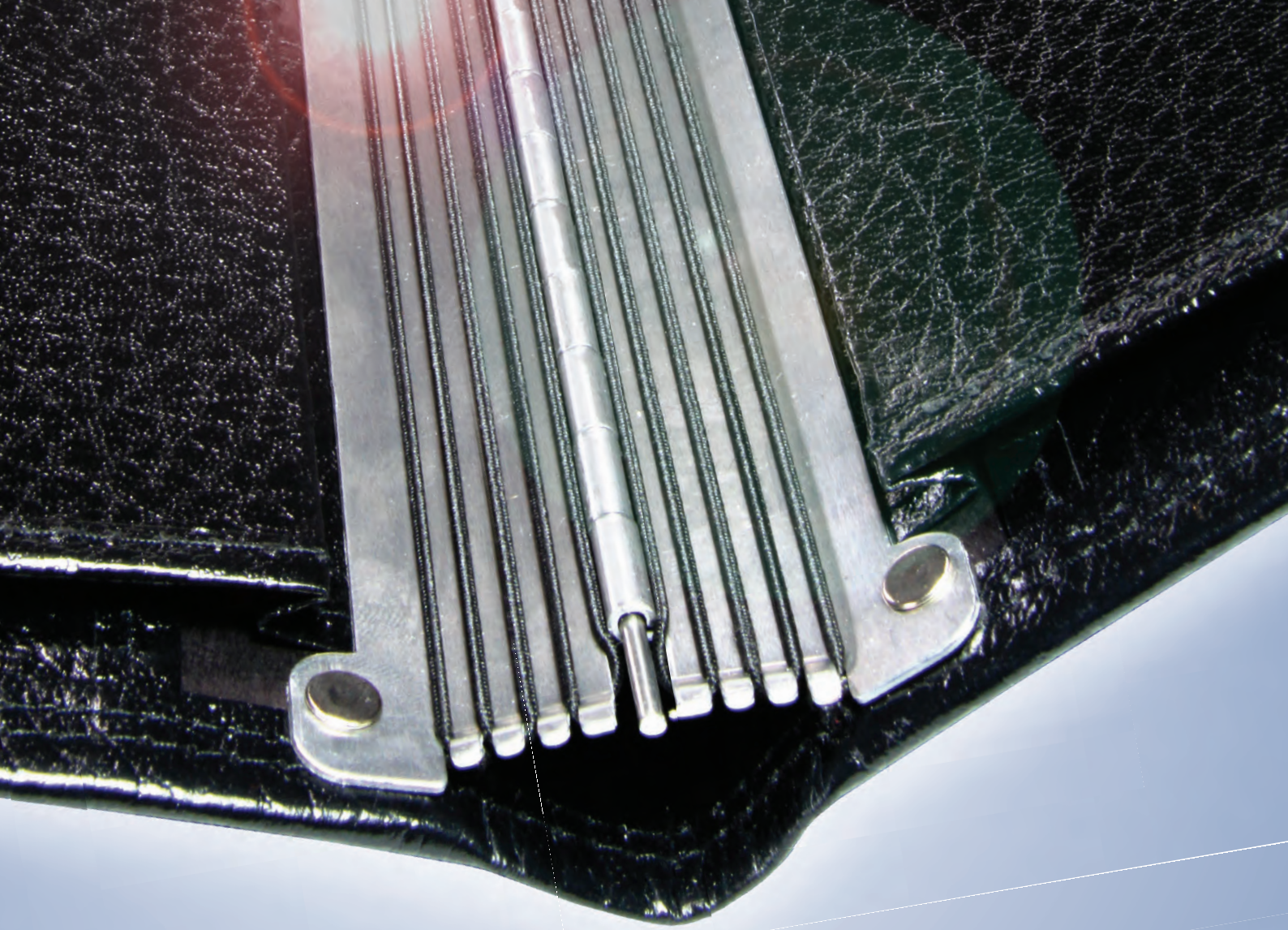
Postlude

Of course, the Icelandic choral tradition is no longer unique. People follow what is going on elsewhere in the world, they travel a lot and many have studied abroad and come to know choral practices outside Iceland. But does Icelandic music somehow differ from music elsewhere? I am afraid I cannot answer this question: it is for you, dear reader, to judge. There is much Icelandic music on the internet, on YouTube and other sources. Some Icelandic choral music is available in online shops, such as Amazon and iTunes, as well as on Icelandic websites. I urge you to look around and see if you can find the answer to my question!

Edited by Karen Bradberry, Australia ●

Sigurður Sævarsson first studied singing in his hometown of Keflavík, before going to the New Music School in Reykjavík. In 1994 he commenced further studies in both singing and composition at Boston University, where he gained his Masters Degree in both disciplines in 1997. As a composer, Sigurður has concentrated mainly on choral music and opera. His oratorio, *Hallgrímur's Passion*, was recorded in 2010 at Hallgrímskirkja by Schola Cantorum and the new-music ensemble Caput, directed by Hörður Áskelsson. This CD was released in 2010. It was nominated for the Icelandic Music Awards as best CD in classical and modern music. The following year he released a second CD with the choir Hljómeyki, who performed his "Missa Pacis". At present, Sigurður is working on a number of new choral works as well as a third opera. You can hear excerpts of his music and read more information on his website: www.sigurdursaevarsson.com. Email: s@sigurdursaevarsson.com





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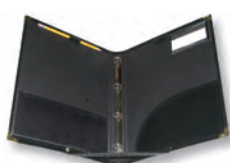
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Thracian Choir Festival, Yambol, Bulgaria

Or How to Save a Choral Event in Times of Crisis



▲ Academic Folk Choir, Plovdiv, Bulgaria

When you look at a map of Bulgaria, you find the Thracian region in the centre, situated beside the river Tundja (formerly known as Tonzos) that once was a cradle of civilization in this area. One of the most important towns on the river is Yambol, and only a few kilometres away you find an amazing ancient Thracian city – Kabyle (2000 B.C.). The people here consider themselves to be the repositories of the Thracian culture and they are very proud of their heritage.

The region and the town itself have a long-standing choral tradition: the first choir in Yambol was established in 1898 and, later on, fifteen new choirs were set up. In 1967 the music teacher Stefka Pastarmadjieva put together a children's choir which very soon became one of the best in Bulgaria. It won many prizes at international competitions and was named after Georgi Dimitrov, the founder of the Bulgarian Choir Conductor's School, as recognition of its artistic achievements. On the basis of this children's choir in Yambol, a large choral association, also called 'Prof. Georgi Dimitrov', was also set up. More than six thousand singers have taken part in the different choirs that make up the association over the last forty-seven years and it has become one of the leading cultural structures in the town.

The democratic changes in Bulgaria have brought years of social transformation and the cultural institutes in the whole country have faced dramatic challenges, both organisational and financial. Unfortunately, support for the preservation and development of Bulgarian choral music drastically diminished and saving the choirs was left to conductors or, in some cases, to regional authorities, which do not always have a good overview of needs or enough resources to help.

Theodora Pavlovitch
conductor and teacher

The leaders of the Georgi Dimitrov Choral Association had the brilliant idea of looking for partners and they created the first Bulgarian cultural society on the basis of a public-private partnership. The three members of the Society are the Municipality of Yambol and two NGOs – the Georgi Dimitrov Choral Association and the Yambol branch of the Union of Scientific and Technical workers. The goals of the new structure were to preserve the choral tradition of the region and offer specific cultural services to society. As a part of its activities, in 2006 the Society set up a new choral event – the Thracian Choir Festival which was held every subsequent year with great success.

The good image of the Georgi Dimitrov Choral Association and the enthusiasm of the organisers have attracted many of the best Bulgarian choirs – more than sixty of them have taken part in the Festival. In addition, the Festival invited some high-level international choirs such as The Radio and TV Children's Choir from Bucharest, Romania (conducted by Voicu Popescu) and Camerata Musica Limburg, Germany (conductor Jan Schumacher), among others.

As part of the Thracian International Choir Festival, there was also a round-table discussion focused on the problems of choir management. In the previous Festivals, the international expertise on this subject was presented by Sonja Greiner, Secretary General of the European Choral Association, Europa Cantat, and Pierfranco Semeraro, Vice President of FENIARCO, the Italian choral umbrella organisation, as well as by the Presidents of the leading Bulgarian music organisations: the Bulgarian Choir Union, the Bulgarian Choir Conductors' Association and the Union of Bulgarian Composers.

Everything was going quite well at the Festival when suddenly the Municipality of Yambol, during the worst period of economic crisis in Bulgaria (2011), decided to suspend its participation in



▲ Romanian Radio and TV Children's Choir

the public-private partnership and withdraw its financial support for the event. That decision brought the Festival to a total standstill.

In order to keep the Festival, and itself, alive, the Yambol Choral Association created a new public cultural institution, a specific Bulgarian form of cultural house called Chitalishte. This type of institution had been set up from the middle of the nineteenth century all over the country and they have been the main centres for preserving the Bulgarian spirit and culture for

more than 150 years. Today, these institutions are supported by the Bulgarian Ministry of Culture and they are eligible for a State subsidy after proving the success of their work. The new Cultural House in Yambol was called 'Thracian Lyre' and, after two years of intense volunteer work, in 2013 it was recognised and supported by the Ministry of Culture. The small subsidy helped both the Choral Association and the Festival to survive.

In 2013, the Thracian Festival was reconstructed with the help of the new Cultural House and the two NGOs, plus some private sponsors. The choirs then paid small participation fees and a new element was added to its programme – an evening with authentic folk singing. The organisers started building the new image of the Festival, embracing the rich Bulgarian folk traditions.

The seventh Thracian Choir Festival took place in the Town Hall of Yambol on 17-19 October. The first concert at the Festival presented some authentic Bulgarian folk singing groups from the Thracian region. The second day of the event was dedicated to modern trends in folk music: arrangements, new polyphonic compositions based on folk themes, and even some jazz arrangements were presented by the youth choirs of the New Bulgarian University (conducted by Georgi Petkov) and the Academic Folk Choir of the Plovdiv Academy of Music and Arts (conducted by Prof. Kostadin Buradjiev). The third concert presented a panorama of contemporary choral music in the

country: 'Vocal Ensemble Spectrum', a brilliant example of the abilities of the new-generation singers in Bulgaria, performed attractive arrangements in different styles, including modern pieces based on folklore, followed by the Choir of Medical Specialists (Sofia, conducted by Maia Vassileva) and the Mixed Choir 'Ave Musica' (Sofia, conducted by Tania Nikleva-Vladeva). At the end of this concert, the last two choirs performed the famous *Misa Criolla* by Ariel Ramirez together, accompanied by the ensemble Art Libitum with authentic instruments.

The organisers of the Thracian Choir Festival, encouraged by the audience, believe in the successful future of the event and hope to attract even more support from different partners. The leading team for the event (Vessela Pastarmadjieva, Artistic Director of the Festival and conductor of the Georgi Dimitrov Choir Association; Dr Angel Angelov, Director of the new 'Thracian Lyre' Cultural



House; and Milen Alexandrov, Secretary and PR Manager for the event) deserve standing ovations for their wonderful teamwork, enthusiasm and great energy. They have proved how a choral event can be saved and developed, even in a very difficult situation, by having a solid vision and keeping up morale. They believe singing can unite people all around the world and cordially invite more choirs and ensembles to join the Thracian Choir Festival. You are all very welcome in Yambol, Bulgaria!

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



Edited by Hayley Smith, UK/Italy ●

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NOMINATIONS:

Children's choirs • Academic singing • Church singing • Folklore (authentic) singing • Pop-jazz-gospel-spiritual



‘Vivat, boys!’ International Choral Festival and Competition

Petrozavodsk, Karelia, Russia



The sixth international choral festival competition, *Vivat, boys!* named after Sofia Os’kina, was held on November 6-8, 2014. The event took place in Petrozavodsk, the capital of the Republic of Karelia.

Karelia is a land of lakes, forests and many tourists who dream of seeing the famous architectural monuments, on the island of Kizhi. Petrozavodsk is a small and very cosy northern city on the shores of Lake Onega - one of the largest lakes in Europe. *Vivat, boys!* choral festival competition is the only choral competition in North-West Russia, introducing boys and young men to choral singing traditions.

The Children’s Choral Music School festival competition was established by the Petrozavodsk City Administration and supported by the Culture Ministry of Karelia.

Participants included soloists, vocal ensembles, choirs and conductors from Estonia and Russia (Chelyabinsk, Moscow, Zelenograd-Moscow, St. Petersburg, Ekaterinburg, Arkhangelsk, Novaya Ladoga, Kirovsk, Veliky Novgorod). Traditionally, the festival is attended by representatives of Petrozavodsk and Karelia (Sortavala, Pitkyaranta, Kondopoga).

Over the years the project has gained a lot of friends, partners and patrons. Some regular partners in the festival’s organization are the Petrozavodsk state Conservatory ‘A. Glazunov’, Petrozavodsk Music College ‘K. Rautio’, secondary school NO. 14 and the national centre for youth tourism and travel company ‘Tapiola’.

The Opening Ceremony was held in the Petrozavodsk State Conservatory Concert Hall. Participants welcomed the representatives of the City Administration and the Culture Ministry of Karelia. There was a performance by the male choir of Petrozavodsk State University (conductor - Alexei Umnov).

