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ICB

Dossier: Pärt and Penderecki
Technique: Positioning Singers





International Federation for Choral Music

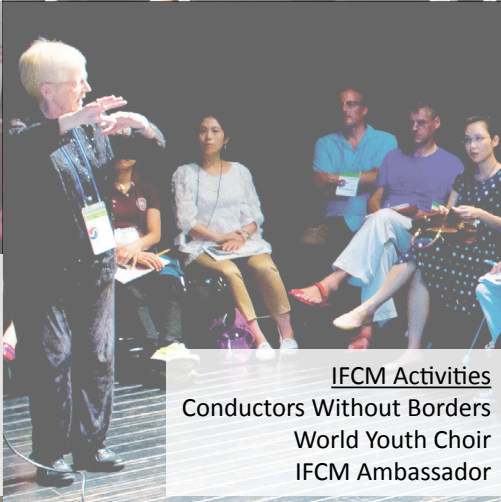


International Choral Bulletin



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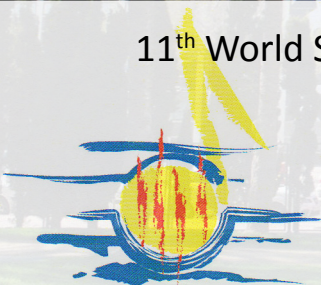
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Thank you for your support to IFCM in 2015.

Happy New Year!

Gutes Neues Jahr!

Bonne Année!

Próspero Año Nuevo!

President's Column



Dear friends,

Continuing from the President's Message, October 2015 . . .

The IFCM Executive Committee and Board of Directors met in Macau, China this month. The Board was extremely focused on preparing IFCM for a positive fiscal future that would ensure opportunities for members at a reduced cost.

This process started with the creation of a New Operations Model (NOM) based on the recent rewrite of our Statutes and Bylaws at last year's General Assembly in Seoul, South Korea. The NOM allows for the preservation of a pre-constructed, robust, artistic model, while establishing the following:

- Total elimination of reliance on government funding
- Administrative responsibilities spread laterally (not focused on one Secretary-General or Executive Director)
- New revenue-generation format including (A) retention/consulting/labour fees built into contracts in all projects, (B) improved fundraising capacities (foundations, corporations, private contributions), (C) five different levels of support for member projects/activities, and (D) increased prospects and capacity for expanded advertising.

The latest step in this considerable rebuilding process was to write a Cooperation Agreement with each of the existing IFCM Founding Members (FM). The agreement calls for each FM to electronically forward to its constituent membership the quarterly electronic versions of its *International Choral Bulletin (ICB)*; monthly copies of *IFCM e-News*; and periodic promotional materials concerning international choral festivals, which might be of interest to their members.

In return, IFCM agrees to provide complimentary IFCM membership to each FM constituent member. Also, each FM will receive two full pages of advertising (or its equivalent) in the *International Choral Bulletin* free of charge each year. IFCM will promote the projects/activities/events of each FM in the monthly *IFCM eNews*, and provide complimentary IFCM membership to each FM. This will officially begin in **January 2016**.

What does this mean for you? It means that if you are a member in good standing of one of IFCM's Founding Members you receive free membership to IFCM. You will receive the *International Choral Bulletin* and the *IFCM eNEWS*, which will keep you up-to-date on international choral music, without having to pay "another membership fee".

What does this mean for IFCM? It means that IFCM will be in a position to provide its Founding Members with expanded assistance, thereby removing a financial burden from their books so they can use the resources locally. It will position IFCM as the true international organisation it was originally conceived to be. Thus, by extension, IFCM will better represent a more accurate number of choral musicians around the world, making it easier to generate revenue from advertisers, foundations, and corporations to fund more opportunities for our Founding Members and for the choral world at large.

The *IFCM eNEWS* has been electronic from its beginning. However, the *ICB*, up until the final quarter of 2015, has been available in printed format. While most of the IFCM members will receive the *ICB* in electronic format only beginning in January 2016, we will still print a smaller number for libraries and people who do not have access to the internet. Printed copies are also available to all members for an additional fee.

This new vision had to start with the organisations whose vision formed IFCM in the first place. However, the next step will be to offer roughly the same benefits to other regional, national, and local organisations should they want to participate. Please contact the IFCM Office if you are interested in taking part (office@ifcm.net).

On another subject, I sincerely want to congratulate Emily Kuo Vong, Angelina Vong, Stephen Leek, Jonathan Velasco, Susanna Shaw, Yoshihiro Egawa, Dennis Ding, their teams, the partner organisations, and the numerous volunteers for the successful production of the inaugural IFCM World Choral Expo (WCE) in Macau, China. They faced the enormous challenges that came from building a project for the first time, especially on this scale. There is no doubt that the WCE met IFCM's mission thanks mainly to the committee's resolve, managerial skills, and the massive support from friends and colleagues. Choral musicians from around the world benefitted from this event and came away with the adventure of having learned something new and having being exposed to exhilarating cultures and friends.

To repeat myself . . . I am excited about IFCM's future. I see it as a reflection of the past, built on a new structure, which will lead us to a bright and sustainable future. There are many people who are involved in this global choral level. Be one . . . get involved in the "New IFCM!"

Dr. Michael J Anderson, President

Edited by Mirella Biagi, UK/Italy



INTERNATIONAL CHORAL BULLETIN

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MANAGING EDITOR Andrea Angelini - aangelini@ifcm.net

EDITOR EMERITA Jutta Tagger

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ENGLISH TEAM Mirella Biagi

FRENCH TEAM Maria Bartha

GERMAN TEAM Lore Auerbach

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LAYOUT Nadine Robin

ICB ONLINE EDITION

<http://icb.ifcm.net>

PUBLISHER

International Federation for Choral Music
MEMBERSHIP AND SPONSORING
IFCM ICB, PO Box 42318, Austin TX 78704, USA
Fax: +1-512-551 0105

Email: nrobin@ifcm.net

Website: www.ifcm.net

Cover: Arvo Pärt © Peeter Langovits

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Printed by Onlineprinters.com, Germany

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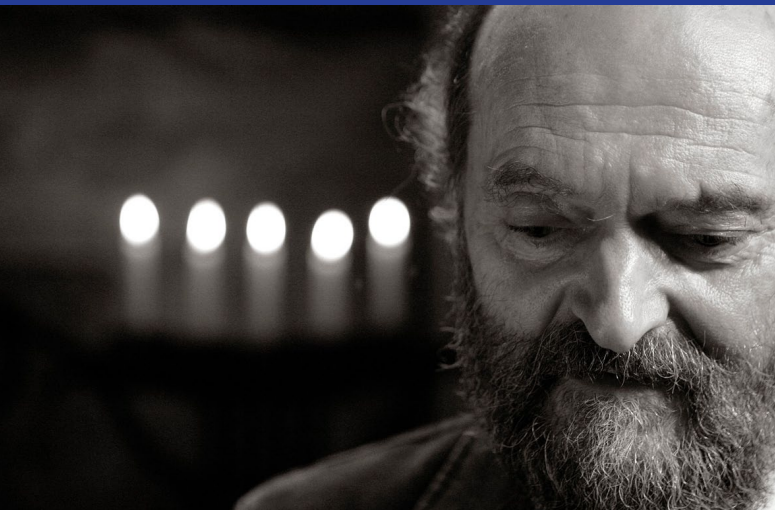
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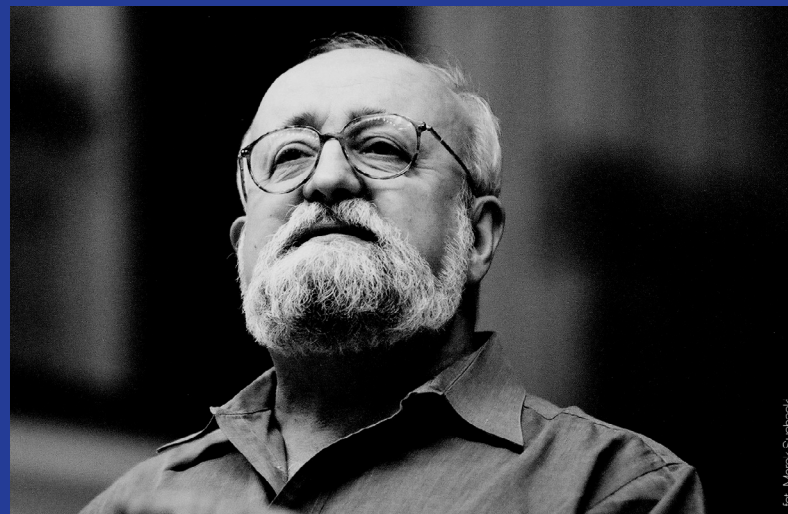
Pärt and Penderecki: Divergent Voices and Common Bonds



The Estonian composer Arvo Pärt © Kaupo Kikkas ▲

The Polish composer Krzysztof Penderecki ►

Pärt and Penderecki:
Divergent Voices and Common Bonds
David G. Dover



Est. M. Wozniak / Contrasto

In vocal and choral music of the twentieth century, composers have explored new ideas in composition. A select work by George Crumb, such as *Apparition*, evokes a sense of nature. In the work mentioned, Crumb uses vocal techniques that imitate sounds in nature rather than using the voice for conventional singing alone. Other composers, such as Schoenberg, used the contemporary vocal method of *sprechstimme*.

Included in the number of composers that use contemporary ideas in their choral or vocal works are Arvo Pärt and Krzysztof Penderecki. Pärt establishes his own compositional style involving simple, homophonic textures and triadic relationships with little harmonic direction, if any. Penderecki is recognized for his pioneering ideas with tone clusters, quarter-tones and three-quarter tones, and various string timbre techniques. Penderecki used his ideas in instrumental works and transferred his ideas to choral works.

When first reading the backgrounds and the description of these two composers' styles, one might imagine that their work is separated from one another beyond comparison. However, using the settings of the *Magnificat* by each composer and other sources related to the influences on each composer's style, comparisons can be drawn to show that these two composers are not too far apart in their conception and ideas.

However, grounds must be established before comparing the manner of composition by Pärt and Penderecki. The following includes sections containing the ensuing information: a brief background description of each composer's life, a description of each composer's compositional methods, and statements concerning the treatment of the *Magnificat* employing each composer's methods.

Arvo Pärt

Background

Pärt was born on September 11, 1935, in Paide, Estonia and grew up in Tallinn. In the years from 1958 to 1967 he worked as a recording director and composed film and television music for a division of Estonian Radio. During this time he studied composition with Heino Eller at the Conservatory at Tallinn. His early works, while still a student, demonstrate an influence of the Russian composers, Shostakovich and Prokofiev. Later in his career he disavowed these early works.

Pärt is not unlike many other composers, including Penderecki, whose careers can be divided into three periods to date. Pärt's first period, beginning around 1960, was one of an experimental nature. In this period, Pärt was the first Estonian to use Schoenberg's dodecaphonic method. Pärt had this to say about his early 1960's music in his interview with J. McCarthy (1989):

Yes, it was influenced by such things as twelve tone, serial and aleatoric music; all that came to us from the West. Perhaps someone had also done it in Russia but we didn't know about it. But one does not need to know much--if someone says that there's a country where the people dance on one leg and you've never seen it, then you can try it for yourself if you want: you might do it better than the people who did it in the first place! (p. 130)

According to Pinkerton (1996), Pärt's orchestral work, *Necrolog*, among other works of the early and mid-1960's were "unfulfilling experiments" with aleatoric techniques and serialism. However, two of these works won him first prize at the All Union Young Composers' Competition of 1962 held in Moscow. These works were a cantata, *Meie aed* (Our Garden) for three-part children's choir and orchestra, and the oratorio *Maailma samm* (Stride of the World).

Accordingly, the first period of dodecaphonic experimentation grew into his second or middle period that spans from 1968 to 1976. In this period, Pärt experimented with the areas of polytonality, indeterminacy, pastiche, collage, and pointillism. His collage technique dealt with borrowing whole sections or works to place into his experimental or dodecaphonic structure. In Pärt's *Credo* of 1968, he applies choral whispering, stemless notation, and pitch range notation (an aleatoric method) in the construction of the piece.

After this point, Pärt enters into a compositional silence for purposes of study. Among the composers and schools Pärt studied were the Notre Dame school and the Franco-Flemish composers, Machaut, Obrecht, Ockeghem and Josquin. Around 1971 Pärt's music took on a tonal perspective that borrowed from the medieval and classical periods. Having not yet reached his goal of a new style, Pärt went into another compositional silence until 1974. Pärt established his newest compositional device in the years following 1974.

Compositional Methods

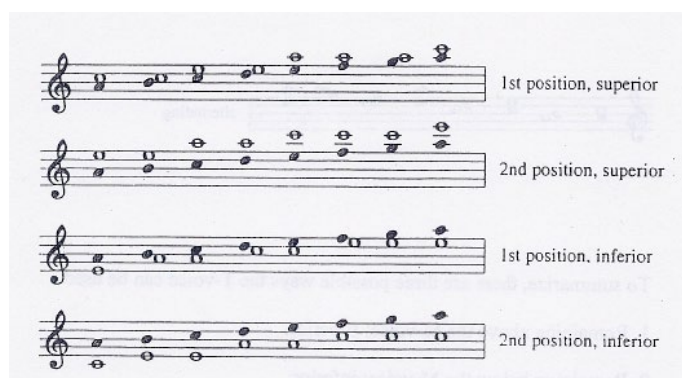
The new style with which Pärt dealt following his compositional silence of the early 1970's consisted of free flowing, tonally based harmonies that greatly differed from his previous style periods. In Hillier (1989), the new style, called 'tintinnabuli' by Pärt, "refers to the ringing of bells, music in which the sound materials are in constant flux, though the overall image is one of stasis, of constant recognition" (p. 134). In Schenbeck (1993), Pärt had this to say about his style:

I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comforts me. I work with very few elements, with one voice, with two voices. I build with the most primitive of materials--with the triad, with one specific tonality (p. 23).

Hillier, a conductor familiar with the works of Pärt, wrote this about Pärt's tintinnabuli method in 1989:

In this music, Pärt takes the sound of the triad as a phenomenon in nature. It rings constantly through the tintinnabulation, and is both the means of originating sounds and the audible result of such work. This triad has little to do with structural tonality; there is no sense of modulation, or of the tension and release normally associated with tonal harmony. It is simply the ringing out of one sound based on a central note. The music does not develop (in the usual sense of the word). It expands and contracts--in short, it breathes (p. 134).

Pärt took time off from composing to study the works of the Medieval and Renaissance period composers. Some of the compositional ideas that these early composers employed were the idea of drone, hocket, text emphasis, and rhythmic simplicity. All of these ideas, including religion, are embraced and reflected in Pärt's style of tintinnabulation. "Religion influences everything. Not just music, but everything" (McCarthy, 1989, p. 132), Pärt states. Therefore, it is not unlikely that the composers studied by Pärt also have strong ties to religion and religious music.



Tintinnabuli, meaning "a small bell", is a relatively simple technique consisting of a pairing of two voices, a melodic voice (M-voice, scalar) and a tintinnabuli voice (T-voice, arpeggiated). The M-voice in the example is represented as the black note-heads, usually stepwise and in some kind of pattern, and the T-voice is represented in the example as the white note-heads.

Treatment of the *Magnificat*

Pärt's setting of the *Magnificat* is for a SSATB a cappella choir with a solo soprano voice. In the *Magnificat* (1989), the idea that is most obvious is the stress Pärt places on time. No time signature is given and the piece is divided up into certain phrase blocks that match the text phrases by the use of double barlines. Dotted barlines also span the pages that carefully separate each word for emphasis. Furthermore, each note that is the longest between the dotted barlines is the emphasized syllable of the word. There is an exception made for those words that fall at the end of the double bar sections. The final syllable of each phrase is given more length to end the phrase. In all rhythmic treatment found in Pärt's *Magnificat*, the idea of text emphasis is apparent. In this manner, Pärt reinstates an idea that was found in the works of the early composers whom he had studied during his compositional silence.

Another idea concerning time found in Pärt's work is how he simulates timelessness. The stressed syllables of each word are agogically stressed; also, the words of the text have irregular accentuation. Therefore, any recognizable metrical pattern is not established. Pärt further promotes this irregularity by placing varying consecutive note values upon the stressed and unstressed syllables of the text. For example, the stressed syllable in a word such as *anima* will have a longer or shorter note length than the following word *mea*, thus establishing further metrical ambiguity.

Pärt has an intriguing way of dealing with drones in his music. The occurrence of drones in music up to this point has been found in the bass voices. Pärt reverses this and puts a drone in the upper voices in certain sections of the *Magnificat*. While this drone sits in the upper voices the middle voices and bass are able to freely move about. Pärt's bass line defies a common practice of harmonic function. The motion of the bass line is not directional in nature. Rather, the bass voice maintains the ambiguity of any metrical pattern and keeps the harmonies static.

Pärt does not seem to place any motivic development into his work to a great degree. In the *Magnificat*, the only recurring motive is not one of melody, but of tension. The progression from a compound unison to a minor second provides this recurring tension. The only consequential resolution that may be expected is a return to the previous compound unison. The tension is most frequently used to begin a phrases or stress text. The development of the tintinnabulation from a unison is important in Pärt's technique, especially at the beginning of the piece. In other words, Pärt proceeds from one pitch in a few voices and spreads out from that point.

A final idea used in the *Magnificat* that was taken from the study of the early composers is the use of hocket. In Grout (1988), "the flow of melody is interrupted by the insertion of rests, generally . . . missing notes are supplied by another voice . . ." is a definition of hocket in the time of the Notre Dame School (p. 132). Pärt utilizes this idea only partially. The upper vocal line may be interrupted by rests but the other voice used to counter the resting voice carries on with the same line without interruption. This provides for some rhythmic interest apart from the homophonic block motion of text and melody.