The festival included competitive choir performances, a competition for soloists, choir concerts and master-classes by leading choirmasters. The main theme of the contest was Russian sacred music.

Tatyana Kraskovskaja
teacher and journalist

The 'Maestro Discanto' vocal competition was open on the first day. The young singers' performances were evaluated by a competent jury from Russia: Svetlana Aristova (the head of the Consonance choir from Chelyabinsk), Marina Alekseeva (teacher of solo singing from Vologda), Vadim Pchelkin (the head of the choral boys' school from St. Petersburg). The *Grand Prix* of the contest was won by Andrey Kulichkov (Chelyabinsk). The jury awarded many prizes among the soloists from Zelenograd (Gleb Fedorov), Kemerovo (Alexander Tretyakov, Ivan Balabaev), Chelyabinsk (Vladimir Lukyanov), Kirovsk (Leonid Lazarev), Petrozavodsk (Nikita Petrov, Nikita Vakhrushev, Emil Poljakov).

Following festival tradition, the evening of the first day ended with a recital by the winner of the last festival - the wonderful Boys' Consonance Choir from Chelyabinsk (Director - Svetlana Aristova, accompanist - Elena Avdeenko). A creative meeting of the competition's participating teams was no less significant for the choir event. The boys were able to see and hear each other, and the leaders were able to share choirmaster experience.



The second day of the festival was the beginning of a competitive marathon for the choirs and vocal ensembles. Their performances were evaluated by an international jury: Tatiana Shvets (St. Petersburg State Conservatory Rimsky-Korsakov), Andrea Angelini (artistic Director of the choral festival *Voci nei Chiostri*, Director of the *Rimini International Choral Competition*, Italy), Valery Kalistratov (Professor of the Moscow state Conservatory P. Tchaikovsky, composer and conductor). The *Grand Prix* was awarded, by unanimous decision of the jury, to the boys Choir Orljata from Zelenograd (Moscow region). First prize went to the Youth and Boys Consonance Choir from Chelyabinsk.

The festival competition jury not only evaluated the performance of the soloists and of the choirs, but also provided master-classes for conductors. During the festival, a conference entitled 'Current issues of music education for boys and youths' was organized by the All-Russian Choral Society. The main theme of the contest was Russian Sacred Music. There were the following lectures and master-classes: "Choral solfeggio" (S. Aristova), "Vocal work in the boys' choir" (V. Pchelkin), "Music of the Renaissance" (A. Angelini), "Techniques of ancient sacred music" (T. Shvets).

The boys had also the opportunity to participate in sports competitions, to play in the snow, to visit historic monuments in our city and to experience the culture of Karelia.

The final gala concert was held in the Petrozavodsk State Conservatory Concert Hall; it was the sparkling end to the festival. A concert program was performed by the joint choir of the festival and the Russian folk instrument orchestra (conductor Alexei Tchugayev). The program opened with the Karelia's national anthem. Everyone felt victory and pride for their city's culture, the joy of unity in the creative process and their involvement in a large choral brotherhood.

Info: www.laulu-hor.ru

Tatyana Kraskovskaja, Director of studies, Children's choral music school, Petrozavodsk and postgraduate of the History of Music Department of the Glazunov State Conservatory, Petrozavodsk. She has many interests including local music history, Karelian composers, music journalism and music history. Email: krasky79@mail.ru



Edited by Theresa Trisolino, UK ●

Choral Technique



▲ Fusion (Australia), conducted by Debra Shearer-Dirić © Moon Gi Kim for the Korean Federation for Choral Music (KFCM)

CHORAL TECHNIQUE

Western Techniques of Overtone Singing
and their Application in Classically Notated Music
Anna-Maria Hefele

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

**Please contact Andrea Angelini,
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Western Techniques of Overtone Singing

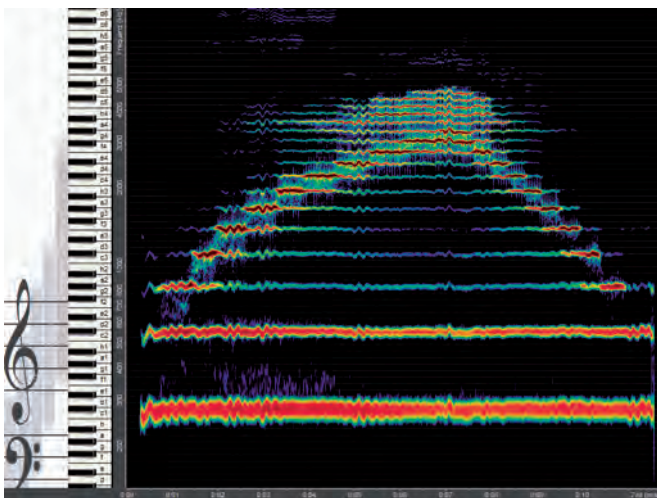
and their Application in Classically Notated Music

“Overtone singing is a vocal technique which filters out of the overtone spectrum of the voice individual partials in such a way that they are perceived as separate tones, creating the aural impression of part-singing”¹.

In 2005 I discovered overtone singing [overtones and harmonics are synonyms; as in discussions of overtone singing as practised particularly in ancient Mongolian folk music, the term “overtone” is usually employed, this word will dominate in the following – translator] through a radio broadcast, and the fascination for this unusual vocal technique has not left me. Ever since I have occupied myself intensively with overtone singing, primarily from the musical point of view. Also, I soon began employing this technique, and for quite some time I was a member of the Munich Overtone Choir. A classical vocal training course within my course of study of Elementary Pedagogy of Music and Dance at the Carl Orff Institute, Mozarteum Salzburg, also enabled my overtone singing technique to improve further in relation of smoothness of sound and tone quality even when employing overtone technique, and also aided the flexibility which allows me to alternate between classical and overtone techniques. Through singing overtones one learns a very precise, conscious ability to steer vocal formants, resulting in a really finely honed perception for vocal and other sound colours. Overtone singing exercises the breathing apparatus as well as a tight closure of the vocal chords to a high degree, something that helped my classical singing voice (soprano) achieve a great and also very clear height, with good intonation.

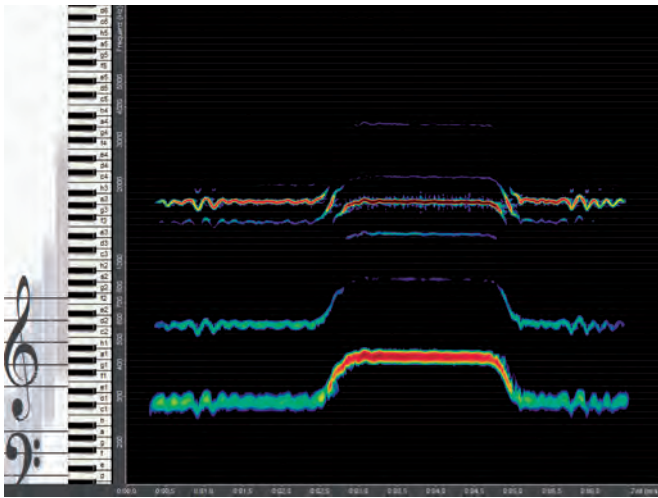
In 2014 I published a video that became very popular within a very short time, “Polyphonic Overtone Singing – Anna-Maria Hefele” <http://youtu.be/vC9Qh709gas> about the possibilities of overtone singing in parts, as there is still little awareness among musicians, composers, interpreters and conductors as to the manifold musical and artistic possibilities of using overtone singing. In the following video, “Polyphonic overtone singing – explained visually <http://youtu.be/UHTF1-IhuC0> the examples which are shown can be followed even more easily with the aid of the real-time spectrogram of the overtone analyzer www.sygyt.com. Here now come examples of the musical and technical possibilities of overtone singing, as also explained in the video, displayed through screenshots of the spectrogram:

A – The fundamental remains stable, the overtone changes. This is the most frequently used and most easily learnable variant of overtone singing.

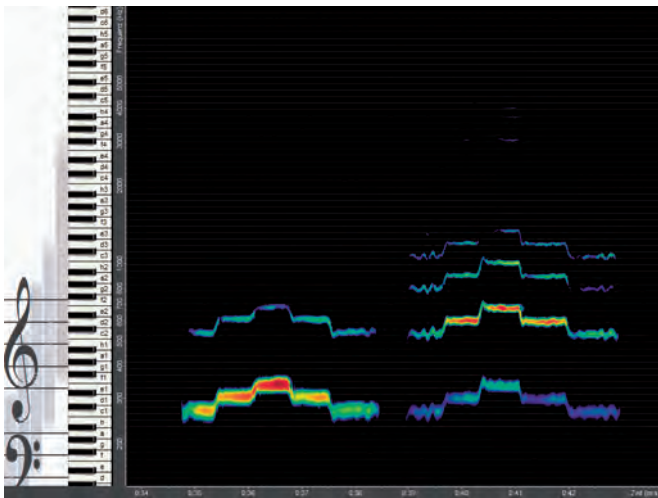


¹ Most of the background information concerning overtone singing is based on Saus, Wolfgang: Oberton Singen, 4th edition (2011), Battweiler: Traumzeit Publishing, 2004 – ISBN 3933825369

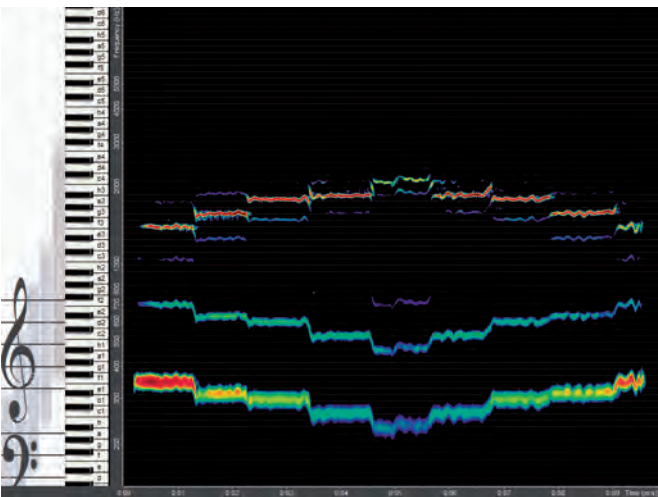
B – The overtone remains stable and the fundamental is changed.



C – The fundamental moves in parallel with the overtone. The movement can take the form of a glissando or of exact intervallic steps.



D – Fundamental and overtone move in opposite directions.



By combining options A-D it is possible to establish a complex vocal technique in more than one part.

Overtone singing can easily be notated, using two staves. The fundamentals' part will be found in the lower staff. The overtones are notated in the upper staff, often an octave lower than the actual sound. The numbers between the staves always describe the relationship between fundamental and overtone, namely the number position of the notated harmonic in relation to the respective fundamental, independent of the pitch of the latter.



Graph: overtone series starting from d. The fundamental counts as first harmonic. Harmonics are always multiples, in whole figures, of the fundamental, and thus some harmonics possess more or less noticeable deviations from the tempered tuning system. For the sake of simplicity, I will not go into this any further here.

Overtone melodies are commonly sung in the area between the fourth and the sixteenth harmonic, as higher and lower harmonics are hard to filter and also, their musical use declines due to the intervallic distances between the individual overtones, which become very large or very small. The higher the sung fundamental, the fewer harmonics above it are still singable; therefore, for a female voice, due to its pitch, it is hardly possible to reach the sixteenth harmonic. Therefore I started very early with part-singing in overtones, in order nevertheless to be able to create the melodies which I envisaged.

Overtone singing in parts is overtone singing with deliberately changing fundamentals. For any one overtone in the desired melody, there are often several possible fundamentals. This can then be selected according to one's own vocal range and the physical properties of the row of fundamentals. When making these selections, we must heed any possible harmonic or contrapuntal functions of the fundamental.



Illustration: the beginning of "Longing for Spring", following W A Mozart's folksong arrangement.

An artistic attempt at applying overtone singing in parts is my somewhat free arrangement of the chorale “O Antiqui Sancti” by Hildegard von Bingen (1098-1179) from the liturgical drama “Ordo Virtutum” (The Game of the Powers). This can be called up under:

- URL1: www.soundcloud.com/anna-mariahefele
- URL2: www.anna-maria-hefele.com
- URL3: www.supersonus.eu
- Video1: <http://youtu.be/s4BJ3wng6Mk>
- Video2: <http://youtu.be/ysSLfwEk5l4>
- Tel.: +49 176 65221264 (D), +43 680 2346759 (Ö)

“O ye saints of the old testament, why are you so surprised by us? The word of God shines, is heard, becomes bright and clear in human form, and thus we sparkle, shine and lighten up in him by laying places of fire, by building and setting on fire the limbs of his beautiful, brightly shining body”.