Having discussed Pärt's background, compositional method, and treatment of the *Magnificat*, it is now time to turn to Penderecki's background, compositional style, and treatment of the *Magnificat*.

Krzysztof Penderecki

Background¹

Penderecki was born on November 23, 1933, in the Polish city of Debica. As he was growing up, the Germans took possession of Poland. "The atrocities of Auschwitz took place in his own back yard" (Robinson, 1983, p. 1). These times of turmoil and strife could not help but influence Penderecki's compositional style.

Penderecki was raised as a devout Roman Catholic. He stated that he may have been overly devout in his early life. The influence of religion upon Penderecki's settings of religious texts finds its development from his youth.

The arts were held in high regard by Penderecki's family. Music making by his father and uncles often took place in the home. Penderecki studied piano but chose the violin for extensive study.

Penderecki entered Krakow Conservatory in 1951 to study violin and experiment with the art of composition. In 1953 Penderecki enrolled in compositional studies at the Conservatory with Franciszek Skolyszewski. Skolyszewski was a great influence upon the impressionable Penderecki. It was with Skolyszewski's support and belief in Penderecki's talent that launched his studies at the State Academy of Music in Krakow in 1954.

After his highly successful career as a student at the Academy ended in 1958, Penderecki was offered a position to teach at the Academy as a teacher of counterpoint and composition. Due to his familiarity with religious studies, he also lectured at the Krakow Theological Seminary. He also wrote for a magazine as a chronicler for music events. It was during this time that Penderecki truly made an international name for himself as the composer of *Strophes* (1959), *Emmanations* (1958), *Psalms of David* (1958), and *Thredony to the Victims of Hiroshima* (1959 - 1961).

Penderecki is no different than Pärt in as much as each man's career can be divided into three parts based on style periods. Penderecki's first period (1956 - 1962), is one of experimentation and exploration similar to Pärt's. The isolation of Poland after World War II created a sort of compositional freedom for composers of the day. A composer could develop a personal style that was free from many of the influences that pervaded the works of composers in the rest of Europe during that time. The composer, Luigi Nono, gave Penderecki some scores of Schoenberg, Webern, Krenek, and Boulez to study when he came to visit Poland. Penderecki's pieces, at that time, were influenced slightly by these composers from his study of their scores. During this time in Poland the distinctive idiom of *Farbmusik* (color-music) produced new styles of music. Among the characteristics of this idiom are free serialism, a three-line tempo graph, time-

space notation, semi-tonal clusters for sound density, and new timbres from stringed instruments.

Penderecki's second style is one of a more personal stability. In this period, 1962 - 1974, Penderecki merged the forward thinking ideas of the *Farbmusik* era with that of a reverence for the past. Penderecki, as did Pärt, looked to the early composers and Gregorian chant as a place from which new materials could be developed. Serialism was abandoned as melodic content, and the use of modal, diatonic, and quarter-tone material was embraced. In this period, Penderecki's prior ideas concerning the exploration of new string timbres was transferred to his vocal music. The *Magnificat* (1974), among his other important choral works of this period (*St. Luke Passion*, *Stabat Mater*, *Dies Irae*, *Utrena*, and *Kosmogonia*), utilized these new techniques.

Penderecki's third period following the year of 1974, is one of expression. The experimental phase found in his first and second periods are put aside for a more dramatic, lyrical style containing a post-Wagnerian chromaticism. His *Violin Concerto* (1976) is rooted in Brahms and Sibelius. Wolfram Schwinger (1989) states that the "new music is drawn much more from the spring of strong melodic inspiration" (p. 84).

Compositional Methods

The compositional method of Penderecki changes the most between the second and third style periods of his career. This section will deal with the compositional methods of Penderecki around the time in which he composed the *Magnificat*, especially around the 1960's and 1970's. In the online source by Arnold, the following quote is made by Penderecki concerning his composition method in the 1960's:

I had to write in shorthand--something for me to remember, because my style of composing at that time was just to draw a piece first and then look for pitch . . . I just wanted to write music that would have an impact, a density, powerful expression, a different expression . . . I think this notation was for me, in the beginning, like shorthand, really, coming from drawing the piece. I used to see the whole piece in front of me - Thredony is very easy to draw. First you have just the high note, then you have this repeating section, then you have this cluster going, coming--different shapes. Then there is a louder section; then there's another section, then there is the section which is strictly written in 12-tone technique. Then it goes back to the same cluster technique again, and the end of the piece is a big cluster, which you can draw like a square and write behind it fortissimo . . . I didn't want to write bars, because this music doesn't work if you put it in bars (p. 1).²

As one may see, Penderecki was not concerned in the 1960's in promoting the ideas of diatonic melody and conventional harmonic techniques. Penderecki was looking for a voice in the power of sound masses. When these sound mass structures are seen on a score of Penderecki such as the *Magnificat* (1974), the clusters appear as black blocks over a range of pitches that are designated by the composer. The blocks or clusters of pitches can crescendo, glissando, decrescendo, expand, or contract.

¹ The background information on Penderecki, except for the final direct quote, comes from the following source: Robinson, R. (1983). *Krzysztof Penderecki: A guide to his works*. Princeton, New Jersey: Prestige Publications. (pp. 1 - 7).

² (sic) Grammatical errors were found in the source.



▲ The Estonian composer Arvo Pärt

Penderecki's use of sound-mass structures was derived from the influence of Xenakis according to Arnold [Online].

Penderecki was a pioneer in the use of nontraditional ways of playing instruments, especially strings. New timbres were created and explored using various techniques. The following is a list of these new stringed instrument timbres: the use of packed groups of quarter-tone and three-quarter tones, clustered opposite moving string glissandi, sounds created close to, on, and behind the bridge, playing under the strings, and playing on the wood of the instrument. As time progressed, the same timbres achieved by the non-traditional methods of playing stringed instruments were transferred so that the voice emulated this technique.

Due to the radical new techniques found in this method of tone clustering and non-traditional playing, a whole system of notation needed to be developed. Penderecki was a pioneer in developing the notational system of the period. His notational system of the 1960's is now recognized by composers everywhere (Robinson, 1983).

Another influence on Penderecki's music is the importance of religion, specifically the liturgical texts of the Roman Catholic Church. Penderecki has set many of these texts to music. Penderecki's political and moral nature is not surprising considering the influences the horrific conditions of the Holocaust during his youth and his religious experiences, both as a young man and as a lecturer. In the online source announcing the Grawemeyer Award for Music Composition (1992), Penderecki is described as a "composer known for sending moral and political messages through his music" (p. 1).

A final influence that seems to come into his compositional works of the early 1970's is the acknowledgment of early music styles. In Arnold [Online]. Penderecki is quoted:

We, the composers for the last thirty years, have had to avoid any chords which sound pleasant and any melody because then we were called traitors. I feel free, I don't feel I have to do something which the people will expect from me or the critics will expect from me. Sometimes music has to stop and relax a little bit to find the other sources (with which) to continue. Sometimes it's good to look back and to learn from the past (p. 1).

Penderecki seems to be referring to the trend in his second style of employing ideas of Gregorian chant and referencing prior religious works and their composers, such as J. S. Bach.

Treatment of the *Magnificat*³

The following quote, found in Arnold [Online], was written after Penderecki reflected back on his second style period:

In that piece [Magnificat] I came to the place where I really could not go any further because of the musical language; all the complex polyphony became so complicated. After the triple fugue in Magnificat, I did not think that I could repeat the same things and write more complicated music; I did not have an interest in doing so. I think that is writing music which is only technique, and composing with so much technique involved does not interest

³ The information used for this section, except the first direct quote, comes from the source: Schwinger, W. (1989). Krzysztof Penderecki: *his life and his work*. (W. Mann, Trans.). London: Schott & Co. Ltd. (Original work published 1979). (pp. 226 - 230).



▲ The Polish composer Krzysztof Penderecki

me. My music has always been very personal, so if it becomes too technical, I have to stop (p. 1).

Penderecki's setting of the *Magnificat* (1974) separates the text into separate movements. The entire work is about forty-five minutes long. The work requires two choirs, a boy's choir, and seven male vocalists just to cover all the voice parts. Penderecki also adds a full orchestra and small percussion section with harp, celesta, harmonium, piano, and glockenspiel.

As it often does in music of Penderecki, the music starts with one note and fans out from the main interval of a minor third, d - f. Penderecki refers to a prior composer of settings of liturgical texts in the construction of his *Magnificat*. In the case of the first movement, the composer is Bach. Bach's *Magnificat* is in D major. Penderecki blurs this triad in Bach's *Magnificat* key with additional notes consisting of E flat, F, and A flat. This chord actually appears throughout the whole piece and is sometimes transposed.

The second movement is the triple fugue. In this triple fugue there are 55 real contrapuntal voices. When presenting the fugue subjects, Penderecki counterpoints them with elements of vocal glissandi, quarter-tone and three-quarter tone relationships, and rhythmic augmentation of the quarter-tone relationships. The process of the triple fugue can be summarized: the third subject is treated in canon, the first is treated in double and triple augmentation, the *stretto* has quarter-tones, and the coda fades with parts of the first and second subject.

The third movement begins with terraced quarter-tone tremolo in the strings that fades and allows for the introduction

of a viola melody. The male vocal parts spread to ten voices that move in stepwise motion. The third movement moves directly into the fourth movement after the chorus cries *Misericordia*. The fourth movement is sung by a solo bass who begins with a recitative which recalls material from the first movement; the bass recitative material also prepares the fifth movement. After finishing the recitative material, the solo bass moves to a flowing melodic line.

The fifth movement is the Passacaglia. Its theme consists of a bass note repeated thirteen times. In a sense, the theme itself also functions as a drone which intensifies a tonal center which integrates the other disparate elements in the movement. In the fifth movement, Penderecki creates a *cantus firmus* of the boy's choir on the text, *Magnificat*, at first in f octaves and then on a flat. After a short orchestral interlude, the chorus rejoins the ensemble with a C major chord; yet, the orchestra disrupts the clarity by adding every additional adjacent note to the chord. As the movement progresses, Penderecki uses the compositional techniques of hissing and whispering in the choral part.

The short sixth movement is for a cappella chorus and is probably the most akin to the style of Pärt. Penderecki presents the movement in a slow moving timelessness that is built around a flat changing to g. This movement also most closely corresponds to Penderecki's *Stabat Mater* in the Passion, another piece for unaccompanied chorus.

The final movement is the Gloria. He opens the movement slowly with syllables of the word *Gloria* presented in isolation as if the word is being heard from a distance. The boys choir reflect

this idea with a multi-layered and rhythmically varied section. The second important theme in the final movement is the chorale for brass. The *lento* section that follows takes up the brass chorale theme and adds two high trumpets in D in addition to the regular complement. The climax of the movement arrives on a pure E flat major chord, one semitone higher than that of Bach's D major setting. However, before the close of the coda, Penderecki brings back the element of tone cluster with a twelve-note chord in the chorus before ending the piece on a unison C on the word, *Amen*.

Comparison

After listing the facets of each of the two composers lives from their background to the treatment of the Magnificat, a few elements of their influences and compositional styles can be compared. The following is only a limited comparison between two seemingly disparate composers; however, some aspects of the comparison may shed light on trends that follow naturally in the musical context of the twentieth century.

One of the major influences upon both Pärt and Penderecki is that of religion. Pärt is a devout Russian Orthodox, and Penderecki is a devout Roman Catholic. Although their religions differ in practice, the same fundamental ideas frequent the liturgical texts of both denominations. Settings of religious and liturgical texts make up a major portion of the total compositional output of both of these men.

Following the influence of religion upon Pärt and Penderecki's work, a subject that is related to religion arises as a common influence: elements of Gregorian chant. Penderecki uses the chant element of drones as the *Passacaglia* in the fifth movement of the *Magnificat*. Pärt uses drones similarly to serve as something for the melody to flow upon. However, Penderecki's usage of the drone is more traditional due to its placement in the bass line of the piece. Pärt places the drone as the highest voice so that the tonal ambiguity will be reinforced.

A final shared influence between the two composers is their experimenting with partial knowledge of a topic. For example, serialism was a technique that was not discussed in either Poland or Estonia at the time when Penderecki and Pärt were experimenting. Both were studying music in a highly protected and isolated environment. However, many Western countries were following the serial model for composition. In McCarthy (1989), Pärt stated that he had few sources to study "apart from a few odd examples or illegal cassettes." (p. 130) In other words, cassettes of works not studied were considered illegal to the powers that kept Estonia isolated. Robinson (1983) states that Penderecki had never heard a piece by Stravinsky until 1957. Under these conditions, it is not difficult to understand why any promising composer may work to develop a new and independent style.

Pärt and Penderecki have divergent sounds that emanate from their compositions. However, the sounds provide different conceptions of similar ideas. One of the first similarities between the two men are their style periods. Each composer has three style periods. Two of which, the first and the third, develop congruent ideas in each composer's style. Their first periods both involve experimentation due to the lack of exposure to current compositional models. This coincidence is explained by the

political isolation imposed on both composers' countries during their early stages of composition. However, as the works of these two artists become more prominent and their freedom to access new musical ideas grows, what provides the impetus for both to revert to a more diatonic medium of composition? The answer lies in their reverence to the past. Both men studied the works of Gregorian chant to gain new insight on the seemingly lost art of tonality. For both men, chant elements held a deeper meaning than just expression of text in music.

In Pärt and Penderecki's compositional styles, one of the elements concerns the notion of a timelessness in music. Both composers create a sense of timelessness in their scores by providing no barlines or metrical ambiguity due to varied agogic stress. Both composers have a deference for the importance of silence. Each setting of the *Magnificat* grows out of silence and tapers to close with silence. Silence is a strong component which is exploited in the works of these two composers. In the silence, a reflection of what is stated and not stated in the music can be explored by the listener.

Each composer has his own ideas of maintaining a sense of tonal recognition through the conception of stasis. For Penderecki, this idea is found in the use of tone clusters to create a tonal plane. The listener may not be familiar with the tonality of the piece; however, the repetition of clustered tones forming a total saturation of sound becomes a binding element that provides stasis throughout the work. For Pärt, simply using triads in tintinnabulation and avoiding harmonic motion provides an unchanging recognition of tonal elements. The lack of direction made by the triad provides a feeling of stasis within the work.

A final couple of comparisons concern each composer's emphasis on text and their modes of notation. In each setting of



the *Magnificat*, both composers put an emphasis on the text. For Pärt, text emphasis is blatant due to his notational method. A performer can not help but notice that each word is set off by dotted barlines which are not at all related to a metrical pattern; also, each phrase is set off by a double bar. In this way Pärt informs the performer that the text is of foremost importance in the piece. In Penderecki's setting, text is set into contrasting movements that emphasize the emotion behind each text section. His graphical notation containing clusters and glissandi emphasize the deeper meaning found in each text section. However, Penderecki uses dissonance as a part of his general style rather than Pärt's usage to stress text meaning.

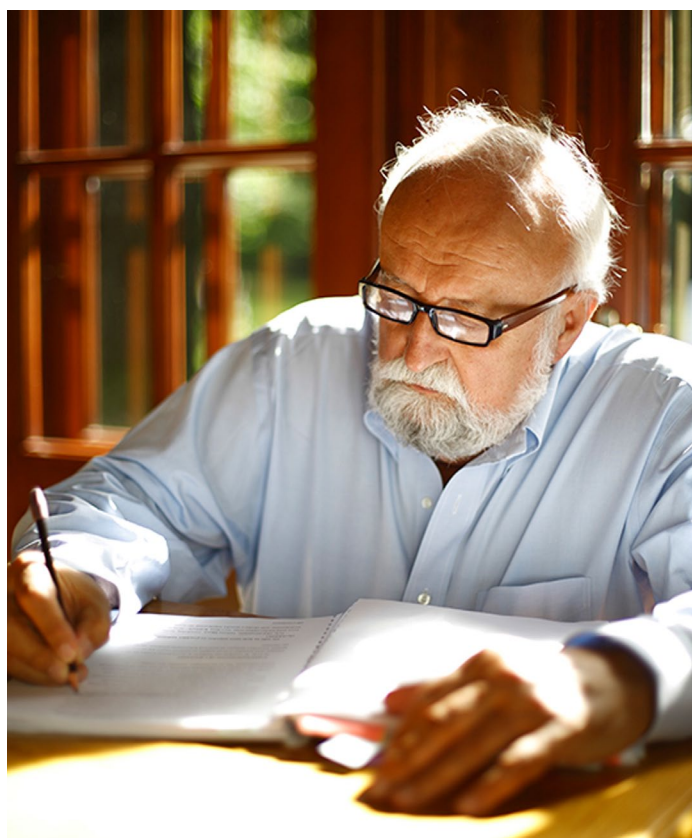
In conclusion, composers with comparable ideas often are influenced by related sources. In the compositional methods of Pärt and Penderecki, influences of religion, past composers, and political isolation contribute to their inherent similarities. The acceptance they received as prominent craftsmen in composition explains their willingness to go in different directions later in their careers. Pärt states the best reason why two composers with such apparently different techniques are comparable: "Everything in the world is linked; when you see one thing, then you can understand many others (McCarthy, 1989, p. 130)."

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Announcement

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▲ Les Chorales 2013, Vaïson la Romaine © Dolf Rabus

International Federation for Choral Music

Choral Singing in Catalonia

Summary prepared by the Federació Catalana d'Entitats Corals (FCEC)

The European Choral Association - Europa Cantat Elects a New Board

Sonja Greiner

IFCM World Choral EXPO

Propelling Asia Pacific Choral Music to the World

Emily Kuo Vong

Choral Singing in Catalonia



▲ FCEC International Choral Festival (July 2013)

Choral singing in Catalonia has existed for centuries. There are references to choir schools in churches around Catalonia from the 12th Century. One of these has survived to the present day: l'Escolania de Montserrat, which can be considered the oldest music school in Europe. Its extraordinary significance has provided us with important music, composers and compositions, especially “El Llibre Vermell de Montserrat” dating from the 14th century.

It was not until the end of the 19th century that choral singing took place not only in churches, in harmony with what was already happening in the rest of Europe. From 1845, Josep Anselm Clavé created Choral Societies, working-class male choirs, who represented an important humanistic focus within the revolutionary environment that dominated this period. Josep Anselm Clavé himself composed an extensive repertoire dedicated to these choirs.

The Universal Exhibition in 1888 in Barcelona caused a cultural “upheaval”, where it was possible to listen to choirs from other countries, who had a totally different way of singing together that was completely unknown to Catalonia: the fine-tuning, the natural, clear sound, the balance and fusion of voices; a fact that made the misalignment between Catalan groups evident when compared to the art that was being developed in other countries. This gave some people the desire to create something similar here. In 1891, Lluís Millet and Amadeu Vives created the Orfeó Català to achieve a common dream to extol Catalan music using a model Choir that sang Clavé in a new way, revealing the true beauty of the music, a choir that sublimated our traditional songs with the exuberant ways of cultured art and that became a mixed choir capable of singing the great choral music composed by geniuses.

Summary
prepared by the
Federació Catalana
d'Entitats Corals
(FCEC)

16 The trajectory of the Orfeó Català, as a group and from a musical point of view, became widely renowned in other countries where they performed at the beginning of the 20th century. In 1908, the home of the Orfeó Català opened, the Palau de la Música Catalana, which was built thanks to the contributions of citizens. What is lesser known is the dynamism driven by Millet's energy, which motivated the rapid growth and spread of the choral movement around Catalonia, giving rise to the birth of similar groups: 88 groups between 1891 and 1917, with a notable geographical dispersion.

The Orfeó Català celebrated its 25th anniversary in 1916, and on this occasion the Choral Societies paid them homage the following year. In 1917 in Barcelona, some 5,000 singers from 52 groups around Catalonia celebrated the Catalan Choral Festival with different events and concerts. The day finished with a concert by the Orfeó Català and a meeting. This event was a point of first

contact for all the then existing Choral Societies, and revealed the need to develop an association to work together regarding choral singing in Catalonia; the "Germanor d'Orfeons de Catalunya" was born and is the predecessor of the Catalan Federation for Choral Entities (FCEC). In 1918 the first Assembly was held, establishing its constitution and structure with 52 member groups at this initial stage. In 1920, the second Assembly took place: there the Statues were approved and, after the lapse caused by the dictatorship of Primo de Rivera the third, and unfortunately last, Assembly took place in October 1931, because of the Spanish Civil War. At these Assemblies, renowned musicians and conductors from the entities provided us with powers, which in some way are still in force today.

The structure of this movement gave rise to the birth of 57 new groups between 1918 and 1934 where, for the first time, it made it possible to realise the common problems the groups had, the way they worked musically, the repertoire they performed,

▼ The 'Orfeo Català' with Albert Schweitzer after the concert of the Mass in B minor by J.S. Bach (1911)



L'ORFEÓ CATALÀ i el Mestre Albert SCHWEITZER
després de les audicions de la "Missa en Si menor, de BACH.
1911

their economic situation, and the professional reality of the conductors. Between assemblies, the Association worked with a permanent committee, and was funded by membership quotas, public subsidies and from the profits proceeding from various festivals. Among the events organised we can highlight the meetings where common song commenced; working to renew, create, make people aware of, improve and teach an extensive repertoire: harmonising traditional songs, original repertoire and great choral symphonic works. Additionally, great events were organised: the Clavé Centenary (1924), and the Choral Society Festival at Montjuic stadium (1930) with 51 choral societies and more than 6,000 singers.

From 1939, the Choral Societies had a difficult time; the repression of the winning side of the Civil War caused silence and limitations imposed in various ways: prohibitions, embargoes, and the obligation to participate in determined events.

However, this also created a new impetus; it prompted a modernisation of choral singing enacted by the young conductors who continued to create new groups. Enric Ribó created the Capella Clàssica Polifònica (1940); Antoni Pérez Moya created the Schola Cantorum Universitària (1941), and Àngel Colomer the Orfeó Laudate (1942), but above all, 1947 was important with the creation of the Coral Sant Jordi by Oriol Martorell.

They were also able to perform some collective choral events, even though this was against the government's prohibitions at the time. During this period, a Catalan Choirs and Choral Society Technical Office started to work with people linked to the Catalan Choral Society Association, whose task was to find information regarding existing choirs, composers and works, provide scores and a copying service for materials.

Little by little, the choirs were able to start public performances with large symphonic-choral, and collective concerts. The activities of many choirs were an example of resistance and working in silence towards civil and cultural recovery. Fortunately, a new period, on a stylistic and aesthetic level, was under way.

Fèlix Millet i Maristany, as President of the Orfeó Català, revived the spirit of the old Germanor d'Orfeons. After an event celebrated in 1956 at Monastery of Montserrat (45 choirs), and thanks to the intervention of the illustrious Father Abbot Aureli M. Escarré, the process would finally lead to the constitution of the Secretariat d'Orfeons de Catalunya (SOC) in 1960.

In the first few years, he mostly integrated permanent groups founded before the war into the commission, but progressively, the younger representatives of the newer groups played an increasingly important role. At the end of the Seventies there were already 126 choirs that formed part of the SOC, and worked in many environments, including collective events, training, the distribution of new repertoire, the introduction of a common repertoire every year, and above all, the international projection

of Catalan Choral singing. The contact and participation in the "A Coeur Joie" activities gave a new impetus to Catalan Choral singing.

Awareness of working towards quality, political changes at the end of the Seventies, a different view regarding culture, the support offered by the new democratic institutions and the birth of new groups, caused the SOC to approve its transformation and founded the Federació Catalana d'Entitats Corals (FCEC) in 1982, with 150 entities founding members.

From the initial creation of Europa Cantat the Federation has been present, and with Oriol Martorell as leader, many of the Choirs that were members of the Federation in that period saw the need to leave our country's borders and started to participate in the European events and to become Europa Cantat members.

Moreover, since the beginning, the Federation has participated in the International Federation for Choral Music. From the start, the presence of Catalan Choirs in international activities around Europe has always been constant; it has propagated awareness of our culture worldwide. There are many Choirs that come to visit our country to perform. Barcelona already hosts various choral events organised by other organisations.

The FCEC has basically worked with training, publishing scores, the diffusion of choral singing and collective activities; all destined to improve the choirs, singers and conductors. We can highlight among the organised collective events that of "Catalonia Sings" in 1992, with the participation of more than 7,000 singers, and the annual organisation of the International Festival that celebrated its 50th edition this year. Presently, there are more than 520 member choirs, with around 30,000 singers, distributed mainly around Catalonia. The origin and background of the choirs is also very diverse. The majority are amateur choirs but there are those that have been conceived as professional projects.

In 1967 the children's federation, the Secretariat de Corals Infants de Catalunya (SCIC), was created, and developed important work, organised collective events and commanded new repertoire. Now there are three other federations besides SCIC: Corals Joves de Catalunya (the youth choirs), Pueri Cantores Federation, Federació de Cors de Clavé, and the Confederation -Moviment Coral Català (MCC) - that brings these four federations together. There are many choirs in different environments that are not part of any Federation.

Additionally, in Catalonia throughout the 20th century, choral singing evolved, played an important role in, and has always been a pillar for Catalan culture and music. Presently, choral singing continues to be the cultural activity with the highest number of members in Catalonia.

Oriol Martorell
Catalunya Canta Concert
(January 1992) ▶



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Edited by Marina Blackburn, UK ●

The 'Escolania de Montserrat'
singing in the
Montserrat Monastery Church ▶





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INVITATION

The European Choral Association - Europa Cantat Elects a New Board and President and Looks Ahead to the Future Development of Choral Life in Europe



The newly elected ECA-EC Board ▲

Gábor Móczár, re-elected President ►

The European Choral Association - Europa Cantat is happy to announce that Gábor Móczár from Hungary was re-elected as President of the association on November 14 2015 in Helsinki, Finland.

The General Assembly elected a Board of 13 members from 12 European countries which then elected a new Executive Board:

President: Gábor Móczár (Hungary), First Vice-President: Carlo Pavese (Italy), Second Vice-President and chair of the Music Commission: Jan Schumacher (Germany), Third Vice-President: Daphne Wassink (The Netherlands), Treasurer: Koenraad De Meulder (Belgium).

Other members of the Board: Burak Onur Erdem (Turkey), Marti Ferrer (Spain), Reijo Kekkonen (Finland), Victoria Liedbergius (Norway), Loti Piris Niño (Belgium), Patrick Secchiari (Switzerland), Kaie Tanner (Estonia), Jean-Claude Wilkens (France).

The General Assembly was preceded by a “Membership Day” at which the members discussed their view and vision of the association and made proposals for its future development, especially in the field of Activities, Fundraising and Communication.

The weekend-long programme was completed by a conference entitled “Sharing the Benefits of Singing” with scientific research presentations, examples of inclusive choral projects, debates on how to make choral events more inclusive, how to use collective singing as tool for intercultural inclusion and how to develop actions and strategies to make more people aware of the benefits of singing.

The event was hosted by the Finnish umbrella organisation for choral music Sulasol and included concerts by the Vocal Ensemble Lumen Valo and a selection of singers from the choir Grex Musicus.

The next General Assembly (10 – 13/11/2016) will be hosted by ZIMIHC, a new member of the European Choral Association – Europa Cantat, in the city of Utrecht, host of the Europa Cantat festival in 2009.

For further information please contact the General Secretariat of the European Choral Association – Europa Cantat, Haus der Kultur, Weberstr. 59a, 53113 Bonn, Germany, Tel: +49 228 9125663, Fax: +49 228 9125658, info@eca-ec.org, www.eca-ec.org

Edited by Mirella Biagi, UK/Italy ●

Sonja Greiner
Secretary General
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IFCM World Choral EXPO

Propelling Asia Pacific Choral Music to the World (10-15 November 2015)



▲ One of the philanthropic choral master classes, conducted by Michael J Anderson (IFCM President)

Macau is well known for many little things: Portuguese egg tarts, the cuisine, being a prime backdrop for James Bond Movies, neon lights illuminating the night skies and as Asia's entertainment capital. In the month of November, a trifecta of events displaying the city's diversity comes to pass. As the city slowly transforms into a track for the annual Grand-Prix, foodies also gather outside the Macau Tower for the annual food festival. Meanwhile, between racing and food, choral lovers from around the world converge for the inaugural IFCM World Choral EXPO.

In the course of six days, the IFCM World Choral EXPO has stepped into the history of choral artistry development in the Asia Pacific Region. This event brought together all facets of choral music to promote exchange through workshops, presentations, master classes, concerts, competitions, exhibitions and many other activities. Invited choirs, presenters and jurors from over 40 countries were present to share in this momentous event. Choral music resonated through Macau's churches, schools, theatres, forums, restaurants and even the streets. The different forms of choral music: the costumes, the choreography, the instruments, the choirs and the genres amazed onlookers in Macau. These helped amplify their interests in choral music, diverting their attention from their gadgets toward promoting "real-time" human interaction.

Emily Kuo Vong

Executive Committee Chair
at the IFCM World Choral
Expo, IFCM Vice President,
member of the board of
directors at the Macau
Choral Art Association

22 days, 16 cities... Educating the Masses on Choral Music

In the months of April and July, using every means of transportation, seven world-renowned choral conductors, Michael J Anderson (USA), Andrea Angelini (IT), André de Quadros (USA), Stephen Leek (AUS), Meng Da Peng (CN), Tim Sharp (USA) and Jan Wilke (DE), toured through China to conduct philanthropic choral master classes for more than 48 choirs. This journey brought them through Macau SAR, Zhongshan, Guangzhou, Changsha, Guilin, Guiyang, Chongqing, Xi'an, Taiyuan, Shenyang, Dongguan, Shenzhen, Wuhan, Zhengzhou and Shanghai. Apart from introducing IFCM's history and its vision in becoming a leader in choral education, the tour echoed the activities of the IFCM World Choral EXPO. We would like to acknowledge and thank the Chinese and American Inter-Culture Exchange Foundation for their support and sponsorship in making this tour a reality.

Asia Pacific Choral Summit

Prior to the opening ceremony, the Asia Pacific Choral Council and delegates met to report their choral situation, share event information, plan programs and strengthen existing projects. Through these choral summits, held every two years, the purpose of strengthening communication and relationships between Asia Pacific Countries is fulfilled.

Songs of Friendship and Peace

On a breezy Thursday evening in Macau, the IFCM World Choral EXPO started with a bang as lion dancers welcomed the audience with a festive and jaw-dropping performance in the foyer of the Macau Forum. The dance, accompanied by drums and cymbals, moved audience members and encouraged good spirits throughout the EXPO. The Asia Pacific Youth Choir, as an ambassador for the EXPO, exuded the diversity of the region through traditional costume and customs, representative of over 10 countries in the Asia Pacific Region. This choir's performances marked the beginning and end of not only the opening ceremony but the closing ceremony as well. The audience entered the stadium not knowing what to expect and exited with a newfound excitement for choral music. Language, culture and other barriers were torn down, one by one, as the evening progressed. Choirs from around the world shared their enthusiasm by fusing Chinese pop and folk songs with their repertoire. This further increased the allure of choral music for the participants and marked the commencement of the event!

▼ One of the morning track sessions, conducted by Thierry Thiebaut (ACJI President, France)



Starting the Day with Song

How would you start your day? During the EXPO, mornings were filled with song. Inspired by the World Symposium on Choral Music (WSCM), Maria Guinand (VEN) led off the first morning singing session with a full program of energetic and passionate Latin American repertoires. In the second session, Brady Allred and the Salt Lake Vocal Artists (USA) took participants on a soul-searching journey through the backwaters of America, while André van der Merwe (ZAF) invited the audience on a colourful journey back to the heart and origins of South Africa, which magnificently concluded the final session. All morning singing sessions were accompanied by Sally Whitwell (AUS).

Tracks, Presentations and Workshops

Following each morning singing session, delegates then went into their morning track sessions. 16 tracks were simultaneously led by presenters: Elise Bradley (CAN), Yang Hong Nian (CN), Maria Guinand (VEN), Sally Whitwell (AUS), Gan Lin (CN), Theodora Pavlovich (BUL), Brady Allred (USA), André de Quadros (USA), The Junction (NL), Dan Walker (AUS), André van der Merwe (ZAF), Susanna Saw (MY), Thierry Thiebaut (FR), Xiao Bai (CN), and Tim Sharp (USA). Track courses ranged

from specialties in intermediate children's choir conducting to advanced courses for professional conductors or composers and tracks on new age a cappella techniques.

Afternoons were for presentations and choir workshops. Presentation topics ranged from the emphasis on the importance of warming up to interpreting compositions to working and creating with senior choirs. Choir workshops were slightly varied and allowed delegates to work with and understand the invited choirs. These workshops allowed choirs to share culture, choreography, rehearsal techniques and their building blocks to success.

In the scenic and tranquil campus of the University of Macau over 1000 attendees participated in these sessions of morning singing, tracks, presentations and workshops, completely changing their perception and notion of choral music.

Remarkable Concerts

Over 30 concerts took place during these 6 days, an unimaginable feat for most events in this region. 16 invited choirs performed for a vast audience in picturesque venues in Macau, including St. Dominic's Church, Colégio de Santa Rosa de Lima English Secondary, Colégio Diocesano de São José, Our Lady of Fátima Church, Macau Forum, Macau University – University Hall and Student Activity Centre Theatre, Broadway Theatre, Dom Pedro V Theatre, and the Igreja E Seminario de São José.

▼ Nelson Mandela Metropolitan University (South Africa)



In addition to showcasing instrumentation and costumes from their respective countries, each choir proudly demonstrated their artistry in their performances. Aleron, as the only all male choir, proudly represented the Philippines in garment and in song. The Asia Pacific Youth Choir sang songs from each representative country, ranging from folk to current and sacred music. The China Broadcasting Children's Choir, Peiyang Chorus, Shenzhen Highschool Lily Girl's Choir and Tiankong Choir illustrated choral music in China, from Children's Choirs to University Choirs. The colourful costumes and choreography of the Indonesian Children & Youth Choir – Cordana and the Manado State University Choir amazed audiences with precision and emotional performances depicting traditional Indonesian folk dances and traditions. Rajaton (FIN) and The Junction (NL) brought concertgoers a new understanding of the varieties of choral music that include smaller vocal jazz ensembles. Nelson Mandela Metropolitan University (ZAF) proudly represented the diversity and colours of the rainbow nation. The Little Singers of Tokyo (JP) continued their founding spirit with a repertoire covering a wide range, from Gregorian Chants to Contemporary Works, while proudly donning their kimonos. The Salt Lake Vocal Artists (USA) entertained audiences with their versatility, passion, artistry and sound. The Youth Choir Balsis shared with participants Latvia's love and outstanding choral culture and history. The Formosa Singers and the Hong Kong Children's Choir also displayed their diversity and their choral finesse.

These choirs revolutionised choral music in the participant's minds, bringing new enlightenment in the perceptions of choral music and the versatility in choirs. All those who encountered and listened to these choirs continued to sing their praises long after the end of the IFCM World Choral EXPO.

Competition and Performances

Over 83 choirs participated in the choral competition and performance of the IFCM World Choral EXPO. Many of the choirs hailed from China, Macau SAR, Hong Kong SAR, Indonesia, Malaysia and Singapore. Competition categories ranged from Children's Choirs to Senior Choirs, Ensembles and Folk. The aim of the competition was not the competition itself but to elevate each choir's potential. Each choir was offered a complimentary choral clinic prior to the competition, which provided encouragement and direction for the choirs before stepping onto the stage. Adjudicators included Michael J Anderson (USA), Gan Lin (CN), Saeko Hasegawa (JP), Tommyanto Kandisaputra (IND), Meng Da Peng (CN), Debra Shearer-Dirié (AUS), André van der Merwe (ZAF), Jonathan Velasco (PH), Sally Whitwell (AUS) and Hakwon Yoon (KR).