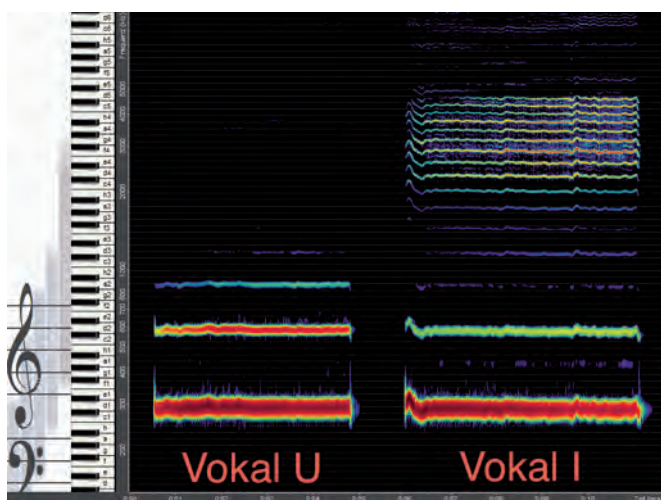
Of course Gregorian chant is not really intended for interpretation in several parts; nevertheless I found the use of harmonics in these sounds and melodies highly fascinating. In my arrangement the melody of the piece changes between the line of the overtones and that of the fundamentals, apportioning the function of accompaniment to whichever part has not got the tune.

A further, innovative project is “Supersonus – the European Resonance Ensemble” (www.supersonus.eu). Using a combination of overtones (overtone singing, Jews harp) and instruments rich in harmonics (nyckelharpa, kannel [plucked, unstopped zither as in use around the eastern Baltic Sea – translator] and harpsichord) we are seeking a sound that finds its roots in the archaic-folkloristic as well as in old musical styles as the Baroque.

Ordo Virtutum - O Antiqui Sancti
Hildegard von Bingen, bearb. Anna-Maria Hefele, www.anna-maria-hefele.com

The Technique of Overtone Singing

A (vocal) sound will always consist of a fundamental and the harmonics contained in it. The vocal colour is determined by the mixture of the harmonics, i.e. the distribution of volume over the spectrum of the harmonics. Vowels only differ from each other by the differing volume of the overtones within the vocal sounds. This physical fact is exploited by overtone singers: they learn to distinguish vowels so clearly that through fine differentiation in the approach to the vowel colours, individual overtones are picked out of the sound and thus can be heard as additional notes.



In western vocal technique, we primarily employ the vowel transition between u and i. This can be achieved by the vowel transitions in the words “oui” and “you” (this can be heard under <http://youtu.be/HP0iotICL7k>, starting at minute 0.45). Of course open vowels like a and ä also have harmonics which can be made audible, but in these, other overtones will always join in comparatively strongly.

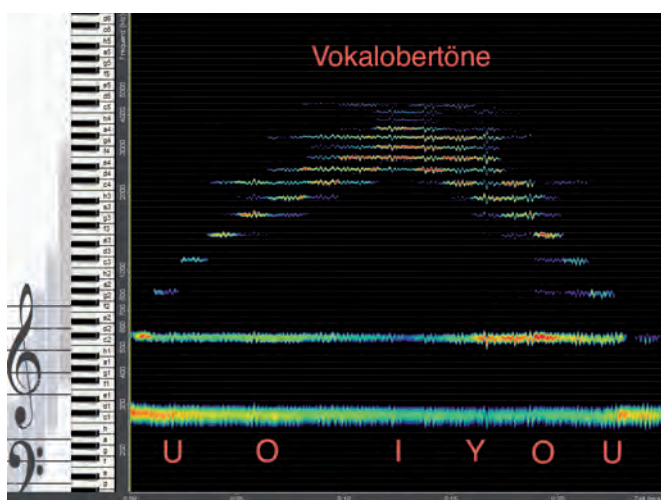


illustration: The vowel transition “oui – you”, sung on an unchanging fundamental.

The bottom line is the fundamental, the second unbroken line is the 2nd harmonic, which can hardly be filtered out. The resulting triangle are the filtered harmonics.

The vocal technique is fairly simple, can be learnt in a short time and is thus well suited for use in a choir. It fits in well in the classical, smooth use of the voice. However, if using the vowel technique, you cannot sing such loud overtones as you can when employing tongue technique, the learning of which is a bit more complex. For overtone singing in parts we tend to need the loud, whistling overtones which will only come to be when the tongue technique is employed. More information about the vocal techniques can be found here: <http://www.oberton.org/obertongesang/was-ist-obertongesang/>.

The Use of Harmonics for Choral Work

By occupying ourselves with overtones we learn to differentiate more clearly between the colours of the vowels as well as to set up the best possible resonance in our bodies.

If we guide the overtones via the vowels, we must think in far finer gradations in vowel colours than we usually do when singing or speaking.

The brighter the vowel and the higher the harmonic, the smaller the differences in the settings required for the vowel colour will become, as the overtones cluster ever more closely the higher we get. Thus, by listening out for the dominant overtone in a vowel, we acquire a much more sensitive “grid” for the perception of vowel colours.

Through this learning process the blend among the choral singers in respect of intonation and tone colour will improve, and thus the choir’s overall intonation.

Also, the sinking of pitch of the choir will be prevented when overtones are carried along in the vowels, and the vowels are sufficiently brightly shaded.

Sundberg: “... problems of intonation within a chord on the vowel “u” might disappear if in the first rehearsals this vowel is temporarily replaced by “a” or another vowel with stronger harmonics.”²

Generally speaking, the sound perception of any individual will be expanded by occupation with the harmonics of vowels, even if no specific overtone technique is learnt. With time, quite automatically, you begin to hear the overtones contained in every sound or noise (and also in the sound of a choir).

It is very useful for intonation to work out overtones common to the parts within a chord and to adjust the vowel colours accordingly. Thus e.g. the male voices may meet up on the same harmonic, though they are singing different fundamentals. In order to achieve this, we must adjust the vowel shadings, i.e. the different sections of the choir sing somewhat different vowel colours. The lower the fundamentals, the more harmonics there are to choose from, and the smaller the deviation of the vowel that needs to be made.

A musical example for choral work with overtones might

² see: Sundberg, The Science of the Singing Voice, 191.

be the colouring of vowels in a sung text in such a way that one overtone within the sound is louder than others. According to pitch and vowel there will sometimes be several overtones to choose from, so that the vowel remains recognizable, particularly in the male voices.

Here – for example in the final chord of a piece – you can decide whether, within the vowels, you would like octaves and fifths strengthened in the overtones. This will result in a very smooth and rounded tone. Or a seventh or eleventh harmonic may be chosen as the main resonator: that will result in a delicate harmonic difference.

Thus, by the use of precisely aimed-at harmonics in the vowels, the intonation as well as the effect of chords in choral music can be supported.

Very detailed information and related exercises are to be found on the website of Wolfgang Saus: <http://www.oberton.org/chorphonetik/>. At the end of the article there is a link for a free download with music examples, available in German and English.

An overview of all notated compositions for overtone choir and solo overtone singing can be found here: <http://www.oberton.org/obertongesang/werke/>.

Anna-Maria Hefe is an overtone singer, vocal artiste and singer. She plays various instruments like nyckelharpa, harp, mandoline and schwegel, an ancient form of the flute. Since 2005 she has been occupying herself intensively and as the main focus of her work with overtone singing, with first compositions for overtone dating from 2006. In 2014 she obtained her BA in Elementary Pedagogy of Music and Dance, with singing as her first study, at the Carl Orff Institute, Mozarteum Salzburg. Anna-Maria is the overtone soloist in various ensembles, like “Supersonus – the European Resonance Ensemble” and in the “Orchestra of the Cultures” directed by Adrian Werum. Anna-Maria Hefe was a member of the German Youth Chamber Choir under the direction of Prof Göstl, of the Munich Overtone Choir under the direction of Matthias Privler and of the European Overtone Choir under the direction of Prof Steffen Schreyer and Wolfgang Saus. Email: info@am-oberton.de



Translated into English by Irene Auerbach, England ●



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COMPOSERS' CORNER

Considering Matthew Shepard:
A Passion in Progress by Craig Hella Johnson
Cara Tasher

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Please contact Cara S. Tasher, Collaborator
Email: ctasher@gmail.com

Considering Matthew Shepard:

A Passion in Progress by Craig Hella Johnson

Composers have written homages large and small to honor the victims of tsunamis, hurricanes, holocausts, genocides, acts of terror and other large-scale events that tear the human fabric. In this case, I wish to explore a “work-in-progress” about an act of hatred that only took one life directly, but whose existence suggests that our “civilization” is actually still in the process of being civilized. For those unfamiliar with the story of Matthew Shepard, in short version, a young gay man was beaten by two men and left to die on a fence in the open prairie of Laramie, Wyoming in October 1998.

Since then, works of art in many mediums have been created to commemorate Matthew’s death. In June 2014, Craig Hella Johnson was able to share his personal reflections on Shepard’s death in his new work entitled *Considering Matthew Shepard*. His 45-minute composition was performed as a “poetry and music workshop” programmed within a two-week festival together with *A Gnostic Passion* by Doug and Brad Balliett, Bach’s *St. Matthew Passion*, Muehleisen’s *Pietà* and Duruflé’s *Requiem* with the world-renowned ensemble *Conspirare*. The program notes for the two-week festival of passions entitled *ComPassion* clarified the point: “Compassion is to ‘be with’ another’s suffering and this is the theme that surrounds our performances and dialogues.”

This summer while in Austin, I had the privilege to hear the early rehearsals for this work dubbed by the Austin Chronicle as a “Passion-in-Progress.” I will not address the form since it is still fluid, but even in its workshop state, there was great cohesion due to the permeating motivic relationships between and within each of the ten movements. In its current form, the perspective of the fence is used to anchor the work three times and selections from Lesléa Newmans’s *October Mourning: A Song for Matthew Shepard*— which includes references from the Bible and signs from the protestors – open and close the work. To introduce the piece to *Conspirare*, Craig spoke through the texts whose sources also include Lacey Roop’s *Gospel of Matthew: An Elegy for Matthew Shepard*, Hildegard von Bingen’s *Most noble evergreen*, Rabindranath Tagore’s *Stray Birds*, Craig Hella Johnson’s *I am like you*, Matthew’s father (spoken during the movement “Stars”), and Hafiz’s *My Heart is an Unset Jewel* as rendered by Daniel Ladinsky. In the workshop, the spoken text was accompanied by pointillist motives first presented in chimes and then aleatorically sung by the choir scattered among the audience in small groupings physically representing star clusters.

To know Matthew’s story more completely, Johnson visited Wyoming in 2011, and this beautiful musician, known to our community both as a composer and conductor, was able to capture the essence of the story. During his visit to Laramie, Craig informally interviewed townsfolk – some who knew Matthew, and some who knew Aaron and Russell, the murderers, when they were younger. He also visited the site that was formerly the fence.

Hella Johnson gently guided the musicians through each movement and encouraged quiet space for reflection and feeling. Comforting words of acknowledgement such as, “It is a lot to hold emotionally,” were stated as he slowly unveiled the work. Within each rehearsal, Craig allowed space for the singers to process and feel after each movement, providing background information as to the “why” of the compositional style or the text choices. That this was encouraged in a communal setting with singers “on-the-clock” was human and appropriate. To mourn together, to feel together, to cry together, and finally, to sing together as a form of healing was very organic. One could liken each rehearsal to a peaceful informal religious gathering of many backgrounds at once.

The narrators include inanimate objects. The perspectives of the helpless nearby are quite effective: the deer that ran off when the first person arrived to the scene of the crime, the tree that became the fence, the fence that supported his barely living body, the stars light years away, those who visited the fence, and more. The murderers are not allowed a voice, however in the poem *I am like you*, they are referenced by name. The signs of the protestors offer the most difficult texts. Johnson told the singers, “I’m only going to ask you to sing this one line once, and if you cannot, I understand.” It is a phrase that could easily be misunderstood in print and is much more violent than an earlier line ‘A boy who brings a boy to bed: where I come from that’s not polite.’

What immediately strikes me about this 45-minute work is the perfectly put simplicity and therefore raw delivery of a physical reaction—the kind you feel in your skin—because it is not excessive and does not try to be anything but what it is. The multi-sourced text is aptly represented by multiple musical styles. The composer references country music and chant and sometimes one can hear hints of Pärt, Imogen Heap and Michael Nyman in certain movements. In the movement entitled “A Protestor”, he points to Bach’s “Kreuzige” from St. Matthew Passion and Britten’s “This little babe” from *Ceremony of Carols* using male voices in canon. The piano part in the movement called *The Fence (after)* quotes Manuel de Falla’s “Nana”. This piece is masterfully woven together in such a complete fashion that even with the spoken text it is cohesive and complete all the way to the final unresolved cadence of “Still, Still, Still”. The lack of harmonic resolution in the final hummed chord somehow suggests that we have a lot of work to do as a global community to create a world where love prevails. Cross-references abound; however, the most stunning musical reference to me is that of the de Falla which references the tree that became the fence indirectly. In his *Siete Canciones Populares Españolas*, the third movement is called “Asturiana” and the text is: *Por ver si me consolaba, Arrime a un pino verde, Por ver si me consolaba. Por verme llorar, lloraba. Y el pino como era verde, Por verme llorar, lloraba.* “To see whether it would console me, I drew near a green pine, To see whether it would console me. Seeing me weep, it wept; And the pine, being green, seeing me weep, wept.” Translation ©2003 Claudia Landivar Cody <http://www.lieder.net/>. In this same movement, Johnson incorporates the melodic motive used in *I am like you*, weaving it brilliantly into the piano line four times.