Performance choirs from Singapore and China were provided with an opportunity to showcase their artistry without the pressure of competition. Similarly, they also participated in choral clinics prior to their performances. All choir clinics were led by Andrea Angelini (IT), André de Quadros (USA), Saeko Hasegawa (JP), Johnny Ku (TW), Susanna Saw (MY), Wu Lin Fen (CN), Jonathan Velasco (PH), Xiao Bai (CN) and Yang Hong Nian (CN).

Choral and Culture Exhibition

The organizer would like to thank all the exhibitors that made the trip to Macau. Publishers, like Edition Peters (UK), brought a wide range of scores for delegates to select from and were wildly welcomed, as original scores are difficult to obtain in this region. CDs from invited choirs were well received, and future choral events, such as WSCM11 in Barcelona, were promoted as well. As choral culture develops in this region, it is increasingly important to make scores, CDs and events known, to encourage the use of original scores and to learn from international events.

▼ Guangdong Experimental Middle School Choir





▲ Balsis Youth Choir (Latvia), conducted by Ints Teteroviskis

Moving the World through Choral Music

A final concert at the Broadway Theatre marked the conclusion of the IFCM World Choral EXPO. All participants and choirs gathered to celebrate the end of a successful week. Invited choirs and the Grand-Prix Competition winner took the stage for one final time. Nothing was more moving than the presentation of the first ever Lifetime Achievement Award for Choral Music to outstanding individuals in the choral community who have dedicated their lives to choral music. Recipients included Alberto Grau (VEN), Ma Ge Sun (CN), Royce Saltzman (USA), Jutta Tagger (FR), and Yan Liang Kun (CN). The closing ceremony also reviewed the events of the past week, as delegates and audience members bade farewell to new and old friends.

As the audience, participants and choirs slowly exited the theatre and the foyer filled with song, the atmosphere was bittersweet. It was apparent that people who were mere strangers just 6 days prior became friends through a common passion, embracing each other and exchanging contact information and once again realizing that choral music is one of the most effective and successful forms of media in breaking down walls, in understanding and appreciating each other, despite differences, and for strengthening brotherhood, which is the very foundation most important to World Peace. This event provided the Asia Pacific Region with a platform for its own major Choral Event, attracting world-renowned choirs and choral educators, as well as providing a stepping-stone for the world to understand the Asia Pacific Region.

Thank You

The IFCM World Choral EXPO Team would like to acknowledge and thank the University of Macau, the China Culture Friendship Association, the Liaison Office of the Central People's Government in the Macao Special Administrative Region Ministry of Culture and Education, the Cultural Institute of the

Macao SAR Government, the Macau Government Tourist Office, the Civic and Municipal Affairs Bureau of Macau, the Macao Foundation, the Chinese and American Inter-Culture Exchange Foundation, Galaxy Entertainment Group Ltd., the Macau University of Science and Technology, the Asia-Pacific Choral Culture Development Foundation, C&T Technology Co., Ltd. and Fujiasia Piano City Co., Ltd. for your support and generosity towards this inaugural IFCM World Choral EXPO.

Additionally, the IFCM World Choral EXPO Team would like to extend its gratitude to all of you who participated in this event, as a guest or as a delegate. Without you all, this event would not have been possible.

Save the Date – August 2017

Planning has already commenced for the 2nd IFCM World Choral EXPO. Mark your calendars as the team prepares to bring another unforgettable IFCM World Choral EXPO to Macau SAR!

Emily Kuo Vong is currently a Vice President of the International Federation for Choral Music. Prior to earning this title, Emily has made many generous contributions to the Choral Community, including founding the Chinese and American Inter-Culture Exchange Foundation in 2007 to help raise funds for choral events around the world. Emily also sits on the board of directors at the Macau Choral Art Association to help achieve their vision of bringing international choral news and events into Macau. Email: emily.kuo.lm@gmail.com





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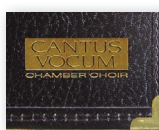
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▲ The Tree of Life at World Choral Expo Milano, A great showcase for choral music (May-October 2015)

Choral World News

Introducing the Inter-Community Festival of Men's Choirs
Ambroise Kua-Nzambi Toko

Chev  from 19th Century Europe to 21st Century China
Lei RayYu

Introducing the Inter-Community Festival of Men's Choirs



▲ Clan CHOTHEC massed male Choir

The Choral Movement in the Democratic Republic of the Congo: a Brief Overview and State of Affairs

There are no peoples who do not sing. The whole world is a planet of song.

The desire to sing is therefore natural to humans, and the desire to sing in a choir is more natural still. Choral singing is demonstrably universal, to the extent that practically all cultures have adopted it yet no single culture can claim to be its originator.

In the Democratic Republic of the Congo, as in most African countries, the choral movement began to take shape with the arrival of missionaries, and so has a privileged position within the missionary churches, where it has put down solid roots.

The richness of the choral movement lies in its immense diversity. Its character can be religious, social, educative, scientific and cultural. It transcends boundaries of age, gender, social class, intellectual level, race and culture. Choirs remain the sort of musical groups which can spring into being spontaneously, in any place and at any time.

Besides existing choral groups organised according to age (children's choirs, youth choirs, and adult choirs) or gender (mixed choirs, women's choirs and men's choirs), other groups have come into being and continue to spread. Among these groups are inter- and extra-parish choirs, extra-liturgical choirs, school choirs, communal and inter-communal choirs, community choirs, inter-community choirs, confessional choirs, inter-confessional choirs, and even federal choirs.

All these groups share a precious, immaterial and inexhaustible asset: the innumerable songs written by Congolese composers, as well as songs imported from abroad.

The choral repertoire is one of the greatest riches of the choral movement and of humanity as a whole. It is always accessible to all and can be shared, as it is even today, without the hindrance of excessive egoism or constraints. Well transcribed, edited, published and protected, it traverses and transcends space and time.

Many of the songs recorded in our Congolese church anthologies, translated into African languages, have come down to us from centuries past.

It remains a source of astonishment that in societies like ours, no measures are taken to protect these precious treasures, true legacies of humanity and an immensely valuable possession for the Church and for society.

Georges Landu Mwan'Anlongo, Robert Zulu Mpinda Makiadi, Prof. Noé Diawaku dia Nseyila, Emile Disengomoka, Ngonde Nsayila, Maitre Looli, Ekofo, Joseph Kiwele, Prof Meno Makilutula, Jean-Pierre Tadi Tambwe, Luzeyidio Sisi - these are just a few of the eminent Congolese composers who made a name for themselves with discretion and modesty: they crossed the earth but left few traces upon it, for they were ignored and reduced to silence in their lifetimes by a lack of effective organisation and opportunities for development.

**Ambroise
Kua-Nzambi Toko**
choral conductor



▲ Male Choir from Kimpese invited at the 1st World Expo in Brussels in 1958



▲ Speech of Ambroise Kua-Nzambi Toko (initiator and artistique director of the *Inter-Community Festival of Men's Choir*, and William Mazaburu, one of presenters of the festival



▲ Religious authorities of Congolese Christian Church (Eglise du Christ au Congo - ECC) from left to right: Rev. Zabusu Mbumzu, Rev. Dr. Ekofo Bonyeku (Dean of UPC faculty of theology and Pastor of Pipkin), Bishop Mbaya, Bishop Mpereboye Mpere (Professor at UPC and Pastor of Pipkin) and Bishop Ngoyi Boliya (Rector of the Congolese Protestant University - UPC, Pastor of Pipkin) (Pipkin: International Parish of Kinshasa)

And what of those who are still living, such as *Dolumingu Lutunu, Justin Ntumba, Nzeyi Van Mubuma, Ntoya Kapela, Jacques Nkalambote, Ignace Mayemba, Makiese Kiavila, Maurice Mondengo, Joseph Nsilulu, Zena Malengo, Matondo ma Mbalu, Freddy Phaku Duma, Mayindu Solo, Daniel Makasi* and *Ambroise Kua Nzambi Tokos*? Should they also expect to suffer the same fate?

The Inter-Community Festival of Men's Choirs should also be an opportunity to exchange opinions on subjects of crucial importance, of universal and worldwide relevance. This is genuinely necessary for the choral movement and for choral ministry.

Choral associations and those involved in choral singing are in real need of a number of positive experiences that can generate a genuine and significant evolution within the choral movement as well as in our ministry.

These are multiple positive experiences related to:

- training which is fit for purpose, adaptable, structured and permanent;
- qualifications and professional status for those involved in the movement;
- streamlining of the art and its practice;
- enriching the choral repertoire, both local and imported;
- the prosperity and development of the ministry of singing and music;
- creation and innovation;
- the preservation and sustainability of our assets;
- the organisation of events with national and international reach;
- the prioritisation and development of major projects of collective interest with real and positive impact;
- the establishment and revitalisation of musical structures at all levels;
- the regulation of the functioning of these structures;
- the growth, unity and testimony of the Church.

A strong, fertile, creative, innovative, tenacious and forward-looking leadership is necessary, and a genuine collective awareness of the situation is also imperative.

Inter-Community Festival of Men's Choirs - 2015

The event is initiated by the Centenary Men's Choir, which was inspired by the Annual Week (the second week of November of each year) entrusted to the Protestant Centenary of the Cathedral Papas' Commission for a special cultural celebration on the second Sunday of November, putting more emphasize laymen.

These special festivals, celebrated in the *International Protestant Parish of Kinshasa - Centenary Protestant Cathedral*, which is an inter-community parish and open to the wider public, seemed an obvious opportunity for bringing together men, a task that is made much easier by an event the size of a sacred festival that can gather more men as well as men's choirs and graft them together without prejudice.

The vocation of the *Inter-Community Festival of Men's Choirs* is to highlight men's choirs in all their diversity: the parish, inter-parish and extra-parish, liturgical and extra-liturgical, community and inter-community choirs, all of which are composed of male singers who are evolving within male choirs, mixed choirs (tenors and basses) and other types of musical ensembles.

A biennial event, the festival will alternate national and international editions, which will give foreign choirs the opportunity to actively participate.

The beautiful and wonderful site that brings together the great Protestant University of Congo (UPC) and the Centenary Protestant Cathedral will welcome this great and unique festival. It is located in the heart of the city of Kinshasa (capital of the Democratic Republic of the Congo), in one of the most tourist areas of the city centre thanks to its proximity to the People's Palace (Headquarters of the Congolese Parliament), the Martyrs Stadium, second largest stadium in Africa, the large boulevards, the National Museum, the Cinquanteenaire hospital (one of the largest and most modern in Africa) and many other locations.

The Centenary Men's Choir, project initiator

The Centenary Men's Choir was created in order to provide one of the largest parishes of the Church of Christ in Congo, the *International Protestant Parish of Kinshasa - Centenary Protestant Cathedral*, with a musical formation composed exclusively of men.

Having benefited from the patronage of the College of Bishops, the group was quickly organized and structured to be officially launched on 9 November 2014 by Monsignor Pierre Marini Bodho, National Chairman of the ECC, during the annual Father's Day celebration.

The Centenary Men's Choir has set itself the noble challenge of becoming a centre of excellence and above all a forum for the men's choirs of the city of Kinshasa and of the country, as well as those beyond the national borders.

Our approach is to create a positive image of men's choirs, by initiating large-scale projects, imbued with religious approaches and showcasing African ingenuity in the field of choral singing.

It is directed by Ambroise Kua-Nzambi Toko and Lajoie Makiese.

The Festival's Activities

The organization of this great unprecedented gathering of Men and Men's Choirs is worth its weight in gold. This is a first in the history of the Church.

Initiated by the young choir, it was sponsored by the *Pipkin Papas Commission/Centenary Protestant Cathedral* and was held from 1 to 8 November. It was sponsored by the [DIREKT.TV](#) chain, the Lingala Facile TV news, the African Academy of Choral Music, the La Référence Plus newspaper, the Radio-ECC and the Pipkin/CPC Choral and Musical Commission.



▲ Final performance of the festival by the official festival's massed male choir conducted by Ambroise Kua-Nzambi Toko



▲ Children Choir of AKTO School presenting the festival



▲ The "Centennial Male Choir of Pipkin" (Choeur d'Hommes du Centenaire) conducted by Ambroise Kua-Nzambi Toko and Lajoie Makiese

Several events have marked the festival, including:

- The presentation of the selected choirs in the 20 partner parishes and in the Centenary Protestant Cathedral.
- The exchanges between men's choirs.
- The training session for conductors and aspiring choir conductors, certified by the trainers from the African Academy of Choral Music (Ambroise Kua-Nzambi Toko and Dolumingu Lutunu).
- The establishment of a common song repertoire.
- Exposure during the festival week.
- Programmes and broadcasting on radio and television.

The Participating Choirs

- The Centenary Men's Choir
- The Protestant Vocal Group - ECC
- The Pipkin/CPC Men
- The FCMC Men's Choir
- The CPCO CEC Ndjili Men's Choir
- CHOCHATAD
- CONGO GOSPEL Choir
- Central CDAC Ndjili Q.3 Choir
- Nouvelle Alliance Choir
- Chorevel Mere
- The Clan Chorevel
- Chorevel CBCO Masina II
- Chothech Mere
- Clan Chothech
- La Voix de Pentecôte – CADC Ngandu
- Baptist Choir of Congo-CHOBACO
- Evangelical CBCO Bumbu 1 Choir
- Les Vainqueurs – CBFC Choir
- Negro-Spiritual CPK-Matete Choir
- TSHIONDO CPK Lemba Choir
- La Charité CBCO Bandal 1 Choir
- Victoire CBCO Bandal 1 Choir
- CBFC Bandal Men's Choir
- CBFC Victoire Men's Choir
- Quatuor CPK Lokoro – Matete Choir
- CBFC Kumbi Men's Choir
- CEC Kingasani Mayangi Men's Choir
- Les Seraphins CBFC Lisala Choir
- Don Bosco Choir - Catholic ISTA
- Molende - Saint Ignace Choir
- Pueri Cantores - Saint Raphael Choir
- Ndungini-CBCO Selembao Mixed Choir
- Les Cherubins - Aum. Lufungula Men's Choir
- Aumonerie Lufungula Mixed Choir
- Grace de Kinshasa Choir
- Sarment - CBFC Bumbu Choir
- Les Anges Choir
- Elikya CBCO Bumbu 1 Choir
- Chojad Mère Masina – Fepaco
- La Gloire - CBCO Franc. Kintambo Choir

- VoceKing CEC Ngiri-Ngiri Choir
- La Voix du salut CADC SILE Bungu Choir
- CBU Mombele Union of Choirs
- Les Cherubins CBFC Mombele Choir
- Psalm 150 CBU Mombele Choir
- Gloria CBU Mombele Choir
- Chemin de la vie CBCO kalamu Choir
- Chœur Lumière CBCO Cite Pumbu
- CPC CBCO Mont-Ngafula Choir
- La Charité CBCO Kalamu Choir
- Vivacité Choir
- Voix musicale Men's Choir

The festival ended on a high note on Sunday 8 November 2015 in one of the largest cathedrals in the DRC and Africa to the full satisfaction of all participants and it was attended by parish, inter-parish, community and inter-community choirs including:

- The Centenary Men's Choir – PIPKIN-CCP
- Nzil'Ampa Choir
- Chœur d'Hommes CBFC Lukusa
- Nouvelle Alliance
- Don Bosco – Catholic ISTA Choir
- PIPKIN Conservatory
- Gelac
- Jeunes joyeux
- La fanfare de la PIPKIN
- Fraternité Internationale – CBFC Lukusa
- Clan Chorevel
- Clan Chothech
- Ndjili-Kimbansoke Union of Choirs
- CEBU Mombele Union of Choirs
- CBCO Voice Union
- Grand Chœur Inter-community Men's Choir, Official Choir of the Festival

Ambroise Kua-Nzambi Toko is the President and Musical Director of the Centenary Men's Choir, Artistic Director of the Inter-Community Festival of Men's Choirs, Head of the Grace de Kinshasa Choir (271 international services), Ambassador of the International Federation for Choral Music, with the African Youth Choir (2014-2015), Vice-President of the Congolese Federation of Choral Music, First Chief of the African Youth Choir (2013-2015), Director of the African Academy of Choral Music, Member of the International À Cœur Joie Council, Member of World Choir Games Council and Artistic Director of Africa Cantat 2017. Email: kuanzambi@yahoo.fr



Translated from the French by Katie Sykes, UK, and Mirella Biagi, UK/Italy ●

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Chevé from 19th Century Europe to 21st Century China

In China, an amateur choral singer's music for "Jasmine Flower" is most likely to be notated as in fig. 1 and a SATB choral score would look like in fig. 2. While the most standard musical notational system in the world is the 5-line-staff system, the Chinese amateur choral world still

3 2 3 5 6 1 1 6 | 5 - - - | 1 2 3 2 1 6 1 | 5 - - - |

utilizes a numeral system called Chev . The Chev , a pedagogical system, was first developed in France. According to George W. Bullen, this system was designed to help students to "vocalize" music "at first sight without assistance of any kind from an instrument" (Bullen 1878). From the discussions in the correspondence section of *The Musical Times* throughout 1882, one can conclude that the Chev  system was adopted in some London elementary schools with much dissension. However controversial this method was, some young Chinese scholars took it back to China during the first part of the 20th century. Since the system "offers the easiest, best, and most natural system of learning to sing at sight"², it became quite popular during the war-time in China when the propaganda machine needed to rush anti-war music out to the public. Bullen stated in his article that "one of the difficulties for music educators is due to the lack of sound elementary knowledge on the part of their pupils" (Bullen 1878). As one of my amateur singers once said to me, "I know the bottom line is E on a treble clef, but what does it mean?" Ellerton explained in her letter that the numbers used in this system "express exactly the place of the notes in the Diatonic Scale" (Ellerton 1882); therefore, a person who is familiar with the diatonic scale would be able to easily translate the notes into sound.

The following example (fig. 3) compares the staff notation with the Chev  system. The music is in G major, therefore "1", which is the movable "do" in solf ge, would equal "G"³. The Chev 

Ex. 3

4/4 1 = G

0 5 | 1. 1 5 6 7 | 1 1 0 3 1 2 3 | 5. 5 5 3. 3 1 3 | 5. 3 2 2 - |

¹ Bullen, George W. "The Galin-Paris-Cheve Method of Teaching Considered as a Basis of Musical Education." *Proceedings of Royal Musical Association*, 4th Sess. (1877-1878): 68-93

² Ellerton, G. M. K. "Chev  Notation." *The Musical Times and Singing Class Circular*, Vol. 23, No. 474 (Aug. 1, 1882): 454-455

³ The "do" is determined only by key signature. If the music is in E Minor, then the tonal center is no longer "do", but "la", which is the 6th degree of the diatonic scale.

is not the only pedagogical tool that utilizes the scale degree and solfège to begin teaching sight singing; the Kodály method and the Tonic Sol-fa notation in Brittan are both similar in nature. And all these systems were educational methods that were not meant to replace staff notation, but to eventually transition into staff notation. In China, however, for complex reasons, the Chev  never accomplished its purpose of helping students to read staff notation.

I recently spent two months in China and had interactions with at least eleven choruses, in four different cities, ranging from elementary school students to conservatory students, as well as community choruses and church choirs. Only two choruses out of the eleven could read relatively well from staff notation. One choir consisted of members who used both staff notation and Chev  notation, which made the conductor’s job quite difficult in rehearsal. The rest of the choruses used only Chev  notation. Seven conductors were fluent in both staff and Chev  notation, and the rest could only read Chev  notation. I, myself, ever since elementary school, used to transcribe choral music from staff notation into Chev  notation, which laid a firm foundation for my harmonic analysis skills. Yet, after being away from the Chev  for over twenty years, I found rehearsing choruses from *Messiah* in Chev  notation an extremely difficult task.

Several inconveniences come to mind when contemplating the use of Chev  instead of staff notation for general use: publishing standard repertoire in Chev  would mean much time spent in “translation”; secondly, repertoire would be limited to only tonal music; and thirdly, with both systems existing side by side, confusion would result especially when one has long been universally accepted. In 1931, the Montreal education authorities, citing three similar reasons, “banished the Tonic Sol-fa notation⁴ from their schools” (Coward and Whittaker 1931). Sir Henry Coward pleaded the Case for Tonic Sol-fa notation on behalf of the people who do not learn instruments at home.

“The chief thing in teaching sight-singing is to give the pupil a grasp of the mental effect of each note of the scale, without confusing the mind with the many intricacies of the Staff notation. These complexities are bewildering enough to those who master them while slowly acquiring the technique of, say, the pianoforte or violin, &c.; but to the young they are most perplexing, and divert the mind from acquiring the mental grasp of the sounds. This generally ends in the pupil assuming that learning the notation is learning music. Thus we get a race of alleged musicians who cannot even attempt to read at sight... the best readers of the Staff notation are almost invariably good Sol-faists.” (Coward and Whittaker 1931)

I believe that transcribing or translating choral music from staff notation to the Chev  is, actually, a good theoretical exercise for any musician, since it requires the musician to know the exact chord upon which the tonal centre shifted so that he or she can indicate the new “1 = ____”. I used to use this opportunity to analyse and memorise the composition that I was about to conduct. Personally, I no longer have the time to sit and translate *For Unto Us A Child is Born* from the *Messiah* any more (I did when I was in high school), but I am sure some dedicated musician is devoting a lot of time doing this since I have seen the entire *Messiah* published in Chev  during my most recent visit in China. Another limitation is that since the Chev  is a “movable do” system, it requires that a tonal centre is always present; therefore singing compositions such as Stravinsky’s *Dove Descending* would be out of the question. But, as one of my colleagues pointed out, if a choir has acquired the technique to sing atonal compositions, then they can simply change the notation to the “fixed do” system and all is well again. One can see, from example 2, that the Chev  uses accidentals just as in the staff notation, so it would be quite easy to simply make 1 = C permanently and transcribe all the notes as their sounding pitch. And most likely an amateur choir would not sing atonal music; and a well-trained choir that can sing atonal music probably would be reading the staff notation anyway. However, I did find rehearsing large works such as *The Yellow River Cantata* or *Messiah*, with the choir using Chev  and the pianist using staff notation, quite confusing. Any kind of notation could be compared to a language – it is a graphic code translated into sounds. Reading the Chev  and the staff notation side by side is like reading Chinese and English side by side. Chev  indicates the scale degrees of the diatonic scale just like the Chinese characters often convey the meaning of the word but not how it is pronounced; while the staff notation indicates precisely the pitch, like English letters reveal the sound of the word. I found this gymnastic exercise for my brain interesting but not necessary, especially the time wasted in trying to find the corresponding measure in both scores just so that the pianist and the choir would be on the same page, literally.

⁴ The Tonic Sol-fa notation used in Great Brittan is similar in principle with the Chev , but differs in notation. I use these arguments because all of these concerns apply to the Chev  notation.

I taught aural skills for several years to music school students and have found the same issues that both Coward and Bullen mentioned, which was many pianists who could play complex music but could not vocalize a simple melody. I attribute this symptom to the fact that keyboardists have no control over the intonation of their instruments; therefore they are not engaged as an active listener. Christina Ward said in her book that one could not sing in tune if one did not know how to listen. I also have found vocalists who can sing very well by ear, who can pluck notes out on the piano, but could not sight-sing. I found it much easier just to tell these young adults, the pianists and the vocalists, to sing everything they play and play everything they sing. I did, however, find the Chev  useful for teaching young children who had not begun instrumental studies. I have used the Chev  notation, combined with Curwen's hand signs, and the Kodaly method to teach children ages 5 through 8. The students made the transition into staff notation quite easily after two years of instruction, and they have a firm grasp on intervallic relationships as well as basic knowledge on tonal functions of each scale degree.

The truth is a master educator can use many methods and make improvements or improvisations to fit his or her needs. The difficulties for staff notation to become common practice for choral musicians in China is at least two fold. The education authorities change their tune quite often: the policy for the last ten years has been that schools must use the Chev  notation for all musical learning, despite the fact that ten years ago it was all staff notation. And the wind might change again, so the verdict is still out as to what the children will be learning. Secondly, the percentage of music teachers who are capable of transitioning their students from the Chev  into staff notation are quite small. Actually, music teachers who know how to teach pupils to sight sing without the aid of an instrument are not easily found; luckily, more and more children are learning to play instruments. Maybe in another half a century, with new policies regarding the arts, China will finally be rid of the Chev .

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Native of China, **Lei Ray Yu** was the Director of Sacred Music for Cathedral of St. Paul in Worcester, MA where she developed a vibrant music programme engaging singers of all ages. As a church musician, she served numerous parishes in Missouri, Colorado, and Massachusetts. She is on the national committee for the National Pastoral Musicians' Association. As a teacher, she taught Aural Skills, Conducting, Keyboard Harmony, Liturgy, Sacred Music, and World Music in Universities, Seminaries and Conservatories in the United States and China. Besides teaching, conducting and traveling, Ray is a mother of four beautiful children, and a devoted wife to her husband of fifteen years. Email: lyu13@mac.com





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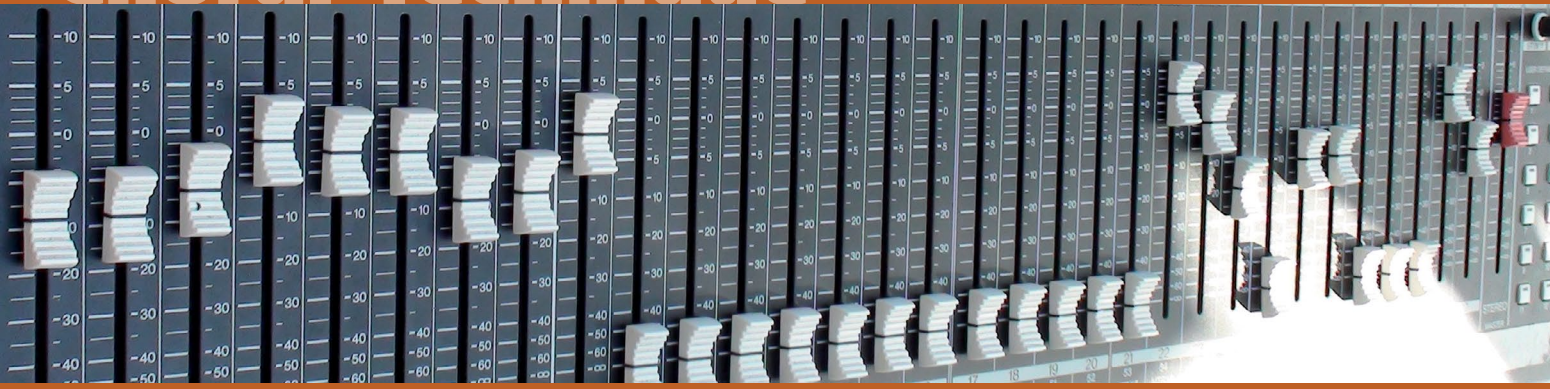


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Choral Technique



▲ Photo by Dolf Rabus (Choralies 2013)

CHORAL TECHNIQUE

System Theory and Choral Music
Aurelio Porfiri

Positioning Singers for Optimal Sound
Dr. John Warren

Technology and the 21st Century Choir Director
Philip Copeland

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

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

Email: aangelini@ifcm.net

In a world as connected as the one we are living in, it is not difficult to think in a connected way, rather than in tiny segments of knowledge. Knowledge is one, as affirmed by the internationally renowned scholar and biologist Edward O. Wilson: *“I had experienced the Ionian Enchantment. That recently coined expression I borrow from the physicist and historian Gerald Holton. It means a belief in the unity of the sciences - a conviction, far deeper than a mere working proposition, that the world is orderly and can be explained by a small number of natural laws”* (Wilson, 1998, p. 4). I share this belief with the great biologist, and I am always the first one to recognize that, to be a good musician or a good choral director, you need to deepen your knowledge in many other cultural fields, where you may find unpredictable connections with you and your music making. Not only this, but I think that art and music indeed own a truth that is much higher than the truth of other disciplines, even scientific ones. I agree with Chesterton when, talking about poetry, he says that: *“The great error consists in supposing that poetry is an unnatural form of language. We should all like to speak poetry at the moment when we truly live, and if we do not speak, it is because we have an impediment in our speech. It is not song that is the narrow or artificial thing, it is conversation that is a broken and stammering attempt at song”* (Chesterton, 1905, p. 73). The conductor Stephen Layton, when asked about advice he give to a young conducting student, so affirms: *“It would probably be to study modern languages – don’t study music in terms of a degree. Be a conductor and be a musician, but don’t read music as a subject. Don’t make that your complete thing, do something else. I read music – which I thoroughly enjoyed – but if somebody got me doing German and Italian and speaking those fluently as a student that would have been fantastically helpful as a musician”* (Davis, 2015). I share the belief that in order to understand something, it is often good to look for other things; this is also a constant conviction in the tradition of scientific discoveries.

Aurelio Porfiri
composer, conductor,
writer and educator



We are seeking another basic outlook: the world as an organization. This would profoundly change categories of our thinking and influence our practical attitudes. We must envision the biosphere as a whole with mutually reinforcing or mutually destructive inter-dependencies.

— Ludwig von Bertalanffy —

AZ QUOTES

▲ The biologist Ludwig von Bertalanffy

Having said that, I think one of the most promising ways of looking at choral music is by using some elements from system theory. System theory is a very complex concept, but using some features to make sense of things very dear to our hearts may be interesting and, somehow, revealing. The initiator of system theory is considered to be the biologist Ludwig von Bertalanffy (1901-1972): *“General systems theory is a series of related definitions, assumptions, and postulates about all levels of systems from atomic particles through atoms, molecules, crystals, viruses, cells, organs, individuals, small groups, societies, planets, solar systems, and galaxies”* (Miller, 1956). So a system is the way things or people organize themselves. It is the observation of complex phenomena as a whole. A choir is certainly a complex thing, made of people, interactions, languages, and much more. Very often, we look at these elements as separate segments, but this may be not a good idea according to the theory we are trying



▲ The British conductor Stephen Layton

to apply: “Systems theory is antireductionist; it asserts that no system can be adequately understood or totally explained once it has been broken down into its component parts” (Zastrow, 2009, p. 49). So, to make sense of some phenomena, as for choral music, we should look at the bigger picture, rather than just simply looking for this or that element. There is no need to specify that this approach can not only be applied to choirs or orchestras, but also, looking at the bigger picture, to organizations that gather choirs or organize activities involving choirs, like competitions and the like. All in all, it is a new and fresh way to look at something we think we know very well.

A choir is a small world. For this reason, every choir has to be understood in its own terms: “The system, to a large extent, causes its own behavior” (Meadows, 2009, p. 2). There is no choir outside of itself. What we call traditions are simply new systems’ networks that, at the end, create a new system themselves. A tradition is a system, too. But first, we need to look at each individual choir as a system in itself: “Once we see the relationship between structure and behavior, we can begin to understand how systems work, what makes them produce poor results, and how to shift them into better

behavior patterns” (Meadows, 2009, p. 1). Because we have said that systems often cause their own behavior, we need to put ourselves at the intersection of the different elements that shape what a choir is. Before being the people, the interactions, the languages, the feelings, the emotions, the psychological blocks and so on, we must try to analyze why our system, the choir, produces some result and not others. To give an example, is very utilitarian to think that intonation problems are just the outcome of specific faults, and can be solved by simply addressing the specific exercise. These problems, as others, are a sign of something to be addressed at the system level (intending the choir as a system, as I am repeating more and more). The Anglo-Saxon pragmatic approach may temporarily solve a specific issue but not address the problem in general. It is like having a runny nose and taking medicine to stop that specific symptom without considering that it may be a symptom of influenza or something bigger. So this is one lesson we learn from system theory: problems have to be addressed in a connective way; once identified, the segment that has the issue (for example, intonation or poor expression) has to then be recomposed in the totality of the system: “The behavior of a system

cannot be known just by knowing the elements of which the system is made” (Meadows, 2009, p. 8). This total connectivity is indeed peculiar to systems: “Systems happen all at once. They are connected not just in one direction, but in many directions simultaneously. To discuss them properly, it is necessary somehow to use a language that shares some of the same properties as the phenomena under discussion” (Meadows, 2009, p. 4).

A system needs three things to run correctly: elements, interconnections, and purpose. We know the elements of a choir to be the people, the musical parts, and all the technique connected with that. But even if seems easy to know about this, and many handbooks of choral music give us a lot of information about what you need to know, we do not frequently find people who stop to look at interconnections. Indeed, and this is also true for bigger systems like the ones I mentioned at the beginning, we should not forget the golden rule: what makes the choir what it is, is the way people are able to interact meaningfully with each other and the way they are able to produce meaning together (and not “for”) with the conductor. Many books about choral music teach the conductor to produce different effect using a variety of methods, but this is something that betrays the deep nature of choral music, which is the ability to listen and give back together under the coordination of the conductor. The Israeli conductor Itay Talgam has indeed made the process of applying one discipline to others using conducting to be translated to business, military or other fields. Analyzing the style of several conductors, he was able to present different models of leadership relevant for businessmen, generals, and more in his book (Talgam, 2015). So, if you read Talgam’s interesting and entertaining book, or you are able to see some of his video presentations online, you will notice how the ability of the conductor to create these interconnections and to assure that the system is filled with energy is always being shared among the members guarantees the good state of the system itself.

But what is the purpose of doing this? Why does a system exist in the first place? “An important function of almost every system is to ensure its own perpetuation” (Meadows, 2009, p. 15). Now, is this not evident? A system wants to live. So, together with making music, the reasons of a choir-system existence have to be found in the willingness of the elements of the system (people) to find meaning in what they are doing freely (for most of the non-professional choirs) to justify their participation. The meaning is helped by the music but must not be the music itself; it can be for personal growth, to alleviate loneliness, a desire to socialize, and so on. I think that is important to keep in mind that the perpetuation of the system also means the perpetuation of its member’s purposes, which are often existential. This has to be considered when talking about the bigger organizations - choral, musical, artistic - whose goals, often non-declared and hidden behind noble purposes, are the survival of the organization itself and the protection of those members that guarantee the purpose stated above (or similar purposes that have to do more with personal ambitions and the like). I think that when one looks

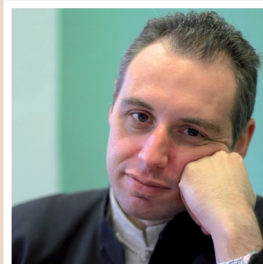
at things with this particular point of view, one is able to see things - choirs, associations, foundations - in a better and more healthy perspective. I am emphasizing this because often these true purposes are not so straightforward: “The least obvious part of the system, its function or purpose, is often the most crucial determinant of the system’s behavior” (Meadows, 2009, p. 16).

It would be interesting to continue this analysis following system theory and apply it to choral music. There are so many more things that can be said, but the space here is only to give a little introduction to the potential of this kind of investigation to make us look at choirs not as a bunch of disconnected elements coming together through the demiurgic work of an all powerful conductor, but a complex system working at a much more subtle level, where different parts influence each other, and how one thing happening in one section can be solved in other sections of the choir (a quasi-quantitative appraisal of choral music). As I have mentioned before, being able to walk these paths will help good and willing conductors to see things in the right perspective in their own system as well as in bigger systems, and will give them the tools to manage the problem in a more honest and effective way.