Despite his busy schedule, Johnson found time to share some of his thoughts about the work in its present form, as well as its future:

CHJ: With most of the rest of the world, I learned about Matthew Shepard in 1998 and was deeply moved. Since that time, there has always been in the back of my mind a desire to respond in some way musically to all that happened and to what it inspired in people. The thought never left me in the last fifteen years

but I don’t think I was ready until now to come forward with any response. This piece is a personal expression which felt like something I’ve needed to do. As a work of art, it is simply that. I have not been creating it with a sense of what any outcomes would be from it, but if it can be aligned with purposes that open the heart and can address the hate and separation in our world, then that would be a most meaningful outcome. But for me, it is a way to express myself regarding both the tragic events of the last days of Matt’s life and the incredible light that his life and story shines on the world and the impact it has had for actual change.

Finally, this piece is an attempt to do what I can so that we don’t forget Matthew’s story. When we set something to music, it can be a powerful aid in helping us remember. This is my sincere hope. *Conspirare* will perform the completed version in early 2016 and will record it. We plan to bring this to other cities. After these initial tours, the piece will be published and made available for other choirs to perform. I am very excited about sharing this work and hearing it from others.

Audience members were encouraged to write their reflections

anonymously following the workshop performance. Here are select quotes:

- “Heart-work is hard work. It takes courage and focus even to put a mental frame around Matthew Shepard’s death, to be able to speak of it. And it only makes sense as a sacred story...”
- “To Craig Hella Johnson – Words and music have conveyed the agony of an innocent boy enduring the irrational hatred of those who tortured and killed him . . . Thank you and I hope the whole world experiences this incredible work of art.”
- “The intense level of honesty, dialogue, and music making were matched in conductor, composer, and collaborative artists. It is rare that we become witness to majesty, but this passion and participants do that on the human level.”
- “This was so beautiful, moving, creative ... Clearly a loving offering from the depths of a wondering and honest heart.”
- “Blessed be thine ears, that hear the song. Blessed be thine eyes, that see the beauty. Blessed be thy hands, that write the truth.”



▲ Matthew Wayne “Matt” Shepard (December 1, 1976 – October 12, 1998)

For days, weeks and now months after hearing this, passages from this work-in-progress still haunt me. They insist on bringing to light the need for action in preventing future atrocities both large and small. As artists, we are called upon to illuminate those in our world. Johnson's *Considering Matthew Shepard* demonstrates how a choral masterwork can light the way for those that experience it.

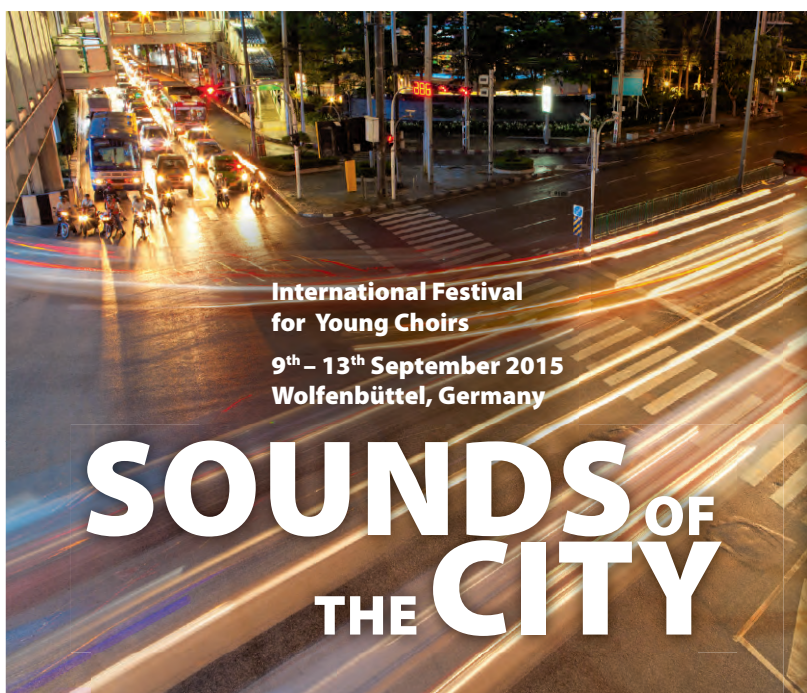
Due to her own meaningful experiences as a singer, **Cara Tasher** strives to instill the passion for excellence in others together with an appreciation of different cultures. Proficient in several languages, Tasher's engagements have brought her to ten states and twenty countries for concerts, competitions, festivals, workshops, or as a featured soloist. Her training took place at the University of Cincinnati College Conservatory of Music, University of Texas at Austin (with Craig Hella Johnson), La Sorbonne, and Northwestern University. Since 2006, students continue to thrive under her mentorship in the Music Flagship Program at the University of North Florida where she conducts the Chorale and Chamber Singers and oversees the new M.M. in Choral Conducting program. Email: ctasher@gmail.com



Conspirare's founding artistic director **Craig Hella Johnson** is a conductor, composer, educator, and performer who brings depth of knowledge, artistic sensitivity, and rich imagination to his programs. He also serves as artistic director of the Victoria Bach Festival, music director of Cincinnati Vocal Arts Ensemble, and artist-in-residence at Texas State University, and is in international demand as a choral and orchestral clinician and guest conductor. He was previously Director of Choral Activities at the University of Texas at Austin (1990-2001), artistic director of Chanticleer (1998), and music director of Houston Masterworks Chorus (2000-2005). Johnson's compositions, arrangements, and edited scores are published by Alliance Music and in the Craig Hella Johnson Choral Series with G. Schirmer and Hal Leonard. He performs as a pianist and singer in a variety of styles. Johnson has been recognized with numerous awards and honors; most recently, the Texas State Legislature named him the 2013 Texas State Musician. He was inducted into the Austin Arts Hall of Fame in 2008, won Chorus America's 2009 Louis Botto Award for Innovative Action and Entrepreneurial Zeal, and received the 2011 Citation of Merit from professional music fraternity Mu Phi Epsilon. Johnson studied at St. Olaf College, Juilliard School, University of Illinois, Yale University, and as a National Arts Fellowship recipient at the International Bach Academy with Helmuth Rilling.



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Repertoire

The Beauty of Choral Simplicity
Exploring Electo Silva's *Juramento*
Beth Gibbs

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ICB Managing Editor

Email: aangelini@ifcm.net

The Beauty of Choral Simplicity

Exploring Electo Silva's *Juramento*

55

The culture of Cuba is driven by its music, and the energy and spirit of the Cuban people is expressed vibrantly in this medium. The choral tradition of Cuba is a very strong component of its musical expression and spans every genre and time period. It propels the history of music forward, bringing to life the ideas of contemporary composers and rejuvenating the ideas of Cuba's past musical legends. In this article, the iconic bolero *Juramento*, written by one such legend, Miguel Matamoros, will be revealed through the choral arrangement by one of Cuba's most revered composers. Through the analysis of Electo Silva's arrangement, elements of history and structure will guide a discussion intended to educate and instruct choral directors concerning performance practice and pedagogy, so that they, along with their choirs and audiences, can enjoy this remarkable music.

Dating from the last third of the nineteenth century, the Cuban bolero is one of the most beloved genres of the island's culture, and one that permeated not only the Caribbean but the whole of Latin America with its popularity. Initial confusion concerning its origin arises due to another genre of the same name but of different geographical derivation, the Spanish bolero, whose similarities to the Cuban bolero are restricted to name only. The Cuban bolero is more closely related to African dance rhythms and Cuban melodic styles than to the Spanish bolero. Performed in duple meter (most often 2/4, in contrast to the Spanish bolero in 3/4) in a moderately slow tempo, the bolero features passionate lyrics and memorable melodies. And although the Spanish version of the bolero is the elder of the two, the Cuban bolero was the version that broke free of the boundaries of the island and conquered Latin America.

The bolero, in either a major or minor mode (or alternating between the two), originated as a serenade performed beneath window terraces of Santiago de Cuba and as entertainment in plazas and on street corners. Its form, like that of its predecessors, contains two sixteen-measure periods with an instrumental interlude between them. The main rhythmic idea of the bolero (figure 1), is similar to the *habanera* (figure 2), and is a derivative of the most basic of all Cuban pulses, the *clave*.

Figure 1. *Bolero*

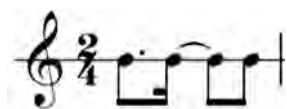
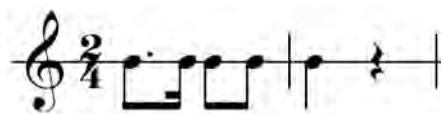


Figure 2. *Habanera*



Undergoing many changes throughout the nineteenth, twentieth, and even the twenty-first centuries, the bolero continues to be a respected genre of Cuban music. Its impact is not in complex harmonies or extensive rhythmic patterns but in the lyrics, and moreover, the passionate performances of the poetry. The bolero is perhaps the one genre that can best express the range of emotion felt by Cubans about their struggles and triumphs.

Electo Silva Gaínza (b. 1928) is one of the fathers of Cuban choral music and a significant part of the success and prominence of choral music on the island. As a composer, arranger, and conductor, his influence and vision for choral music have set the standard for choral music in Cuba and in Latin America. Available in the United States, there are several published octavos and a few collections

Beth Gibbs
D.M.A.

of Silva's music, including his arrangement of the popular bolero *Juramento*, written by Miguel Matamoros (1894-1971).¹ Conforming to the traditional structure of the bolero, *Juramento* fits into a standard ABA form, with the A section in minor and the B section in the relative major. Although not indicated in Silva's score, the first A section is repeated (as is often the case) before the B section begins.

Rehearsing and performing this piece with your choir will reveal a few challenges but also bring great reward to you and your singers. Often referred to as a hymn of Cuba, *Juramento* is dearly beloved. Including it in a concert program is sure to meet with great appreciation by any Cubans in the audience. A challenge in performing such a popular piece is that anyone who grew up listening to and singing the song will have an idea of how it should go. The goal of a successful performance is to simulate this aural memory as accurately as possible.

Two ways that non-Cubans can fall short of this ideal are in tempo and musical phrasing. It is the author's experience that Americans tend to perform *Juramento* too quickly, not relaxing into the sentiment of the piece. In Santiago de Cuba, home to Electo Silva and his Orfeón Santiago, their tempo for the A section is half note = c. 50-55. The B section is to be performed a little faster (c. 55-58), and with a more fervent expression than the A section.

The second inadvertent mistake that can detract from the authentic feel of this bolero is the concept of a forward-moving melodic line. In all music, of course, there must be a sense of motion, but in this case capitalizing on the anacrusis of each phrase (or anacrusis present in the smaller portions of each phrase) is central to conveying the inherent feel of the piece. While it is critical to perform this song in two, as is indicated in the score, the contrapuntal lines of the choir and the resulting rhythmic polyphony can be very difficult to align when rehearsed this way. It might be helpful to the choir to do a portion of the rehearsal (even just a few minutes) in four, but with a strong disclaimer from the conductor that the reason for this is purely diagnostic and should not interfere with the work being done to help the choir relax into the natural undulation of cut time.

As to intonation, it may take the choir a little time to adjust to the function of each voice part and adapt accordingly. The sopranos and altos are in thirds and sixths throughout and are exclusively singing the melody (or, more accurately, a duet with the melody). The bass part serves its usual function of outlining the harmonic progression, with the exception of measure 12 and the analogous measure 32, where it has a florid interjection. The tenor line is the point of interest in this piece, creating suspensions

against each of the other choral parts and maintaining its own contrapuntal identity. This line has a very high tessitura and can therefore become labored if the singers do not use a lighter mechanism. If this becomes a problem, this arrangement can be performed a semitone or even a whole step lower.

Much of Cuba's musical history is rooted in oral tradition, and as is true with any tune handed down from one generation to another or taken from one geographical region to another, slight differences are bound to occur. Also, as a piece is performed by one group for more than half a century, as is the case with *Juramento* and Silva's famed choir Orfeón Santiago, slight changes are natural in its evolution. Many of these changes were observed in visits made by the author to rehearsals and performances in Santiago de Cuba of the Orfeón Santiago in 2009. Two such rhythmic changes are outlined in figures 3-6. Although only shown here in the soprano line, each alteration was made in the three upper choral voices (the bass line was left untouched). In the case of figure 6, the same alteration was made to the pick-up to measure 38 (not shown).

Figure 3. *Juramento*, measures 25-27



Figure 4. Alterations made to *Juramento*, measures 25-27



Figure 5. *Juramento*, measures 32-35



Figure 6. Alterations made to *Juramento*, measures 32-35



There is debate as to whether the *clave* need actually be present in this arrangement or if it is meant only to be implied. The *clave* is indeed a significant part of the melody, as it is in nearly all Cuban music, and most especially the bolero, and although

¹ *Juramento* is published by Twin Elm Publishing.

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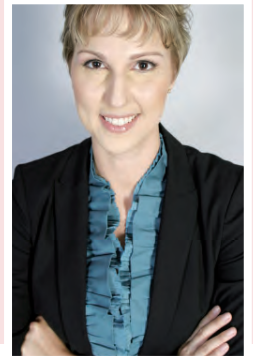
the song is quiet, the 3-2 *clave* can be played throughout. It is suggested, however, that the *clave* player be sensitive to the dynamics of the score, and not overpower the choir, which can easily happen. Another option with the *clave* is to only implement it on the A sections and not the B section. This further differentiates the sections from one another and works nicely in performance. This alteration is not necessary, however, and it is left to the conductor's discretion to play the *clave* through the entire piece or to leave it out altogether.