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Aurelio Porfiri is an Italian composer, conductor, writer and educator. He has published 13 books and more than 300 articles. His compositions are published from several publishers in Italy, France, Germany, USA and China. He lives in Rome. Email: aurelioporfiri@hotmail.com



Edited by Chloe Sheffer, USA ●

Positioning Singers for Optimal Sound



▲ The American conductor Weston Noble

With each choir I conduct I strive for the most uniform sound while allowing singers to sing comfortably and naturally. Several studies, plus my experience as a singer and conductor, have convinced me that acoustically positioning choir members fosters a better tone and a more comfortable place for each singer to sing. This article presents a sequential procedure for placing your singers to produce the best sound.

Weston Noble is a pioneer of this process, as he demonstrated in a DVD entitled *Achieving Choral Blend Through Standing Position*, available from GIA Publications (<http://www.giamusic.com/products/P-628.cfm>). Jo-Michael Scheibe, Chair of Choral and Sacred Music at the University of Southern California Thornton School of Music, uses a somewhat different system, which I learned as a student at the University of Miami. Scheibe credits Weston Noble, his wife Mary, who is a voice teacher, and years of experience for what he does.

Dr. John Warren
Director of Choral Activities
Syracuse University

General guidelines

1. **Place each section individually away from the rest of the choir.** There is no need to take the entire choir's time while working with a single section. Moreover, it is necessary to hear pairs of singers at a time. Singers will be less self-conscious in a small group of the same voice part.
2. **It is unnecessary for anyone to sing alone.** The conductor can hear well enough in pairs or small groups. Reassure timid singers of this.
3. **Allow singers to give feedback about differences they hear or which position is more comfortable.** Finding the most comfortable position for each singer is a goal of the process and singers' input is necessary to achieve this. However, the conductor must maintain control of the situation.
4. **Use a simple, legato, mid-range melody for each section.** The phrase should be simple so that everyone can sing it with confidence right away. It should be legato so that the conductor can hear the sustained quality of the voice. It should be mid-range so that it is comfortable for every singer. The melody *America* works well and is easy to transpose. One may also select a phrase from the current repertoire of the choir.
5. **Remind singers to sing comfortably.** They should not hold back, attempting to blend. The idea is to find the most natural blend. Nor is this a good time for them to show off the size of their voices.
6. **Explain this is not a qualitative, rating system, but an attempt to find the best sound for the section and the most comfortable place for each singer.** It is important to say this early and often. I like to say "It is not like picking a kickball team, but trying to match sounds."

The process

1. **Begin with the section standing in a randomly ordered single row or semi-circle. Sing the melody a few times.** Singing the melody together a few times encourages confidence. As they do this the conductor moves around in front of them, listening to individual voices.
2. **Have groups of 3 and 4 sing the melody.** This lets you further identify each voice.
3. **Select a pair or trio of voices that will sound good together or produce the sound you want to hear from this section.**
4. **Try this pair or trio in every combination.** Amazingly, even switching places with 2 singers can dramatically alter the composite sound.
5. **Pick one additional similar voice and try it in each spot (at one end, in the centre, and on the other end) until the best sound is identified.**
6. **Repeat this process with each singer until all are placed.**
7. **Listen to the section all together.** A fun thing to do is to have the singers switch back to the random order, then immediately go to the placed order to hear the juxtaposition of the sounds. Do the singers hear a difference? Try reversing the order, too.

8. **Divide the section into rows if desired. Experiment to hear which arrangement of rows sounds best.**

Pay attention to which voices will be on the end of rows of the choir. These singers will tend to be heard more, so usually lighter voices work better.

Other considerations

1. **Heavy to Light Continuum**

I often find that the order becomes a continuum of sound from heavy to light. This is not always true, but it does occur frequently. At the initial audition, some conductors rank singers within a section by the weight of the voice to create a position for each singer. This can be effective too, but I prefer hearing singers together. The order sometimes results in a bright to dark continuum of sound.

2. **Unique Voices**

It helps to place unique voices last, since you will have the most options for placement. These voices rarely work on the ends of rows. Sometimes you will discover a "buffer" voice – one that seems to help blend the unique voice into the section's sound. Sometimes this is a similar voice, but sometimes it can be a contrasting one. For instance, in some cases placing an especially bright voice next to an overly dark one creates a good, resonant, uniform tone.

It is better for those with larger voices to be near others with large voices. The same is true for smaller voices. I expect we all have experienced the frustration of not being able to hear ourselves in a choir or of having to hold back so much we are hardly singing at all. Chances are this will be worked out in this process, but it is important to note. In my experience, singers with especially large or unique voices truly appreciate this process and benefit greatly from it. They are happier in rehearsal and performance because they feel more comfortable and that they can sing.

3. **Divisi**

How you handle this depends on the size, makeup, and experience level of your choir. If your choir is large enough to have 8 or so singers on each divided part (S1, S2, A1, etc.), then go through the placement process with each divided part. If your choir rarely sings music with divided parts, place the students in standard sections and move individuals as needed when parts divide. Moving a few singers will not drastically affect the sound. Often the divisi works out with the voice matching process. Usually my firsts and seconds end up in the same part of the section, respectively, with a few exceptions. If a singer is far removed from her/his part and needs to be closer to another singer, I will move them for a time or for a certain work.

4. **Choose Tone Over Height**

This placement system ignores height as a consideration. Hopefully, there is enough room wherever the choir sings to create a "window" for every singer to see the conductor. Sometimes circumstances do not allow for this. In that case move an individual or two as necessary.

Voice matching for mixed arrangements

- 1. Choose a simple, legato, mid-range, mixed piece (4-part for SATB choirs).**
A chorale, hymn, or part-song can work well. Unison will not work because of the ranges of voice parts.
- 2. Match a soprano and a bass.**
This will take some experimentation to find the best combination. Usually, similarly weighted voices sound good together.
- 3. Add a tenor next to the soprano and an alto next to the bass (TSBA or ABST).**

Considerations for mixed arrangements

- 1. Honestly, I do not take the time to go through this process again to determine a mixed arrangement.**
I have already heard the singers' individual auditions as well as in section placement, so I find that I know the voices well enough to create good sounding quartets; moreover, voice matching impacts sectional formations more, because in a mixed formation adjacent singers are not singing the same part with the same overtone series.
- 2. Placing quartets on risers**
With any riser formation, if there is a shell or other hard surface directly behind the risers, I believe you hear the singers in the back row more than those in other rows. (This is why when I have fewer men than women I put all the men in the back. Balance is better and more women are able to hear the men than when they are in the centre between sections of women.) So, with mixed formations I put the sound I want to hear in the back row. They will be heard better by the audience, and their sound will influence the singers in front of them.
- 3. Larger or unique voices work better in interior positions.**
- 4. The front row is a wild card.**
How much the front row is heard varies with each hall. In some they stand out; in others they are swallowed. Experiment with who sounds best in front. Often this is not the best place for unique voices.
- 5. Make sure singers can hear their own part as well as others.**
I use a "ribbon" formation when the choir is mixed. By varying the order of quartets or staggering the start of each row, it is possible to create a ribbon of each section vertically, while the singers are in quartets horizontally. This mixed formation allows you to place weaker singers in front of a stronger member of their section.

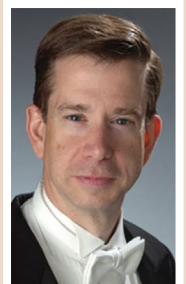
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I often adjust the formation depending on the music. Sectional formations tend to create the most uniform sound within each section. Mixed arrangements encourage the most homogenous sound in the entire choir. More unique placements can be created to fit certain pieces.

Conclusion

Where singers stand in relation to each other greatly affects the sound of sections and full choirs. This process is one method of arriving at the most uniform sound for the choir and the most comfortable place for each singer to sing. At its heart, the process is experimentation. Even after going through each step, it is necessary to continue to experiment to find the best sound. Moreover, different acoustics in different halls require experimentation as well.

John F. Warren is Associate Professor of Music and Director of Choral Activities at Syracuse University, where he conducts three choirs, and teaches conducting, choral literature, and rehearsal techniques to undergraduate and graduate students. He holds conducting degrees from the University of Miami and the University of Cincinnati College-Conservatory of Music. In addition, Dr. Warren has worked with numerous outstanding conductors including Robert Shaw, Frieder Bernius, Christoph Eschenbach, Robert Page, Helmuth Rilling, Digna Guerra, Rodney Eichenberger, Jo-Michael Scheibe, and Elmer Thomas. Dr. Warren has served in various positions in the American Choral Directors Association and has lectured, adjudicated and conducted festival choirs throughout the Eastern United States and Cuba. Email: jfwarr01@syr.edu



The internet is now an important part of nearly every aspect of our lives; it is present in every business transaction, workflow product, and social engagement. With every new smartphone created and text message delivered, we are becoming more interconnected and as well as more dependent on electronic devices and internet connections.

Most choral musicians have embraced some form of technology. Some dabble in internet news and connect with friends and family with Facebook while others are immersed in a variety of technologies and applications on smartphones, tablet devices, and notebook computers. Likewise, our choir members are often engrossed in technology and we have difficulty when we try to disengage them from their cellphones in our rehearsals.

This article is meant to increase your effectiveness as a leader of an organization and teach you how you can take advantage of the latest developments in technology in order to do your jobs more easily, more effectively, and more efficiently. Five well known tools are covered: YouTube, Twitter, Evernote, Facebook, and EventBrite.

YouTube (www.youtube.com)

By any measure, YouTube is one of the most popular sites on the internet. It has over a billion active users and it can be navigated in seventy-six different languages. Choral music abounds on YouTube and it spans most every composer, genre, and language.

YouTube is developing into a major performance venue for all performers of choral music. Eric Whitacre was one of the first to take advantage of YouTube and its unique capacity to reach the world with choral music. With his VirtualChoir performances, he has reached millions of audience members, including nearly five million views of Lux Aurumque, his first VirtualChoir experiment.

In the same manner, conductors around the world are making careful video recordings of their performances and finding a much larger audience than those who were in attendance at the actual live performance. In some cases, conductors are designing performances explicitly for their YouTube audience.

Philip Copeland
choral conductor and
teacher



The screenshot shows a YouTube video player interface. At the top left is the YouTube logo. The search bar contains the text "cwu sestina". The video player shows a conductor in a black suit standing on a stage, facing a choir of about 15 members, also in black attire, arranged on a tiered platform. The video progress bar indicates 0:57 / 7:48. Below the video, the title "Monteverdi Sestina: CWU Chamber Choir (1 of 2)" is displayed. The uploader's name "Teresa Larsen" is shown with a profile picture and a "Subscribe" button with a count of 30. The view count "32,061" is on the right. At the bottom, there are icons for "Add to", "Share", and "More", along with a thumbs-up icon showing 113 likes and a speech bubble icon showing 1 comment.

▲ Example 1

Gary Weidenaar at Central Washington University was one of the first to have this kind of dedicated YouTube performance. I first discovered Gary and his choir on YouTube performing Claudio Monteverdi's "Sestina," a moving work that demonstrated the strengths of his choir and his interpretative skills (You can see a picture of this video in **Example 1**). Weidenaar's efforts of YouTube programming pay off in rehearsals. "As we get closer to the recording date, knowing they might be seen by anyone from anywhere changes the dynamic of our rehearsals. We become more focused and purposeful."

Each video Weidenaar produces is a serious process. He uses five or six cameras for each video, a process that requires a tremendous amount of subsequent time in the editing process. It is the video that requires the editing for Weidenaar; the audio is never altered. If viewership is an indicator of success, the projects seem to be worth it; some videos have over 300,000 views.

Many conductors fear legal issues surrounding YouTube. Our publishing and copyright laws continue to compromise choral directors in this area; we need a way to legally put our performances online. Hopefully, music publishing companies will respond to this need and create a YouTube performance license that is priced at an affordable level for most choirs and conductors.

Twitter (www.twitter.com)

Twitter is a well-known but poorly-understood technological tool. Because each "tweet" is limited to 140 characters, it seems to be of little value. With a little understanding and creativity, however, choral conductors can use the service to benefit their choral program in a number of ways.

First, twitter is free to all and available to everyone. You might ask your friends and followers to "follow" you on twitter and then use the service to publicize concerts, fundraising projects, and other matters of interest. Most choral conductors use Twitter for this purpose.

With Twitter, you can communicate instantly to your choir. It is possible for people to subscribe to twitter posts with their cell phones. To subscribe, a person texts the message "Follow *name of twitter account*" on to the number 40404. Once the cell phone user has done that, they will receive future "tweets" as text messages.

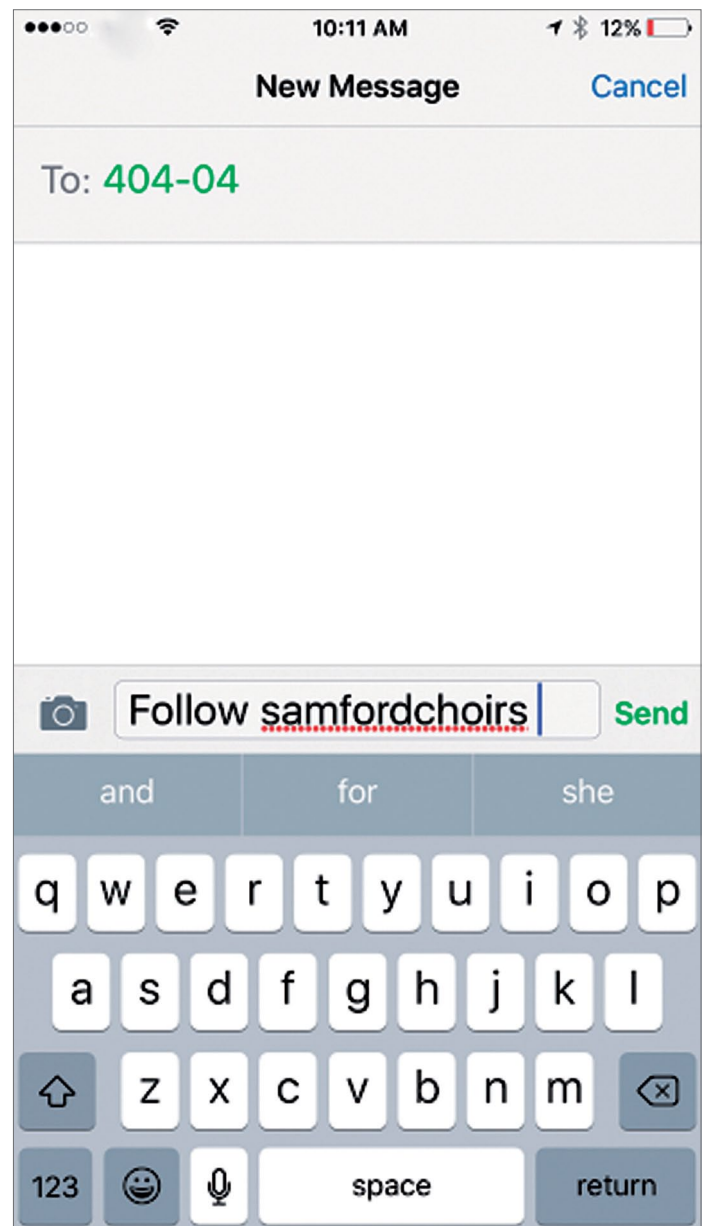
In **Example 2**, I have included an example of how you would follow the Samford Choirs twitter account. To stop following an account, just substitute the word "unfollow" for "follow" and you no longer receive text messages from the twitter account.

This texting process is an ideal way for a choral conductor to send messages to the choir about reminders or last minute messages. My last several tweets to my choir include:

- a. Need someone to pick up programs. Who can do?
- b. Your presence is required at this very moment. Hodges. Pronto.
- c. Get here. You are late.

(you can check out more of my messages by looking up our twitter account @SamfordChoirs)

With pictures, a twitter account has the potential to convey a large amount of information. Recently, my choir was scheduled

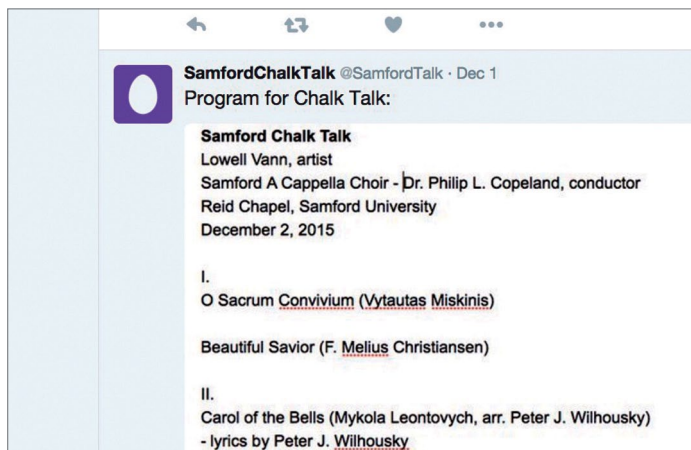


▲ Example 2

to perform at a campus event called a "Chalk Talk," a Christmas production where the choir sang about twenty minutes of music while an artist created a chalk drawing. At first, I worried about creating programs for the 500-member audience or talk about the texts and translations of the works we would perform. At the last minute, I realized that I could use Twitter to replace the concert program. Here is what I did:

1. First, I created a Twitter account called SamfordChalkTalk.
2. Next, I typed up the program of the works we would be performing (in Evernote) and taking a screen shot of it (with a free program called Skitch).
3. I "tweeted" the screen shot of the program.
4. Next, I found the text and translation of each of the works that I was performing and took screen shots of them using the same process.

In the five minutes before the concert was to begin, we asked the audience to use their smartphones to access the program on Twitter. By using Twitter, we were able to get the information in the hands of our audience without printing a program. (see **Example 3**)



▲ Example 3

Evernote (www.evernote.com)

Evernote does a tremendous job at helping users manage their responsibilities and interests. Marketed as a tool that helps you “remember everything,” Evernote can assist you in managing a myriad of information in a number of ways, including typing notes, creating audio files, taking pictures, internet web clipping, forwarding emails, and scanning.