58 The desired tone color for this piece (and most Cuban popular music) is simple and, for the most part, should be with minimal vibrato. These songs are not performed with a complete absence of vibrato, but the simplicity of the music itself and the choral traditions of Cuba use a leaner sound almost exclusively. And while rhythmic and melodic accuracy is crucial, conveying spirit and energy in the performance of this music is essential in order to bring it to life.

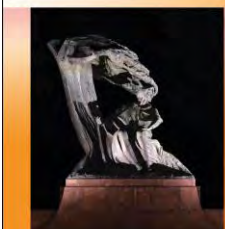
Exploring the choral arrangements and original compositions of Electo Silva is a path that will be very rewarding to you and your singers, and will give great joy to your audiences. While we search for performance practice strategies and tricks for a more culturally authentic performance of any genre, we know that there

is no shortcut to musical excellence. What a great responsibility we have, but what a fine result we can create when we seek to do the best for our craft.

Beth Gibbs is Director of Choral Studies at Florida Southern College in Lakeland, FL. She earned the Doctorate of Musical Arts degree in Choral Conducting from the University of Miami in Coral Gables, FL, Master of Music degrees in Choral Conducting and Vocal Performance from East Carolina University in Greenville, NC, and the Bachelor of Music Education degree from Stetson University in DeLand, FL. Dr. Gibbs spent six years teaching at high school level in Atlanta, GA. Active as a performer, she has been a member of the Atlanta Symphony Orchestra Chorus and Chamber Chorus, the Tennessee Chamber Chorus, and the Santa Fe Desert Chorale. Email: mgibbs@flsouthern.edu



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Critic's Pick 1

Die Israeliten in der Wüste

Carl Philipp Emanuel Bach (1714-1788)

Reviewed by T. J. Harper

Critic's Pick 2

Marian Borkowski: Choral Works

Reviewed by Tobin Sparfeld

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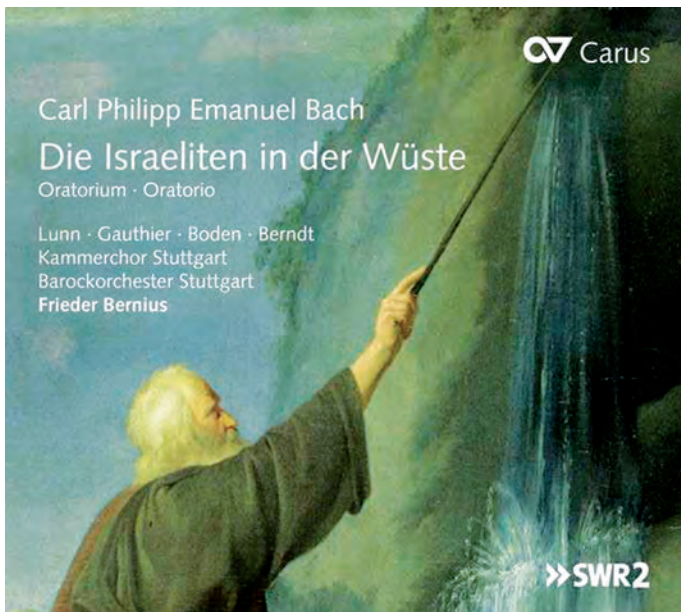
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ICB Managing Editor**

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Critic's Pick 1

Die Israeliten in der Wüste

Carl Philipp Emanuel Bach (1714-1788)



Die Israeliten in der Wüste
Carl Philipp Emanuel Bach
(1714-1788)
Oratorio
BR – CPEB D 1 – Wq 238
Total time: 75:35

61

Joanne Lunn, soprano (First Israelite Woman)
Judith Gauthier, soprano (Second Israelite Woman)
Samuel Boden, tenor (Aaron)
Tobias Berndt, bass (Moses)
Kammerchor Stuttgart
Barockorchester Stuttgart
Frieder Bernius, artistic director
Musik Podium Stuttgart <http://musikpodium.de/>

In 1768, following nearly thirty years as the *Cammermusik* (chamber musician) to the King of Prussia, Friedrich II, Carl Philipp Emanuel Bach left Berlin and was installed as Kantor and Music Director for the city of Hamburg. His official duties in his new post included Kantor of the Johanneum as well as director of music for all five principal churches. Succeeding his godfather, Georg Philipp Telemann, Emanuel embraced the possibilities of his position in Hamburg with a revitalized sense of purpose. The oratorio, *Die Israeliten in der Wüste* (The Israelites in the Wilderness), exemplifies this renewed energy and Emanuel's ability to clearly express the compositional possibilities of eighteenth-century *Affektenlehre* and *Figurenlehre* to the city of Hamburg.

In his *Versuch über die wahre Art das Clavier zu spielen* (Essay on the True Art of Playing Keyboard Instruments), Emanuel declares, "A musician cannot move others unless he too is moved. He must of necessity feel all of the effects that he hopes to arouse in his audience, for the revealing of his own humor will stimulate a like humor in the listener." Guided by the eighteenth-century practices of *Affektenlehre* (a general term where the music stirs the emotions of the individual), and *Figurenlehre* (the practice of applying rhetorical figures to the music in order to make the text clearer), Emanuel effectively wedded text and musical accents with the use of strategically considered chromaticism to portray strong emotion. Appoggiatura was used to great effect to imitate human emotion when employed with words such as "languish", "wither", "tears" and "weeping". Another commonly used tool of *figurenlehre*, *die Suspiratio* (to sigh) where a separation of syllables with rests interrupts a word to achieve a sense of breathlessness as in the first chorus when the choir sings "...wir atmen kaum." (... we can scarcely breathe.)

Die Israeliten in der Wüste is the first of Emanuel's three oratorios and utilizes a libretto based on the traditional Biblical story of Moses in the wilderness, which centers on the drama surrounding the striking of water from the stone in Part I and Moses' ecstatic prophecy in Part II. Penned by Daniel Schiebeler (1741-1771), the libretto is based upon scripture and was published separately in 1767. Completed 1769 (begun in 1768), *Die Israeliten in der Wüste* was written for the consecration of the

Reviewed by
T.J. Harper
DMA, teacher and
conductor

Lazarett-kirche and eventually published in 1775. The last three movements (chorale, recitative, chorus) were newly written for this consecration ceremony. In his own words, Emanuel's intention was that this work be performed "not only on a solemn occasion, but at any time, inside or outside the church". Although the oratorio contains very little action, the portrayal of emotions evoked by the situation is of primary significance. (Wolfram Inßlin)

The premiere accommodated the modest performing forces of two vocalists per part (seven in total since one was sick), eight *Ratsmusiken* (town musicians), two *Expektanten* (aspirant musicians), six *Rollbrüder* (dance musicians), three trumpets and one timpanist, as well as an accompanist. Emanuel also played. The skeletal performing force may have worked well in the small Lazarett-kirche, but was ultimately inadequate for larger churches

and concert halls. English music writer Charles Burney commented on a performance in St. Catherine's church, a much larger church, that the performing forces were too sparse to fill the hall. Considering Emanuel's desire to have this work performed both inside and outside the confines of the church, it is reasonable to assume that larger forces would be appropriate depending on the venue and the occasion.

This most recent recording is a celebration of the tercentenary of the composer's birth and artistic director Frieder Bernius, has triumphantly succeeded in conveying the emotional depth and cohesiveness of *Die Israeliten in der Wüste*. With more than seventy recordings to their name, the internationally acclaimed Kammerchor Stuttgart and Barockorchester Stuttgart present an astounding performance rich in understanding of eighteenth-century dramatic style and appropriate restraint. The virtuosic vocalism is compelling and beautiful but maintains an organic relationship with the chorus, the orchestra, and the over-arching narrative.

The significance of this CD lies in the obvious contrast with earlier recordings of this work where performers seem to labor at emotion and authentic expressiveness. The most compelling aspect of this recording is the oftentimes-intangible ability of Kammerchor Stuttgart, Barockorchester Stuttgart, and the soloists to perform the composition without artificially superimposing themselves upon the listeners. Rather, deference is given to the masterful writing of the composer and the composition is allowed to speak for itself, to honestly convey the composer's intentions. The lack of emotional artifice in this performance draws the listeners into the drama of this story instead of keeping them at a distance. Artistic director Frieder Bernius takes great pains to convey clarity of text and emotional content without sacrificing balance of performing forces or narrative arc. There is a consistent aural palate achieved throughout the recording, which points to an incredibly high level of understanding and sensitivity from the singers and the orchestra. Bernius is wholly committed to the text with an eye on the shape and contour of the phrase and drama inherent in the story of the Israelites in the desert. The focus on the dramatic arc can be heard and felt in all the performing forces and this allows the listener to actively engage with where the story is going, as opposed to feeling tied to a random melody, rhythm, or word of the moment.

The work was recorded at Evangelische Peter und Paul Kirche in Gönningen, Germany, from 14-16 May 2014. This twelfth-century Romanesque structure provides warm acoustics and a more robust aural landscape than that originally conceived for the Lazarett-kirche in Hamburg.

T. J. Harper is Associate Professor of Music and Director of Choral Activities at Providence College in Providence, Rhode Island. He conducts the college's three choral ensembles as well as holding 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 and 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). www.harpertj.com



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Marian Borkowski: Choral Works
Polski Chór Kameralny
Jan Łukaszewski, director
DUX Recording Producers – Morskie Oko, 2 – 02-511 Warsaw
(2013; 56' 11')

While many in the choral world may be familiar with Polish composer Marian Borkowski, a large number of people are unaware of his work. The Polish Chamber Choir should be praised for showcasing Borkowski's choral works in their latest album.

Marian Borkowski was born in 1934 in Pabianice, Poland. He studied composition with Kazimierz Sikorski and piano with Jan Ekier and Natalia Hornowska at the Academy of Music in Warsaw. He continued his postgraduate studies in composition with Nadia Boulanger, Olivier Messiaen, and Iannis Xenakis. Since 1968, he has been on the faculty of the Chopin Academy of Music in Warsaw, where he has taught several dozen Polish composers and other students. His work has been recorded in over fifty professional albums. In addition to his work as a composer, Borkowski has also been an active music scholar and performer.

This album contains all of Borkowski's a cappella choral compositions. Released for the fifty-fifth anniversary of his compositional career, the album also marks the thirty-fifth anniversary of the Polish Chamber Choir, a professional choir of twenty-four singers under the direction of Jan Łukaszewski. The group performs approximately 80-100 concerts a year which range from a cappella to large-scale oratorios, operas, and symphonic performances. Over its history, the ensemble has premiered over five hundred contemporary pieces and has made over seventy professional recordings, including *Penderecki: Complete Choral Works*. Since 1983, they have been led by Jan Łukaszewski, a choral specialist who also leads the boys' and men's Choir Pueri Cantores Olivenses in addition to teaching and other conducting duties.

Recorded in a resonant space, this album has sacred and secular compositions which are interspersed effectively into a compelling concert program. The first three selections on the album are based on sacred texts. The *Libera me I* opens with forceful declamatory statements which alternate with echoes of hushed reverence. With its consonance and homophonic texture, the music is quite accessible. While containing dissonances and some extended harmonies, it is reminiscent of more traditional motet settings.

The next track, *Mater mea*, has a Polish setting which features chordal planing as well as more novel harmonies. Common throughout the setting are notes sustained by the male choristers held under moving vocal lines sung the women choristers in divisi parts. Unlike many settings of the 'Lux aeterna' text, *Lux* begins in the minor mode with impassioned pleas that are almost more like a 'Miserere' text. The dramatic intensity is heightened by the work's notable dynamic contrast.

The album also features two lullabies (*Kolyanska*) which are wordless vocalises. With its seventh chords, tranquil effect, and legato melodic singing by the sopranos, this first setting evokes many contemporary jazz arrangements in a simple strophic setting.

The *Regina coeli* begins with the 'Alleluia' text in octaves, a technique Borkowski commonly uses

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in his choral introductions. While the text suggests celebration, the mysterious introduction by the basses conveys more nuanced sentiments. While the intonation of the Polish Chamber Choir is typically excellent, there are moments here where the women's parts are noticeably sharp.

The next selection is a Polish Christmas Carol, *Bóg przyszedł na świat* (God Came to the World). For this setting, a bass soloist sings the melody with choral accompaniment. While the soloist's voice is expressive and fervent, its dark, covered tone may be less desired by some listeners.

Composed in 2000, the *Ave-Alleluia-Amen* is Borkowski's most avant-garde choral composition. The opening tritones in octaves introduce the dramatic work which features more acerbic dissonances and also includes tone clusters. This is followed by his *Adoramus*, another vocalise which unfolds somewhat like a movie score with its alternating themes and syncopated rhythms.

The next Christmas carol in Polish, *Aby miłość stała się* (Love Incarnate), is a tender strophic homophonic setting, one similar to those by other Polish composers. The second lullaby, another vocalise, is also a work of deep sentiment.