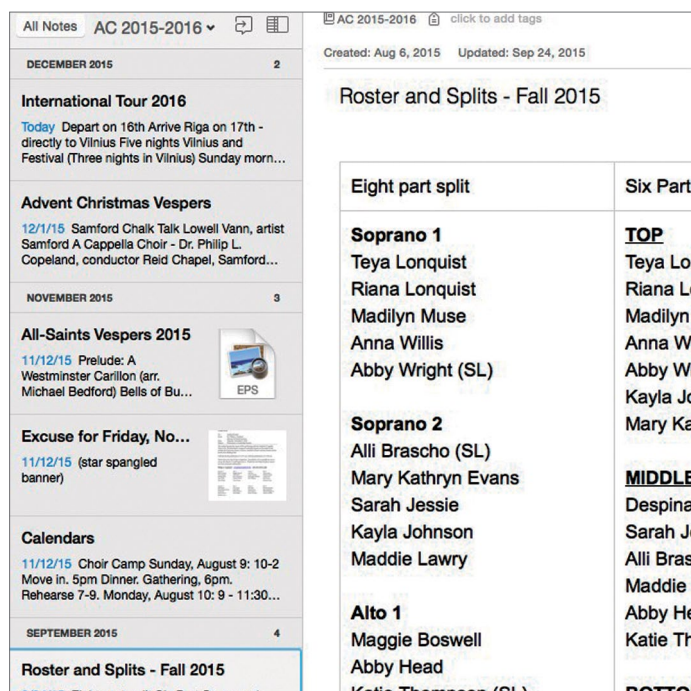
The program is available on most of the digital platforms that you own or use. Desktop applications are complemented with versions for tablets and smartphones. All of the Evernote applications sync with each other, creating an almost seamless experience of information creation and retrieval from one platform to another.

One of the greatest and least used features of Evernote is the ability to share notebooks with public and private audiences. It is a powerful feature and it enables the owner of the notebook to share a vast amount of information; it is perfect for a choir.

I create an Evernote notebook for my choir every year and share it with them by emailing them a link. Once they have the initial link, I can continually add, delete, and update the information in the notebook. Some of the information I share in the notebook includes:

- a. Calendar for the year and potential calendar for the following year
- b. Texts and translations of choral music
- c. Concert planning, directions
- d. PDF’s of handbooks, music, programs
- e. Choir rosters
- f. Rehearsal plans
- g. recordings, part help, language recordings

In **Example 4**, you can see the types of information that I share in Evernote. On the left hand column are individual notes, and I have a variety of information for them: international tour planning, programming for two Vesper services, an excuse for other professors, calendars for the year, and how I want the group to divide. In the right pane is the full note, where I have a blank document-type area where I can insert recordings, videos, pictures, and tables of information.



▲ Example 4

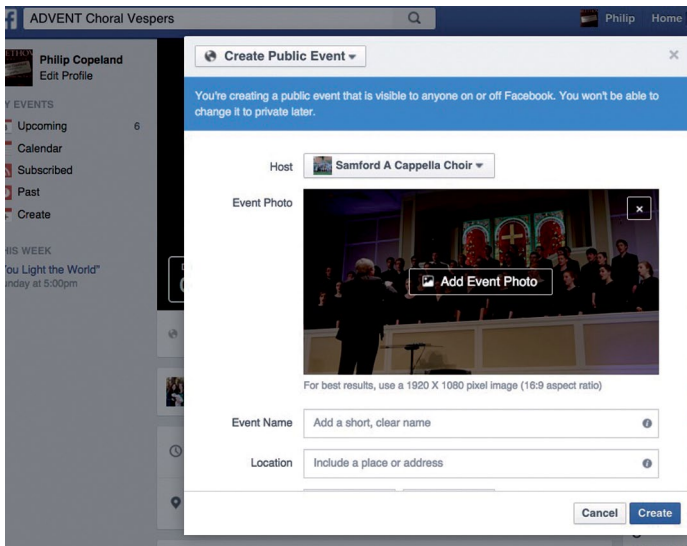
Facebook (www.facebook.com)

With over one billion daily users, Facebook is an internet phenomenon and quite worthy of a choral directors attention. Thousands of choral directors have a personal Facebook profile and so do their choirs. These choirs use Facebook as a way to promote their activities, recruiting drives, and concerts.

To promote your group and concerts, give attention to the following promotion strategies. First, post often and use a lot of pictures and videos. While blocks of text are good for communicating information about your concert, it is the picture that catches everyone’s attention and imagination.

Creating an event in Facebook is easy. Facebook walks you through the basics about time, place, and directions, shown here in **Example 5**. You can even add a special event photo to coordinate with the event. Once you have developed the basic information about your concert, encourage your members to spread the message and invite their friends. It works, and can build attendance at your concert.

YouTube and Twitter can both be used with Facebook; you can “tweet” about your Facebook posts and feature your YouTube videos on your Facebook page.



▲ Example 5

EventBrite (www.eventbrite.com)

EventBrite is an online platform that allows choir directors to plan, promote, and sell tickets to their concerts. Once an event is created, it can be promoted on Facebook and Twitter. If your concert is free, there is no charge for the service. If your concert is ticketed, the company charges a fee of 99 cents per ticket and 2.5% of the ticket price.

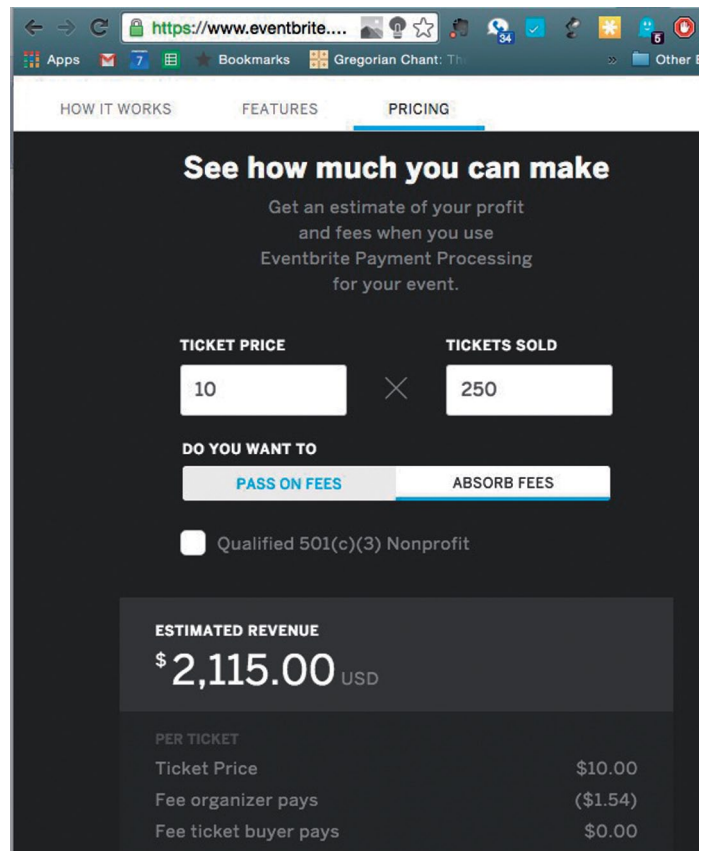
There are several benefits to using Eventbrite. One of the attractive features is the ability to create and send invitations to your concert. The service also publicizes your concert online and helps your event to show up in a Google search.

For paid concerts, Eventbrite provides a way for an audience to pay with credit and debit cards online prior to the concert or at the door. Concert planners can choose to either absorb the processing fee or pass it along to their audience (see **Example 6**).

It is free to set up an account with Eventbrite; the interface is clean and the platform coordinates well with Facebook and Twitter.

Conclusion

Technology is available to assist the 21st century conductor in most every issue involving organization, promotion, and communication. If you find yourself confused by any of these tools, ask one of the digital natives to help; they can assist you in learning the basics and may even take on a few of the tasks. With some practice and a little perseverance, you will find that tools of technology have the potential to make you a more efficient and more effective conductors. ●



▲ Example 6

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



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Composers' Corner



▲ World Choral Expo Milano, Concert in Eremo Santa Caterina (July 2015) © Francesco Leonardi

COMPOSERS' CORNER

A Glimpse at David Brunner's Choral Music for Advanced Women
Kelly Miller

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

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



David L. Brunner (b. 1953) is one of the most prolific choral composers of the late 20th and early 21st centuries. He is an actively performed and commissioned choral composer in the United States; as of 2015, he has composed over 150 choral works. Of his 150 works, 67 are listed by publishers and his website under the heading of treble choir, a broad vocal descriptor referring to the female and unchanged male voice. Regardless of this label, most of Brunner's treble pieces are eminently suitable for women's choir, a mature ensemble of advanced high school, college, or community women, and 22 of his works target this group. This is due in part to mature texts, neo-Romantic melodies, and experimentation with tonalities outside of the Western choral art tradition. This article will take a brief look at how Brunner began composing and focus on his text selection, melodic elements, harmonic language, accompaniments, vocal range, timbre, choral texture, and score markings, especially for advanced women.

The Beginning

Brunner's journey as a composer transpired organically, with his early treble voice experiences shaping his compositional prowess. Following his undergraduate graduation in 1975, Brunner was asked to write a treble piece for Illinois Wesleyan's upcoming Christmas concert. The tune, titled *Little Baby, Did You Know*, was written for IWU's Women's Chorus, directed by Dr. Sammy Scifres.¹ After Wesleyan, Brunner began arranging music for his own choirs to meet their varying requirements. He composed as needed, but Doreen Rao helped to create a national audience for his works. Brunner states, "I think she [Rao], more than anybody, is responsible for fostering this whole thing [his

Kelly Miller
coordinator of music
education

¹ Interview, author and David Brunner, 11 July 2009 (Orlando, Florida).

composition career]. How I even started to do this, or even thought that I could do this, or should do this, or that it somehow makes me feel good to do this. She really was instrumental early on in that.”²

Rao immediately connected to Brunner's music. When she started to develop the Choral Music Experience series with Boosey & Hawkes in 1986, she encouraged him to submit his choral music for publication. CME choral classics like *Hold Fast Your Dreams* for treble voices and *O Music* for SATB choir, cello, and piano began to define him as a gifted composer whose love of great poetry and sensitivity to the voice combined to distinguish his writing in the United States and abroad.

With experience comes a freedom to take more risks. As his compositions evolve, Brunner has begun choosing mature texts that are sensual and provocative. He has become more interested in music outside of the Western classical art tradition and in experimenting with the unfamiliar. He has written for diverse instruments and asked singers to try new vocal styles. Brunner finds himself being drawn to music with a message, music that makes a difference in the lives of the singers and audience.

Text Selection

Text selection is the most important element of Brunner's compositional process. Brunner's approach to selecting text contains elements of diversity: time period, age, culture, metric construction, and 'how' and 'why' he chooses to change a text in its musical setting. He contends that conductors never really experience the music until they understand the poem – its content and meaning as well as the architecture, rhythm, and rhyme. Brunner argues, “The basic impulse for the composition of vocal music is the text. Vocal music *is* text! Since music and words are closely related, the texts must be of literary integrity and value. This integrity and value rests more in the quality of the verse than in the sophistication, be it sonnet or limerick.”³ His rigorous approach to text selection guides his use and treatment of diverse literature that spans a variety of time periods, poets, and metric constructs.

In his music for women's choirs, he chooses poets both past (Saint Francis of Assisi, Mirabai, John Davies, John Newton, William Blake, and e. e. cummings) and present (William Austin, Janet Lewis, Seamus Heaney, and Ann Ziety). He features the texts of sixteen female poets, including the 20th-century Canadian poet Margaret Atwood, American Louise Driscoll, born in the last third of the 19th century, and Mirabai from 16th-century India.

He seldom omits words but has, on occasion, combined texts or written his own. For example, the inspiration for *All Thy Gifts of Love* originated as a verse from the Hunger Fund Committee of the Diocese of Huron that he received as a Christmas greeting. He incorporated this fragment with the words of a prayer by the Rev. Galen Russell. In *Simple Boat*, for women's and mixed choir,

an Irish fisherman's prayer depicts the plight of the child with the adults of the community responding with two passages from the Buddhist text *The Way of the Bodhisattva*.

Melodic Elements

One of the most appealing qualities of Brunner's music is his melodic writing. He creates beautiful tunes that bring poetry to life. Lynn Gackle states, “It's difficult to discuss his music without discussing his gift for melody.” She adds, “His music has a definite ability to encapsulate the words within a lush melody.”⁴ Emily Ellsworth agrees: “[Brunner's melodies are]...very singable – making the most of the singer's ability to spin a musical line.”⁵ His melodies linger in the memories of both audience and performer.

Brunner's melodies reflect his skill at reinforcing text stress with pitch and length of syllables. He seeks to create a line that “sing[s] like it speaks.”⁶ He desires organic word emphasis and speech rhythm to create a delineation of text, and employs rhythm, melodic shape, tempo changes, alternating meters, and interlacing stressed and unstressed syllables to emphasize natural word accentuation.

Harmonic Language

Another compositional feature of Brunner's works is the harmonic language with which he supports his melodies; it is both diatonic and tonal. Distinctive pieces that remain in one key are *Winter Changes*, *Hold Fast Your Dreams*, *Home*, *If I Could Fly*, and *A Song for Every Child*. Brunner is not afraid to utilize dissonances. He enjoys writing music that deviates from a tonal center, as seen in *This Magicker* and *Star Giver*. In *The Circles of Our Lives*, *Isn't That Something*, *Radiant Sister of the Day*, and *Rain Stick*, he favors a centric yet modern conception of tonality involving chromaticism and non-chord tones that allow him to stray from the established key. *Sir Brother Sun* and *Southern Gals* are examples of pieces containing multiple modulations.

A typical feature in both melodic and harmonic language is his employment of extended intervals or, ‘Brunnerian Leaps.’ Ninths and elevenths are Brunner's leading choices, as seen with the C4 to D5 in m. 40 to m. 41 (Figure 1) and the D4 to E5 in m. 5 to m. 6 of Figure 2. Both examples demonstrate mindful voice leading and a harmonic structure supporting the melodic intervals.

▲ Figure 1 *Winter Changes*, mm. 39-42

2 Interview, author and David Brunner, 11 July 2009 (Orlando, Florida).

3 David Brunner, “Choral Repertoire: A Director's Checklist,” *Music Educators Journal* 79, no. 1 (1992), 32.

4 Interview, author and Lynn Gackle, 24 March 2010 (by email).

5 Interview, author and Emily Ellsworth, 9 April 2010 (by email).

6 Interview, author and David Brunner, 11 July 2009 (Orlando, Florida).

▲ Figure 2 Isn't That Something?, mm. 4-7

A more recent and exciting element in Brunner's harmonic language is his employment of non-Western sonorities. For *All I Was Doing Was Breathing*, Brunner researched Indian music but began composing without a specific mode or scale in mind; an E F G# A B C D# tonality emerged as the piece developed. This pattern of intervals resembles those of the Bhairav Thaata Raag, C Db E F G Ab B, a collection of pitches used in the classical music of north India.⁷ Indian thaatas are not fixed and may begin on any pitch.⁸

Accompaniments

Almost all of Brunner's pieces are written with piano accompaniment. The piano varies in the complexity of the writing and difficulty of performance. He seldom writes purely unaccompanied pieces. Several are available in brass, chamber, and full orchestra editions. Many of his works contain parts for obbligato instruments such as flute, oboe, and cello. Other pieces contain a myriad of percussion instruments ranging from finger cymbals and rain sticks to tabla. His piano accompaniments reflect an accomplished pianist; his accompaniments can be challenging. As seen in Figures 1 and 2, they harmonically reinforce his melodies. An example of his pianistic features is the rhythmic writing of two against three. In m. 47 (Figure 3) of *Star Giver*, the choir sings crotchet triplets as the right hand plays quaver, and the left hand performs quaver triplets.

▲ Figure 3 Star Giver, mm. 47-50

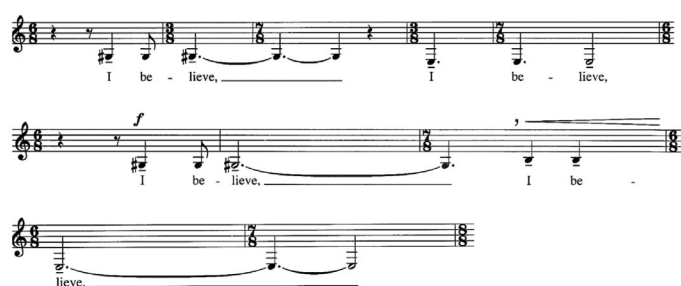
The untraditional accompaniment of *All I Was Doing Was Breathing* sets it apart from all of Brunner's other music. Choral musicians accustomed to piano or *a cappella* songs are challenged during the first rehearsals with cello. It is an equal partner with the voices and shares the melodic material at the beginning of the work, taking over the melody as a solo in mm. 11-19 (Figure 4). The cello then settles into a supportive role at m. 19, where it provides stability for intonation.

▲ Figure 4 All I Was Doing Was Breathing, mm. 1-21

Vocal Range

Brunner maximizes the full vocal range of adult women. His melodies tend to be very fluid, full-voice, and full-range melodies. Wide vocal range and tessitura often speak to the difficulty of a work. The soprano parts are inclined to run between C4 – G5, and the altos are apt to be within G3 – D5. The following Alto II part of *All I Was Doing Was Breathing* rarely enters the staff of the treble clef. The depth of this range (Figure 5) may be challenging for younger choirs, but it intensifies the sound when performed by a skilled ensemble.