All three final sacred settings feature dramatic contrasts and varying textures. The *Gloria II*, framed at the beginning and end with lines of parallel octaves, is a celebratory setting on the single word, 'Gloria.' The internal section contains alternating loud and soft sections which are all based on a lyrical soprano melody. *Pater noster* also features a sweeping announcement as an introduction. As in previous tracks, this motet only sets the words 'Pater noster' and 'Amen.'

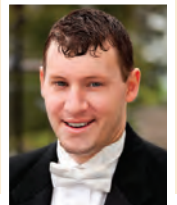
An impressive concluding work is Borkowski's *Sanctus*. Opening in octaves moving up and down by tritones, the work builds to a stated theme and then answered in retrograde, culminating in a glorious ending.

These pieces are strongly recommended to those who are unfamiliar with Borkowski's compositions.. In addition to their craftsmanship, they are largely settings of compelling, consonant music that can also appeal to general audiences. While the harmonies are largely functional, there are also numerous expressive dissonances and innovative progressions which will also captivate experienced listeners. Despite the monochromatic tendencies of performing work by a single composer, the album is well organized, and focuses on providing the contrast and sensitivity needed for key relationships.

The Polish Chamber Choir does a commendable job with the choral works, many of which call for challenging harmonies and sustained *divisi* parts. Intonation is generally good, with a few small blemishes here and there, most notably in the *Regina coeli*. The voice placement can be heavy and dark at times in loud sections (especially in the men's voices), which may not conform to some listeners' ideal sound models.

Notwithstanding these issues, listeners will find the choir's performance of these pieces to be passionate, moving, and elegant. Those unfamiliar with Marian Borkowski's choral work will want to explore this recording, while those who already know of these works will appreciate the excellent artistry displayed by Jan Łukaszewski and the Polish Chamber Choir.

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



Edited by Charlotte Sullivan, UK ●

Please take note that, from now on, the hard copy of the ICB won't include the Events Section. Nevertheless, the calendar will be included in the electronic ICB, which will be mailed out to the membership, starting with this present issue. It's our hope that the electronic ICB will reach thousands more readers through our affiliated choral organizations' own readership.

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CALL FOR PAPERS: We invite proposals in three focus areas: choral compositions, composer focus presentations and choral conducting. Details at ndsu.edu/performingarts/ChoralSymposium.

MORE INFORMATION: contact Jo Ann Miller at jo.miller@ndsu.edu

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

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

Symposium: Choirs Transforming Lives, Yale University, New Haven, Connecticut, USA, 16 June 2015. Organized in association with the International Federation for Choral Music's Conductors Without Borders Network, the American Choral Directors Association International Conductors Exchange Program, and the Yale International Choral Festival, our symposium will explore the ways in which people throughout the world are using choral music to create positive social change, promote mental well-being, and foster community. Email: jeffrey.douma@yale.edu - Website: www.yaleinternationalchoralfest.org/

Come and Sing! For the Restoration of St. Stephen's, Vienna, Austria, 8-11 July 2015. Artistic Director: Gerald Wirth (Vienna Boys Choir). Workshop piece: The Creation (Joseph Haydn). Email: office@kunstkultur.com - Website: www.kunstkultur.com

Choral Conductors Workshop with Rod Eichenberger, Cannon Beach, Oregon, USA, 13-17 & 27-31 July 2015. A 5-day professional development workshop, designed for conductors of choirs at all levels, giving special emphasis to the important role non-verbal skills can play in rehearsal and performance. Email: CCW@georgefox.edu - Website: www.choralconductorsworkshop.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

Jimena de la Frontera Music Week, Spain, 9-16 Aug 2015. Choral music in an Andalusian pueblo blanco directed by Eamonn Dougan. Email: avdb@lacock.org - Website: www.lacock.org

Norfolk Festival Chamber Choir and Choral Conducting Workshop, Norfolk, CT, USA, 16-23 Aug 2015. Workshop with Simon Carrington, for advanced singers and choral conductors. Repertoire ranges from the Renaissance to the 21st century and includes both choral and instrumental music. Conductors sing as members of the choir and have the opportunity to conduct instrumental as well as choral ensembles. Singers receive a Fellowship covering tuition, housing and meals. Conductors receive a Fellowship covering housing and meals. Email: norfolk@yale.edu - Website: norfolkmusic.org

Trogir Music Week, Croatia, 6-12 Sep 2015. Directed by Justin Doyle. Email: avdb@lacock.org - Website: www.lacock.org

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

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. Apply before Oct 15, 2014. 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/>

ACDA National Conference, Salt Lake City, USA, 25-28 Feb 2015. ACDA will hold its biennial conference for choral conductors. Included in the event will be choral performances, interest sessions, reading sessions, networking and other special events. Email: acda@acda.org - Website: <http://acda.org>

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

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

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

Roma Music Festival 2015, Italy, 5-9 Mar 2015. International festival of choirs and orchestras. Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com
SheSings Festival 2015, Eugene, USA, 6-8 Mar 2015. Festival aiming to further the reach of female a cappella in America and around the world. - Website: www.womensacappella.org

International Choral Festival Canta en Primavera, Málaga, Spain, 11-15 Mar 2015. Outstanding concert halls, churches and theatres are available for this 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

Voices in Harmony V Pop A Cappella Festival, Lexington, USA, 13-15 March 2015. The festival will be led by some of the nation's best a cappella groups: The House Jacks, Musae and the Acounstikats. Possibility to participate in a competition concert with professional feedback from judges. Email: ajbeeken@gmail.com - Website: <https://docs.google.com/document/d/1up57RO0TriONUm0Z9vFvc4Whjp5-gLlYqg0CfXln58/edit?pli=1>

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

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

International Competition for ChoirMaster, Paris, France, 21-22 Mar 2015. Open to all candidates of any nationality without age limit. First round on March 21st, final round on March 22 open to public. Email: concours@jeanlouispetit.com - Website: www.choeurdenfants.sitew.fr

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 choirs of all age and category. Each choir will have the possibility to sing with the boys' choir Escalonia renowned around the world. Festival also including a master class, a recording of the common song and a flash mob for all participants. Email: nika@fiestaloniam.net - Website: www.fiestaloniam.com/EN/voices.html

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

Istra Music Festival 2015, Croatia, 28 Mar-1 Apr 2015. For choirs and orchestras from around the world. Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.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

24th Zimriya World Assembly of Choirs, Nights' Halls, Old Acre, Israel, 29 Mar-2 Apr 2015. For the first time in the Zimriya: modern a-cappella Zimriya with the Swingle Singers, voices as instruments. Open singing, choir to choir sessions, concerts, workshops. Email: harzimco@netvision.net.il - Website: www.zimriya.org.il or www.youtube.com/watch?v=78CbjdqijEU

1st Japan International Choral Composition Competition 2015 (ICCC Japan 2015), Japan, 31 Mar 2015 23:59 (GMTsee regulation for details). Jury members: Javier Busto, Vytautas Miškinis, Damijan Močnik, John August Pamintuan and Ko Matsushita. First prize winner will be published by Pana Musica and premiered in the Karuizawa International Choral Festival. Premiere will be globally broadcasted live on YouTubeLIVE.. Email: info@icccj.org - Website: www.icccj.org

2nd International Competition of Choral Composition Ennio Morricone, Florence, Italy, 31 Mar 2015. A choral composition competition that will see Maestro Ennio Morricone nominate the best composition for the obligatory piece in the category modern and contemporary music. This piece will be premiered during the Florence International Choral Festival. Email: info@florencechoirfestival.com - Website: www.florencechoirfestival.com

SouthBank Centre Chorus Sing Together, London, United Kingdom, 3-6 Apr 2015.

Festival bringing together thousands of singers. For existing choirs or individual singers who want to join through a range of workshops, or simply want to come by and listen. Email: voicelab@southbankcentre.co.uk - Website: www.southbankcentre.co.uk

9th International Choir Festival Malgrat de Mar Barcelona, Spain, 7-12 Apr 2015.

Competitive and non-competitive festival for all kind of choirs. Email: euroart@interfree.it - Website: www.euroartproduction.it/festival-cori-spagna.html

Festival de Verona 2015, Italy, 8-12 Apr 2015.

For all kind of choirs. Email: info@musicultur.com - Website: www.musicultur.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. Email: mail@interkultur.com - Website: www.interkultur.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

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

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 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

Choralfest Melbourne 2015, Wesley College, Melbourne, Australia, 10-12 Apr 2015.

Choralfest gives choral conductors the opportunity to work with conductors of international standing, including Jerry Blackstone, as well as Australia's finest. Delegates will hear some of Australia's best choirs and experience a rich program of Interest Sessions. Email: anca.choralfest@gmail.com - Website: <http://choralfest.org.au/>

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

6th Antalya International Choir Festival, Antalya, Turkey, 15-19 Apr 2015.

For amateur choirs. Concert performance of the 9th Symphony with the mixed choirs selected from festival attendants and Antalya State Symphony Orchestra together. Email: festivalantalya@festivalantalya.com - Website: www.festivalantalya.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

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/>

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

Gotham SINGS! New York City, USA,

18 Apr 2015. Adjudicated Choral Festival Program in New York City (Manhattan). Email: info@sechristtravel.com - Website: www.sechristtravel.com

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

10th International Festival of Students and Academic Choirs VESNUSHKA, Yaroslavl, Russian Federation, 23-26 Apr 2015.

For students and academic choirs from all around the world. Email: yar-vesnushka@yandex.ru - Website: <http://vesnushka.yar.ru>

International Choir Festival for Children & Youth Mundus Cantat, Gdansk, Poland, 24-26 Apr 2015.

For choirs from all over the world. Exchange of cultural traditions, strengthening natural human bonds. Email: munduscantat@sopot.pl - Website: www.munduscantat.pl

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

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 program 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

Costa Barcelona Music Festival, Spain, 29 Apr-3 May 2015.

For choirs and orchestras from around the world. Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.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. Email: mail@interkultur.com - Website: www.interkultur.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

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

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. Email: info@als.am - Website: www.armenianlittlesingers.com

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. Concerts at the beautiful San Leo medieval cathedral. 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@musiceventsunlimited.de - Website: www.ipcf-berlin.com

Vaasa International Choir Festival, Finland, 13-17 May 2015. Top performers from Finland and other countries, joyful singing atmosphere, workshops. With King's Singers & The Swingle Singers (UK), Wiener Sängerknaben (Austria), China Broadcasting Children's Chorus, YL Male Voice Choir, EMO Ensemble, Philomela, Tapiola Choir, Club for Five, Seminaarimäen Mieslaulajat "Semmarit" & Rajaton (Finland), Chamber Choir Lege Artis & Svetilen Vocal Ensemble (Russia), The Estonian Philharmonic and many more. Email: erkki.mendelin@vaasa.fi - Website: www.vaasachoirfestival.fi/

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@musiceventsunlimited.de - Website: www.musiceventsunlimited.de

International Choral Festival Barcelona 2015, Spain, 15 May 2015. For all kind of choirs around the world. Email: info@musiceventsunlimited.de - Website: www.choralfestivalbarcelona.com

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

11th International Choir Festival Mundus Cantat, Sopot, Poland, 20-24 May 2015. For choirs from all over the world. Exchange of cultural traditions, strengthening natural human bonds. Email: munduscantat@sopot.pl - Website: www.munduscantat.pl

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: associazionemelody@libero.it - Website: www.associazione-melody.com

5th International Wroclaw Choir Festival Vratslavia 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 for St Cecilia statuettes. Evening concerts. Apply before Nov 15, 2014. Email: info@vratislaviasacra.pl - Website: www.vratislaviasacra.pl

14th International Chamber Choir Competition, Marktobendorf, 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@KIconcerts.com - Website: www.KIconcerts.com

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

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

Italy's Notes of Joy Choir Festival, Rome, Italy, June 2015. Artistic director: Gregory Gentry. Email: info@KIconcerts.com - Website: www.KIconcerts.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 Olomouc, Czech Republic, 3-7 June 2015. International choir festival of sacred and clerical music, Musica Religiosa Competition for choirs in all categories from all around the world. Email: info@festamusicale.com - Website: www.festamusicale.com/eng/festival-of-songs-olomouc-2015

Venezia Music Festival 2015, Italy, 3-7 June 2015. International festival of choirs and orchestras. Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.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

57th International Festival of Choral Art Jihlava 2015, Czech Republic, 5-7 June 2015. Competition of chamber choirs, non-competitive concerts, workshop, meetings. Email: dankova@nipos-mk.cz - Website: www.nipos-mk.cz

Perform Don Giovanni in Prague, Czech Republic, 7 June-6 July 2015. For individual singers all over the world. Coaching by Sherrill Milnes, Opportunity to sing in an opera gala with the orchestra, participate in a fully staged scenes program, and perform in a cabaret program of works from the American songbook in one of Prague's famous jazz clubs. Email: stephanie@classicalmovements.com - Website: www.praguesummernights.com

¡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 together with the National Youth Choir of Costa Rica. 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

5th European Forum on Music, Riga, Latvia, 11-14 June 2015. Theme: Access to music is digital? It will explore how new technologies facilitate the work of cultural institutions, how improved access to culture helps raise people's interest in music, and explore the interplay between the digital world and 'real' life. Email: info@emc-imc.org - Website: http://www.emc-imc.org/efm/

Yale International Choral Festival, Yale University, New Haven, Connecticut, USA, 16-20 June 2015. Concerts by outstanding choirs from throughout the world, lectures, workshops and masterclasses including the Eric Ericson International Choral Centre Conducting 21C masterclass. Email: jeffrey.douma@yale.edu - Website: www.yaleinternationalchoralfest.org/

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 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

The Rhythms of One World 2015 Festival, New York City, USA, 24 June-1 July 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

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 co-operation 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). János Czifra, Domkapellmeister of the Dom, will conduct Mozart's Mass in C Major, "Coronation," KV 317, accompanied by the Salzburger Domorchestra. 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

Sing A Mile High Children's Choral Festival, Denver, CO, USA, 25-29 June 2015. Non-competitive festival for Treble-voiced choirs. Each choir will participate in massed choir rehearsals and performance and individually in the finale concert at the Newman Center for the Performing Arts at the University of Denver. Email: chrys@youngvoices.org - Website: www.singamilehigh.org

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, organised by EGEAC and SourceWerkz Pte Ltd, Singapore, this Festival is a platform for choirs to partake in high-level competition as well as work under the tutelage of an artistic panel of 5 judges drawing from all corners of the world. 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 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. Sung Service for the winners at the St. Mark Basilica. Email: office@venicechoralcompetition.it - Website: www.venicechoralcompetition.it

6th International Sacred Music Choir Festival & Competition Laudate Dominum, Vilnius, Lithuania, 2-8 July 2015. For all choirs around the world. Email: info.gratulationes@gmail.com - Website: www.gratulationes.lt

Summa Cum Laude International Youth Music Festival, held in the Musikverein in Vienna, Austria, 3-8 July 2015. Festival held in Vienna's main concert venues, the Golden Hall of the Musikverein and the Konzerthaus. Cross-cultural and musical exchange event including workshops, lectures, concerts in and around Vienna, competition or celebration (non-competitive) with an international and highly renowned jury. Email: office@scfestival.org - Website: www.scfestival.org

Festival of Voices, Hobart, Tasmania, Australia, 3-12 July 2015. Performance such as concerts to clubs, cabaret venues and pop up performances for participants and singers of all ages and backgrounds. Email: info@festivalofvoices.com - Website: www.festivalofvoices.com.au

17th International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 3-6 July 2015. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Email: cantusmm@cc-a.at - Website: www.cantusmm.com

12th Vivace International Choir Festival, Veszprém, Hungary, 3-5 July 2015. Open to all choir-types. Focus: the pleasures of life, the joy of living. Possibility for adjoining choir camp. Friendly conditions. Apply before Feb 28, 2015. Email: vivace@hangvilla.com - Website: www.hangvilla.com/vivace2015

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@sechristtravel.com - Website: www.sechristtravel.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. With built-in fun activities, sophisticated musical instruction and performances, the CCCF will provide once in a lifetime opportunities to its participants. Email: info@crossroadsschildrenschorusfestival.com - Website: www.crossroadsschildrenschorusfestival.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. Parallel to the European Choir Games, Grand Prix of Nations, a competition for the best amateur choirs in the world. Email: mail@interkultur.com - Website: www.interkultur.com

50th International Days of Choral Singing, Barcelona, Spain, 6-12 July 2015. Concerts and workshops with Elisenda Carrasco (Catalonia), Salvador Brotons (Catalonia), Karmina Silec (Slovenia). Apply before 15 Jan 2015. Email: fcec@fcec.cat - Website: www.fcec.cat

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/>

33th International Choral Festival of Karditsa, Greece, 9-18 July 2015. For mixed, male, female and children choirs as well as for groups of soloists and chamber choirs. Program including ancient Greek and Byzantine music as well as Gregorian and Renaissance music. Email: nke@otenet.gr

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

International Choir Festival InCanto Mediterraneo, Milazzo (Sicily), Italy, 12-18 July 2015. First part of the festival non competitive, second part competitive in various categories. Email: festival@canticanova.it - Website: www.festivalincantomediterraneo.it

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

Hong Kong Word Youth and Children's Choir Festival, Hong Kong, China, 13-18 July 2015. 13 competition categories, 4 international standard venues, international choral judging system, more than 10 masterclasses and workshops, conducting master course by Dénes Szabó. Email: info@hktreblechoir.com - Website: www.hktreblechoir.com/wyccf

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, Cantonigrós, 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

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 17-24 July 2015. Travel to Cape Town, Pretoria, Johannesburg & a Game Park. Experience African rhythms, dancing and singing. Open to all choirs, each conducted by their own music director. Email: jayci@ClassicalMovements.com - Website: http://classicalmovements.org/s_af.htm

Choralp 2015, Briançon, France, 18-25 July 2015. For choirs or individual singers. Atelier 1: Te Deum de Dettingen de G.F. Haendel with Il Falcone Orchestra, conducted by Jean Marie Puissant (France). Atelier 2: Babel, roots and traditions, conducted by Marleen de Boo (Belgium). Email: choralp@gmail.com - Website: www.choralp.fr

Istanbul International Chorus Competition and Festival, Istanbul, Turkey, 21-26 July 2015. For children, female, male, mixed choirs and folk groups. Email: istanbul@istanbulchorus.com - Website: www.istanbulchorus.com

7th International Festival of choirs and orchestras in Tuscany, Italy, 22-26 July 2015. International festival of choirs and orchestras in Tuscany. Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

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/eng/grand-prix-pattaya-2015

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

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

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.ticf.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

4th Bali International Choir Festival, Indonesia, 29 July-2 Aug 2015.

Symposium and competition, workshops, Balinese Culture, intercultural collaboration, Temple tours for choirs, and individual conductors and singers. Email: mail_bcsevents@yahoo.com - Website: http://bandungchoralsociety.com/

2015 Taiwan International Choral Workshops and Concerts, Taiwan - China, 7-9 Aug 2015.

Choral exchange programs and concerts to achieve culture exchange and friendship, featuring three international choral groups and six local groups. Apply before Jan 31, 2015. Email: tcca0105@gmail.com - Website: crystalchoir.org.tw

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

International Festival of choirs and orchestras in Paris, France, 19-23 Aug 2015.

For choirs and orchestras from around the world. Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

International Choir Festival Coralua, Trondheim, Norway, 22-28 Aug 2015.

Festival and workshops for choirs, individual choral singers and choral conductors. Email: trondheim@coralua.com - Website: www.coralua.com

Guido d'Arezzo International Polyphonic Competition, Arezzo, Italy, 23-30 Aug 2015.

For amateur choral ensembles. Categories: Christian plainchant, polyphony, polyphony for children's voices, special competition, int'l choral festival of folksong. Email: fondguido@polifonico.org - Website: www.polifonico.org

2nd Choral International Festival Under the Sun of Sardegna, Sant Antioco Island, Sardegna, 26-30 Aug 2015.

Email: info@festivalveronagardaestate.eu - Website: www.festivalveronagardaestate.eu

1st Choir Festival in Salzburg Cathedral, Austria, 28-30 Aug 2015.

Mozart's Coronation Mass for choirs as well as individual singers. Email: office@kunstkultur.com - Website: www.kunstkultur.com

International festival of choirs and orchestras in Vienna, Austria, 9-13 Sep 2015.

Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com/international-festival-of-choirs-and-orchestras-in-vienna-austria.phtml?wmf

17th EUROTREFF 2015, Wolfenbüttel, Germany, 9-13 Sep 2015.

Concerts and ateliers for children's, girls' and mixed youth choirs. Possibility of regional meeting with a German choir before or after the festival. Email: info@amj-musik.de - Website: www.amj-musik.de/eurotreff2015

International Festival Concordia Vocis, Cagliari, Italy, 10-13, 17-20, 24-27 Sep 2015.

For vocal ensembles and mixed, male and female choirs up to 20 members. Invited choirs' local costs covered by the festival. - Website: www.concordiavocis.it

11th Trelew International Choral Competition - 20th Anniversary, Trelew, Chubut, Patagonia, Argentina, 15-20 Sep 2015.

Open to female, male and mixed choirs including a non competitive stage with previous participant's selection. International Jury. Workshops, conducting masterclasses, composers forum and open singing., Email: cictrelew@yahoo.com.ar - Website: www.fundacioncic.org

4th International Choir Festival Music and Sea, Paralia, Greece, 21-26 Sep 2015.

Competitive and non-competitive festival featuring open air concert in the streets and the squares of Paralia, Olympic Beach and Katerini. For all kind of choirs from all over the world. Email: info@magculture.mk - Website: www.magculture.mk

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. Common Sung Service at the Renaissance Rimini Cathedral. Email: info@riminichoral.it - Website: www.riminichoral.it

Cracovia Music Festival 2015, Cracow, Poland, 30 Sep-4 Oct 2015. For choirs and orchestras from around the world. Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

1st International Choir Festival Puccini 2015, Torre del Lago, Italy, 30 Sep-3 Oct 2015.

Whether you participate in friendship concerts or in the competition, singers will find specific programs tailored to their needs. Email: mail@interkultur.com - Website: www.interkultur.com

Festival Magic Mozart Moments, Salzburg, Austria, 1-4 Oct 2015.

Voices from all over the world and the Salzburg Cathedral Choir & Orchestra. Singers are required to have sung the performed piece before. Email: office@cultours.at - Website: www.cultours-europe.com

13th International Choir Contest of Flanders-Maasmechelen, Belgium, 2-5 Oct 2015.

Limited to ensembles from 12 to 40 equal voices and 16 to 40 mixed voices. Email: info@ikv-maasmechelen.be - Website: www.ikv-maasmechelen.be

International Choral Festival Singing Together Iso-Polyphony in Albania, Durres, Shkodra and Apollonia, Albania, 6-10 Oct 2015.

Festival for non professional choirs featuring a diversity of international choral music, sacred music, traditional/folk music & Iso-Polyphony. Participants will enjoy the experience of learning & singing Albanian folk iso-polyphony proclaimed by UNESCO a Masterpiece of the Oral and Intangible Heritage of Humanity. Email: singingisopolyphony@gmail.com - Website: www.choral-isopolyphony.com

John Paul II International Choir Festival of Sacred Music Mundus Cantat, Gdansk, Poland, 8-11 Oct 2015.

For choirs from all over the world. Exchange of cultural traditions, strengthening natural human bonds. Email: munduscantat@sopot.pl - Website: www.munduscantat.pl

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. Email: mail@interkultur.com - Website: www.interkultur.com

Lago di Garda Music Festival, Italy, 14-18 Oct 2015. International festival of music for choirs and orchestras on Lake Garda. Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

8th Thracian Choir Festival, Yambol, Bulgaria, 15-18 Oct 2015. Non-competitive, annual event for all kind of choirs and all styles of music. Apply before 30 March 2015. Email: choirschool@gmail.com

Cantate Barcelona, Spain, 16-20 Oct 2015. Performances, friendship concerts and workshops. Email: info@musiccontact.com - Website: www.musiccontact.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. 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 for statuettes of Golden Lyre and Special Romuald Twardowski Prize. Festival taking place in Porczynski & Chopin Halls. 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 around the world. Email: info@musiceventsunlimited.de - Website: www.icf-london.com

Malta International Choir Festival, Malta, 29 Oct-2 Nov 2015. Singers from around the world come together in competition and festivals. Choose from the categories: Musica Sacra, Secular Music, Children- and Youth Choirs and Folklore. Email: info@meeting-music.com - Website: www.meeting-music.com

International Choir Competition of Tolosa, Spain, 29 Oct-1 Nov 2015. Its aim is to bring together the best choirs in the world: exchange of styles, interpretation, choral literature, vocal education and ways of each country and information about the musical and cultural traditions of the Basque Country. Email: cit@cittolosa.com - Website: www.cittolosa.com

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

Cantate Dresden, Germany, 5-8 Nov 2015. For all kind of choirs from all over the world. Email: info@musicandfriends.org - Website: www.musicandfriends.net/html/cantate_dresden1.html

IFCM Asia Pacific World Choral Expo, Macau, Macau SAR (China), 12-15 Nov 2015. International Federation for Choral Music (IFCM), Asia Pacific Choral Council and Macau Choral Art Association are collaborating together to debut the first ever World Choral Expo, in Macau S.A.R from the 12th to 15th of November 2015! World-class conductors, composers and choirs will convene to share their experiences, techniques, and voices to the Asia Pacific Region. This event is co-sponsored by the Chinese Culture Association, the China Choral Association, and Canton Province Choral Association. Contact: International Federation for Choral Music, , Fax: +1-512-551 0105, Email: info@ifcm.net - Website: www.ifcm.net

A Voyage of Songs, Penang, Malaysia, 26-29 Nov 2015. Choral competition in 11 categories, gala opening, closing and friendship concerts, masterclasses and conductors' forum. Apply before July 31. Contact: Konzert, Tel: +65-6246-4720, Fax: +65-6246-4721, Email: info@konzert.com.sg - Website: www.konzertchoral.com.sg

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

Gospel in Spain, Spain, 1-7 Dec 2015. For all kind of pro and amateur choral ensembles from all over the world. Email: info@sechristtravel.com - Website: www.sechristtravel.com

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

1st Florence Advent Choir Festival, Italy, 9-11 Dec 2015. International festival for youth choirs and orchestras. Email: director@florencechoirfestival.com - Website: www.florencechoirfestival.com

International Choir Festival of Advent & Christmas Music Mundus Cantat, Sopot, Poland, 11-14 Dec 2015. For choirs from all over the world. Exchange of cultural traditions, strengthening natural human bonds. Email: munduscantat@sopot.pl - Website: www.munduscantat.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

World of Choirs, Italy, 3-6 Jan 2016. For all kind of choirs from over the world. Email: nika@fiestalonionet.net - Website: www.fiestalonionet.com/EN/voices-italia.html

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. Apply before Oct 15, 2015. 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. Email: info@ericsonchoralcentre.se - Website: http://www.ericsonchoralcentre.se

Sing'n'Joy Provo 2016 The American International Choral Festival, USA, 16-20 Mar 2016. 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

13th International Choir Festival of Sacred and Clerical Music, Olomouc, Czech Republic, 16-20 Mar 2016. 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

Golden Voices of Montserrat! International Contest, Montserrat Monastery, Catalonia, Spain, 20-24 Mar 2016. For choirs of all age and category. Each choir will have the possibility to sing with the boys' choir Escalonia renowned around the world. Festival also including a master class, a recording of the common song and a flash mob for all participants. Email: nika@fiestaloniam.net - Website: www.fiestaloniam.com/EN/voices.html

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. Over one thousand participants travel to Prague from around the world to perform in venues such as St. Nicholas' Church and the National House. Enjoy a culturally rich and educational experience while you meet and perform with youth ensembles from around the globe. Email: travel@music-contact.com - Website: www.music-contact.com

2016 Emerald Cith Choral Festival with René Clausen, Seattle, USA, 30 Mar-3 Apr 2016. For all kind of pro and amateur choral ensembles from all over the world. Email: info@sechristtravel.com - Website: www.sechristtravel.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. Enjoy the opportunity to receive informed feedback from the knowledgeable judges. Exchange with a local Italian choir, sing individually at a school or senior center, 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. 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 program 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

2nd International Choir Festival Guam Pacific, Guam, 27 Apr-1 May 2016. 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

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

63rd European Music Festival for Young People, Neerpelt, Belgium, 29 Apr-2 May 2016. Categories: children's, single-voice youth, mixed-voice youth, pennant series children, pennant series single-voice youth, pennant series mixed-voice youth, free series: vocal and vocal-instrumental ensembles such as close harmony, vocal jazz, folk music, gospel & spiritual. Email: info@emj.be - Website: www.emj.be

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 for this festival which features competitions gala concerts, friendship concerts and participation in masses. Email: mail@interkultur.com - Website: www.interkultur.com

Budapest/Vienna Choir Festival, Hungary/Austria, May 2016. Individual and festival concerts under the direction of Larry Wyatt. Email: info@KIconcerts.com - Website: www.KIconcerts.com

14th Venezia in Musica, International Choir Competition and Festival, Venice and Caorle, Italy, 1-5 May 2016. For all kinds of choirs from all around the world. 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. They meet other outstanding choirs in workshops, at parties and on a boat trip. 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

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. Email: mail@interkultur.com - Website: www.interkultur.com

International Festival of Choral Singing Nancy Voix du Monde, Nancy, France, 4-8 May 2016. Festival for all choir categories. 1600 singers from all over the world. Invited choirs' local costs covered by the festival. Email: festival-choral@orange.fr - Website: www.chantchoral.org

Sing Along Concert in Vienna, Austria, 6-8 May 2016. For singers from all around the world. Email: mail@interkultur.com - Website: www.interkultur.com

11th Festa Choralis Bratislava, Bratislava, Slovak Republic, 25-29 May 2016. Festival and competition including 19 categories. For all kind of choirs from around the world. Email: info@festamusicale.com - Website: www.festamusicale.com/eng/festa-choralis-bratislava-2016

Festival Riviera 2016 Nice Choir Festival, France, June 2016. Individual and festival concerts under the direction of Henry Leck. Email: info@KIconcerts.com - Website: www.KIconcerts.com

Notes of Joy Austria 2016 Choir Festival, Austria, June 2016. Individual and festival concerts under the direction of Rollo Dilworth. Email: info@KIconcerts.com - Website: www.KIconcerts.com

International Choral Espoo Festival, Espoo, Finland, 1-7 June 2016. Concerts, workshops and events around choral music. Artistic director: Pasi Hyökki. Email: info@vocal espoo.fi - Website: www.vocal espoo.fi

Ireland 2016 Choir Festival, Galway and Dublin, Ireland, June 2016. Individual and festival concerts under the direction of Elena Sharkova. 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

2016 Prima Voce Itali'a, The Maestro Festival Tour, Milan, Venice, Florence, Siena, Rome, Italy, 20-28 June 2016. With artistic directors Anton Armstrong and Karen Kennedy, workshops, rehearsals and concert performances for choirs from around the world. Email: info@choirsofamerica.org - Website: www.vocalmusic.org

Rome International Choral Festival, Italy, 22-26 June 2016. 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

Serenade! Washington, DC Choral Festival, USA, 23-27 June 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>

Mozart International Choral Festival, Salzburg, Austria, 29 June-3 July 2016. Three days of festival rehearsals, mingling side-by-side with singers from a variety of backgrounds under the direction of Jo-Michael Scheibe (USA). János Czifra, Domkapellmeister of the Dom, will conduct Mozart's Mass in C Major, "Coronation," KV 317, accompanied by the Salzburger Domorchester. Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/festivals/2015/mozart.html

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

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

International Choral Kathaumixw, Powell River, Canada, 5-9 July 2016. Join choirs from around the world in 20 concerts, competitions, common singing, conductor's seminars and social events on the shores of Canada's magnificent Pacific Coast. Guest Artists and International Jury. Extension Tours available. Application Deadline November 1, 2015. Email: info@kathaumixw.org - Website: www.kathaumixw.org

9th World Choir Games, Sochi, Russian Federation, 6-16 July 2016. Large competition for choirs from all around the world. 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, Vienna, Salzburg, Austria & Prague, Czech Republic, 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. Discover Salzburg's picturesque Old Town and its towering castle, and share your music with choirs from around the world. Email: travel@music-contact.com - Website: www.music-contact.com

International Choral Festival of Missoula, Montana, USA, 13-16 July 2016. Non-competitive showcase festival for children's, youth, men's, women's and mixed choirs. Social events, home stays (international choirs) and cultural exchange. Email: info@choralfestival.org - Website: www.choralfestival.org

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. Celebrate choral music as part of the 'Ghent Arts and Music Festival,' Europe's largest open-air cultural festival. Visit and perform in the capital city of Brussels and the beautiful and historic city of Bruges. Email: travel@music-contact.com - Website: www.music-contact.com

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 22-30 July 2016. Travel to Cape Town, Pretoria, Johannesburg & a Game Park. Experience African rhythms, dancing and singing. Open to all choirs, each conducted by their own music director. Email: jayci@ClassicalMovements.com - Website: http://classicalmovements.org/s_af.htm

27th Béla Bartók International Choir Competition and Folklore Festival, Debrecen, Hungary, 27-31 July 2016. The only competition in contemporary choral music for five categories. The winner of the Grand Prize will be invited to the competition for 'The Grand Prix for European Choral Music' held every year alternately in Arezzo, Debrecen, Maribor, Tolosa, Tours and Varna. Folklore festival, world-premiers, church concerts, conducting master class and social meetings. Halfboard catering and accommodation for the invited choirs free of charge. Apply before: 31 October 2013. Email: info@bbcc.hu - Website: www.bbcc.hu

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. Email: acda@acda.org - Website: <http://acda.org>

Tonen2000 International Choir Festival, Westland, Netherlands, 23-25 Sep 2016. Contest for non-professional mixed choirs (up to 36 members) and male and female ensembles (up to 24 members). Categories: sacred and secular music (compositions from Middle Age/Renaissance, Romantic period and modern); folk music optional. Email: info@tonen2000.nl - Website: www.tonen2000.nl

7th International Choir Festival & Competition "Isola del Sole", Grado, Italy, 28 Sep-2 Oct 2016. Competition, international friendship concerts, evaluation concerts and individual coaching. Email: mail@interkultur.com - Website: www.interkultur.com

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

Canta al mar 2016 International Choral Festival, Calella, Barcelona, Spain, 19-23 Oct 2016. Competition for mixed, male, female, children's and youth choirs. No compulsory pieces required. Email: mail@interkultur.com - Website: www.interkultur.com

Cantate Barcelona, Spain, 21-24 Oct 2016. Choirs from across the globe participate in this annual festival. Share your music in towns throughout Spain's Costa Brava region. Make new friends during an evening of music with a local choir, and sing at the beautiful Auditori Palau de Congressos in Girona. Taste the local Paella and enjoy the rhythms for which the region is famous at the festive Closing Ceremony! Email: travel@music-contact.com - Website: www.music-contact.com

Cantate Dresden, Germany, 3-6 Nov 2016. For all kind of choirs from all over the world. Email: info@musicandfriends.org - Website: www.musicandfriends.net/html/cantate_dresden1.html

The Golden State Choral Trophy 2016, Monterey, California, USA, 20-24 Nov 2016. American International Choral Festival for all kinds of choirs from all around the world. Email: mail@interkultur.com - Website: www.interkultur.com

Vienna Advent Sing, Austria, 24-28 Nov, 1-5, 8-12, 15-19 Dec 2016. Vienna welcomes choirs from around the world to share their voices in the music capital of Europe. By invitation of the Cultural Affairs Department, sing in the magnificent City Hall and breathtaking Melk Abbey. Exchange with local schools and senior centers and experience the festive pre-holiday atmosphere in this enchanting city with Christmas markets filling the city squares! Email: vienna@music-contact.com - Website: www.music-contact.com

Sing'n'Joy Princeton 2017 The American International Choral Festival, USA, 16-20 Feb 2017. 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

63rd Cork International Choral Festival, Ireland, 26-30 Apr 2017. 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 program 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

Serenade! Washington, DC Choral Festival, USA, 29 June-3 July 2017. For youth and adult choirs, concerts, workshops, musical exchanges, optional choral competition and sightseeing. Email: Sara@ClassicalMovements.com - Website: <http://classicalmovements.org/dc.htm>

Rhapsody! International Music Festival, Vienna, Salzburg, Austria & Prague, Czech Republic, 6-16 July 2017. 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>

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 21-29 July 2017. Travel to Cape Town, Pretoria, Johannesburg & a Game Park. Experience African rhythms, dancing and singing. Open to all choirs, each conducted by their own music director. Email: jayci@ClassicalMovements.com - Website: http://classicalmovements.org/s_af.htm

64th European Music Festival for Young People, Neerpelt, Belgium, 27 Apr-2 May 2018. Categories: children's, single-voice youth, mixed-voice youth, pennant series children, pennant series single-voice youth, pennant series mixed-voice youth, free series: vocal and vocal-instrumental ensembles such as close harmony, vocal jazz, folk music, gospel & spiritual. Email: info@emj.be - Website: www.emj.be

64th Cork International Choral Festival, Ireland, 2-6 May 2018. 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 program 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

Serenade! Washington, DC Choral Festival, USA, 28 June-2 July 2018. For youth and adult choirs, concerts, workshops, musical exchanges, optional choral competition and sightseeing. Email: Sara@ClassicalMovements.com - Website: <http://classicalmovements.org/dc.htm>

Rhapsody! International Music Festival, Vienna, Salzburg, Austria & Prague, Czech Republic, 5-15 July 2018. 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>

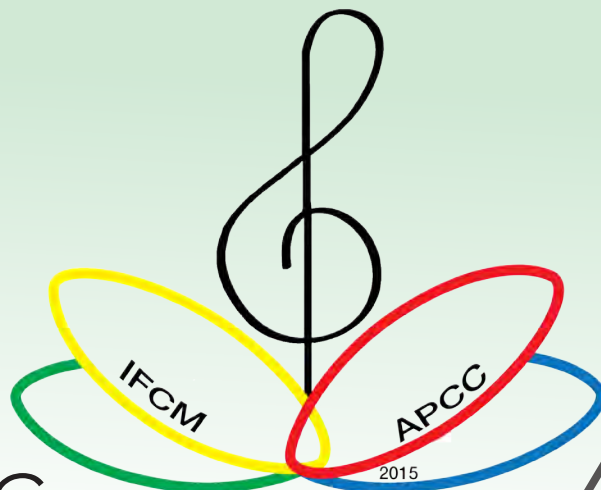
IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 20-28 July 2018. Travel to Cape Town, Pretoria, Johannesburg & a Game Park. Experience African rhythms, dancing and singing. Open to all choirs, each conducted by their own music director. Email: jayci@ClassicalMovements.com - Website: http://classicalmovements.org/s_af.htm

65th Cork International Choral Festival, Ireland, 1-5 May 2019. 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 program 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

66th Cork International Choral Festival, Ireland, 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 program 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

65th European Music Festival for Young People, Neerpelt, Belgium, 30 Apr-4 May 2020. Categories: children's, single-voice youth, mixed-voice youth, pennant series children, pennant series single-voice youth, pennant series mixed-voice youth, free series: vocal and vocal-instrumental ensembles such as close harmony, vocal jazz, folk music, gospel & spiritual. Email: info@emj.be - Website: www.emj.be

67th Cork International Choral Festival, Ireland, 28 Apr-2 May 2021. 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 program 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



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