54



▲ Figure 5 All I Was Doing Was Breathing, mm. 149-158

Timbre

With his exceptional understanding of the female voice, Brunner challenges advanced women's choirs by calling for a wide spectrum of vocal colors contingent upon vowel shape, age of the voices, tone, range, dynamics, tessitura, texture, and additional descriptions located in the music. Sandra Snow has commissioned and performed his music for over 20 years, with choirs ranging in age from child to adult. In an August 2009 interview, Snow spoke of his ability to understand the treble voice in relation to timbre.

I think it's his conceptualization of treble instrument, of what colors are available to the treble instrument that is so interesting. It's not a matter of range and tessitura purely; it has much more to do with the shades of color. I think the instrument he writes most beautifully for is the cello – that rich, gorgeous sonority of the cello. Brunner loves and uses it often. He's simply taken that color palette and made it an expectation of the treble voice we see in his music. In that way, it feels very terrific to sing. It's not just the ups and downs, or the leaps, or the way he approaches the melodic line. The color is dictated by what he writes into the score, which is a wider palette than maybe some are accustomed to hear.⁹

Choral Texture

The texture of Brunner's choral works marks another signature element of his music. In his music for women's voices, he writes mostly in a homophonic texture. He weaves in single lines of melody, vacillating from voice to voice. He rarely crosses the vocal parts. The voicing for his advanced women's music ranges from unison to multiple soprano-alto configurations. No matter how similar the construction, the texture of his works varies with each piece.

Score Markings

Brunner gives specific direction with score markings, clearly communicating his thoughts on tempo, dynamics, and articulations. He begins most works with a metronome marking and a descriptor: Italian or English terms, or a phrase like "with a feeling of two beats to a measure." He believes that tempo should be fluid and may need to change pace numerous times within a piece to express the text.¹⁰ Of interest is how often and where he chooses to incorporate the subtleties of *accelerando* and *ritardando*, giving the conductor some flexibility. For example, the piano introduction of *The Singing Will Never Be Done* contains a tempo change in each of the first seven measures, and an additional 23 tempo markings are indicated throughout the score. Brunner exploits the widest spectrum in both vocal and instrumental amplitude, creating dynamic contrast. He enhances text stress with slur, tenuto, and accent articulations.

Summary

David Brunner has the ability to choose strong text and set it to a beautiful melody. He artfully selects evocative texts that speak to the emotional sensitivities and sophistication of adult women. It may be surmised that he has the ability to tap into these elements through his understanding of the mature female voice and draw out the expressive possibilities of a choir. Advanced singers appreciate the challenge of performing his music.

¹⁰ Interview, author and David Brunner, 11 July 2009 (Orlando, Florida).

⁹ Interview, author and Sandra Snow, 4 August 2009 (East Lansing, Michigan).

While evolving as a composer, Brunner has advocated for quality repertoire that makes a difference in singers' lives. He finds himself drawn to music with a message, and in 2011 wrote a piece for Habitat for Humanity. "Any conductor new to women's/treble voices would be well served by exploring David Brunner's music. It is vocally, intellectually, and emotionally gratifying for the treble voice of all ages,"¹¹ states Emily Ellsworth. When compositional catalyst Doreen Rao was asked to describe how she has seen Brunner's compositions evolve, she replied, "Continuously. A direct reflection on the composer's character and life choices."¹²

Edited by Karen Bradberry, Australia ●

11 Interview with author and Emily Ellsworth, 9 April 2010 (by email).

12 Interview, author and Doreen Rao, 2 February 2010 (by email).

Kelly A. Miller is Coordinator of Music Education at the University of Central Florida where she also conducts the Women's Chorus and Ensemble. Dr. Miller taught choral music at high school level for thirteen years in Michigan, Florida, and Nebraska. Before directing choirs, Miller taught band for grades five through twelve, music theory, and elementary general music. Miller holds National Board Certification in secondary choral music and a D.M.A. degree in choral conducting from Michigan State University.



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Repertoire

An Interview with Argentinian Composer Eduardo Andrés Malachevsky
Dr. T. J. Harper

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

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

Email: aangelini@ifcm.net

An Interview with Argentinian Composer Eduardo Andrés Malachevsky

(Excerpts taken with permission from a June 2015 interview by María Elina Mayorga - San Juan, Argentina
The full interview is available at <http://es.calameo.com/read/004422631c2c9d3f6a99d>)

www.malachevsky.com.ar

<https://www.youtube.com/watch?v=SHW6iqpn420>

While a worldwide platform or repository for all choral music does not yet exist, the International Federation of Choral Music and the American Choral Directors Association are making positive strides towards increased accessibility for all choral musicians. This is especially true in the case of choral music from Latin America. For many years, the availability of and access to Latin American choral music has been a challenge for many in the international community. Unless a conductor or ensemble has a direct connection to a Latin American choral music publisher or composer, many works from this region remain undiscovered. In this, the second of three articles focusing on new choral music from Latin America, I have chosen a composer and conductor with a unique voice who is fairly new to the world of choral music, but has been composing for many years. The choral music of Eduardo Andrés Malachevsky is at once powerful, sublime, exuberant, and intimately connected to the text, and this is profoundly evident in his sacred settings.

Eduardo Andrés Malachevsky is a Latin-American composer and choral conductor from Argentina (of Ukrainian, Danish, Italian & Spanish descent). He was born in Santa Fe in 1960 and is now living in Bariloche, Patagonia. He holds degrees in choral conducting, harmony and counterpoint, flute, orchestral conducting, composition, and organ performance. For fifteen years, he lived as a Trappist Cistercian Monk and this contemplative life in the solitude of a monastery has had a profound impact on his compositional style and focus. He has received more than twenty awards and honors for his choral compositions including, among others, First Prize for *Aunque es de Noche* at the 2010 Concurso Internacional de Composición Coral de Cámara de Pamplona in Pamplona, Spain; First Prize for *Do Not Pass By Like A Dream* at the 2010 Esoteric's Polyphonos Competition for Choral Composition in Seattle, USA; First Prize for *Return to Him* at the 2008 TRINAC event (Tribuna Nacional Argentina De Compositores) in Buenos Aires, Argentina; First Prize for *In Pacem Tuam (Sero Te Amavi)* at the 2006 Premio De Composición Juan Bautista Comes in Segorbe, Spain; First Prize for *Il Pleure Dans mon Coeur* at the 2004 Concurso de Composición Polifónica Tomás Luis de Victoria, Ávila, Spain; First Prize for *Dios Pequeñico* at the 2004 Premios a la Composición y Expresión Coral de Canarias, Tenerife, Spain. He was honored in 2013 by the Universidad Nacional del Litoral (Argentina) for his contributions to choral music. He is the founder and conductor of the Coro de Cámara Patagonia (Bariloche, Argentina), and President of AdiCorPat-RN (ADICORA's Patagonia subsidiary division / *ADICORA: The Association of Choral Conductors of Argentina*).

Dr. T. J. Harper
director of choral
activities

What is your primary motivation for composing choral music?

As well as being a composer I am a choral conductor, which gives me inside knowledge of the technical and musical possibilities of the human voice. Composing choral music is as natural to me as breathing. I'm also drawn to the close relationship between choral music and poetic text, particularly to the wealth choral singing can bring to the interpretation of the written word.

Do you feel particularly attracted to sacred or secular music?

"From the sublime to the ridiculous", this is how I like to define my creative contribution. I feel attracted as much to the sacred as to the secular. Actually, I like to alternate between composing something with a serious, deep and/or dense theme and something with an element of humor, irony, and even the ridiculous. After composing something that requires the sort of energy intrinsic to the creation of a more serious or 'highbrow' work, I need to come down to earth, chill out, laugh, be more light-hearted and outgoing, and it helps me to compose something that keeps me grounded. However, I do admit to having a natural inclination towards the spiritual – I'd say *spiritual* rather than *sacred* – the deep, the serious. I should mention here that I was a Cistercian Trappist (contemplative order) monk for fourteen years, so the sacred or spiritual is always present in my music one way or another.



How would you describe your compositional language?

Melodically, I might describe myself as an expressionist and I am very careful to accurately represent the text in the melodic lines.

Rhythmically, my music is relaxed, unstructured, playful and irregular. **Harmonically**, I am a *neo* – neo-tonal, neo-modal, neo-classical, and a lover of the consonant disharmony or dissonant consonance. However, although I like experimenting, I'm very far from the avant-garde. In terms of *formal construction*, I am absolutely free and intuitive, which ends up being irrationally rational. I never decide beforehand on any particular form for my music; the form of the text or poem tends to lead me towards the form of the work, which becomes clear as I compose it.

I'd like to return to the expression "*irrationally rational*", which is closely linked to all things intuitive. By *irrationally rational* I mean that, even though I don't rationally structure the form of the work from the beginning – actually, I use a *stream-of-consciousness* process – when I finish the piece I discover with awe a deep formal rationality. Experience and time have led me to the conclusion that intuition and apparent irrationality have more reasons than reason itself. In fact, I couldn't agree more with Blaise Pascal's famous «*Le cœur a ses raisons que la raison ne connaît point*» (*The heart has its reasons which reason does not know*).

A significant aspect of my creative process is the idea that I am being a *translator of a resonant silence full of meaning*. To me composing is not simply an artistic or intellectual task. As I mentioned before, for fourteen years I had the immense privilege of living fully the life of a contemplative monk, and I can

recognize in my composing experience internal processes between the creative act and the act of contemplative meditation that are very similar to the priesthood. When I compose, I put myself in a spiritual state analogous to meditation or contemplative prayer where silence speaks and very subtly suggests a particular direction. The crucial task in this process is to identify those ideas that originate from the intellect and those that originate from another place. This understanding always ensures a successful end, and the *irrationally rational* happens! I have named this process '*inercia del corazón*' (inertia of the heart).

Do you recognize an evolution, or different stages in your trajectory as a composer? If so, can you pinpoint a reason, or is it just due to a deep desire to explore new possibilities?

Without any doubt, I may certainly recognize three different stages in my trajectory as a composer. The first dates back to the years when I was a student at the conservatory. The second one covers my Trappist period, between the ages of twenty-four and thirty-eight years, where my creative production was strictly focused on liturgical and monastic pieces; and the third, post-monastic, stage, which begins in 1998 when I leave monastic life, up to the present. The first was shy and experimental, the second was enclosed, liturgical and introverted (completely so in the case of a Trappist monastery!) and the third is entirely free, open and extrovert.

Which of your pieces to your knowledge have been most sung by choirs from Argentina?

By Argentinian choirs? There is no doubt that choirs abroad have sung my music more than those in my own country (*no-one is a prophet in their own land...*). There are only a few Argentinian choirs who have performed a few select works.

What do you believe is the reason for this?

It seems to me there are several reasons:

- The level of difficulty that my music demands is too challenging for many Argentinian choirs. I do not consider my pieces to be extremely difficult; however, they are not easy. Still for most choirs it seems that my music requires rehearsal time that the conductors in Argentina usually do not wish to or cannot take.
- Until recently, my scores were not published: however, starting this year, I am able to offer my music through my own personal website. I hope this will increase the circulation of my creative choral contributions.
- There are only a few recordings of my music available and no CD entirely devoted to my choral music.

Finally, in your opinion, is there a choral language that may be identified as uniquely Argentinian? If so, what are its distinctive elements?

If we consider only what we call ‘academic music’, I absolutely don’t believe that we can identify any kind of musical language, choral or otherwise, as uniquely Argentinian.

In my opinion, we might be tempted to see, in the inclusion of musical elements taken from Argentinian folk music or tango, for example, an Argentinian musical identity, but I think this is a serious mistake. Every composer is himself or herself and his or her circumstances. They may or may not develop those circumstances linked to the culture of their country, city and/or the place where they live (for someone who lives in Buenos Aires, for instance, everything related to a tango might be one of these ‘cultural circumstances’). But from this assertion to extrapolating about the existence of a significant number of composers highlighting the same circumstances, and hence sharing a common, uniquely Argentinian, language, there’s still a long way to go, particularly in choral music where there are only a handful of composers.

In short, the act of creating something is essentially intimate and personal, and the higher its value and artistic quality, the farther it will be from the norm – such as the musical language of a country. It may happen that a country will adopt the musical language of this or that artist as its own, but not the other way around.

Edited by Gillian Forlivesi Heywood, Italy/Uk ●

Selected Repertoire

De Profundis, Magnificat!

“Out of the depths my soul magnifies the Lord!”

Composed in 2004 for an international composition contest to celebrate the hundredth Anniversary of Berlin Cathedral (and awarded a prize in this competition) this piece aims to underline the very narrow link between the prayer of deliverance and the prayer of praise so particularly present throughout the Holy Bible and especially in the book of Psalms. Having this in mind, I have chosen to develop, beside the main verses of the Psalm “*De Profundis*” (Psalm 130), the first verse of the “*Magnificat*” (Luke 1:47). The first movement is a heartbreaking cry of supplication and the second movement is an ecstatic shout of joy. Little by little, both movements convey a profound expression of faith and gratitude: “*De Profundis, Magnificat!*” “Out of the deep, my soul magnifies the Lord! Out of the deep, my soul magnifies YOU, my Lord!”

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. Dr. Harper’s 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. He 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



eduardo andrés malachevsky
DE PROFUNDIS MAGNIFICAT

durat acirca: 6' 40

Misterioso ♩ = 116

p (may be Sopranos & Altos instead)

Alto

Mag - ni - fi - cat a - ni - ma me - a Do - mi - num,

Alto

Mag - ni - fi - cat a - ni - ma me - a Do - mi - num.

A *Deciso*

Sop.

Al.

Ten.

Mag - ni - fi - cat Do - mi - num,

Bass

Mag - ni - fi - cat a - ni - ma me - a Do - mi - num, a - ni - ma me - a

Sop.

Mag - ni - fi - cat Do - mi - num,

Al.

Mag - ni - fi - cat Do - mi - num,

Ten.

num, Mag - ni - fi - cat a - ni - ma me - a Do - mi - num, a - ni - ma me - a

Bass

Do - mi - num, Magni - fi - cat Do - mi - num, a - ni - ma me - a Do - mi - num,

All along this piece the eighth notes are thoroughly connected in groups of 2, 3 and 4 according to the desired accent of the words.

18

Sop. num, *mf* Mag - ni - fi - cat a - ni - ma me - a Do - mi - num, a - ni - ma me - a

Al. num, *f* Mag - - - ni - fi - cat Do - mi -

Ten. Do - mi - num, Mag - ni - fi - cat Do - mi - num, a - ni - ma me - a Do - mi -

Bass num, Mag - ni - fi - cat Do - mi - num, Mag - ni - fi - ca - t.

21

Sop. Do - mi - num, Mag - ni - fi - cat Do - mi - num, a - ni - ma me - a Do - mi -

Al. num, *mf* Mag - ni - fi - cat a - ni - ma me - a Do - mi - num, a - ni - ma me - a

Ten. num, Mag - ni - fi - cat Do - mi - num, Do - mi - num, Do -

Bass Do - mi - num, Do - mi - num, Do - mi -

24

Sop. num, Mag - ni - fi - ca - t, Mag - ni - fi - ca - t. Et

Al. Do - mi - num, Do - mi - num, Mag - ni - fi - ca - t.

Ten. mi - num, Mag - ni - fi - cat Do - mi - num, Mag - ni - fi - ca - t.

Bass num, Mag - ni - fi - cat Do - mi - num, Mag - ni - fi - ca - t.

A Andante delicato
subito Solo $\text{♩} = 66$
2'.sec. *f*

27

Sop. ex - (x) - sul - ta - vit spi - ri - tus me - us,

Al.

Ten.

Bass (b.ch.) pp

Trillo.....

Solo
Et mp

30

Sop. Ex - sul - ta - vit spi - ri - tus

Al. ex-sul-ta-vit p spi-ri-tus me-us, in

Ten. ex - (x) - sul - ta - vit spi - ri - tus me - us

Bass Ex-sul-ta-vit p spi-ri-tus me-us, in De - o

delicato p

32

Sop. me - us, sa-lu-tá-ri me - o.

Al. De - o sa-lu-ta-ri me - o.

Ten. us, sa-lu-tá-ri me - o.

Bass sa-lu-ta-ri me - o.

Trillo.....

Solo

tr (trillo)

Trillo.....

Trillo.....

Trillo.....

tutti

Mag mf

B Con brio
Tempo giusto ♩ = 116

② trillo : Baroque 'trillo' if possible (sometimes referred to as a goat's trill, the Baroque 'trillo' consisted of a single note with ever increasing rapidity with aspiration before each repetition). 2004 © eduardo andrés malachevsky

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63

Conducting Academy with Frieder Bernius



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Through an audition, a number of participants gain the opportunity to conduct one of the following pieces in the final concert:

Anton Bruckner, Mass No. 2 in E minor
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Joseph Gabriel Rheinberger: Cantus Missae
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Choral Music Recordings and Book Reviews

Book Review

Josquin's Rome – Listening and Composing in the Sistine Chapel

by Jesse Rodin

Reviewed by Debra Shearer-Dirié

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

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

Email: aangelini@ifcm.net

Book Review

Josquin's Rome – Listening and Composing in the Sistine Chapel

by Jesse Rodin

©2012 Oxford University Press

The magnificent Sistine Chapel, originally known as the *Cappella Magna*, takes its name from Pope Sixtus IV. Designed for Pope Sixtus by Baccio Pontelli, construction on the building began in 1473, on the site of the original Cappella Maggiore. The first mass was celebrated in 1483, after the impressive frescos depicting the Life of Moses and the Life of Christ had been completed. In the early 1500s, Michelangelo painted the ceiling of the Sistine Chapel. This space, filled with these inspiring pieces of visual art, soon became the focus for innovative musical thought in the region. Josquin would have been approximately 30 years of age when the Chapel was completed and he became an integral part of this world, singing and composing for the Pope's private choir. *Josquin's Rome* sheds new light on the composer's work and refers both to surviving manuscripts and new thinking from scholars, who consider the composer's life and work.

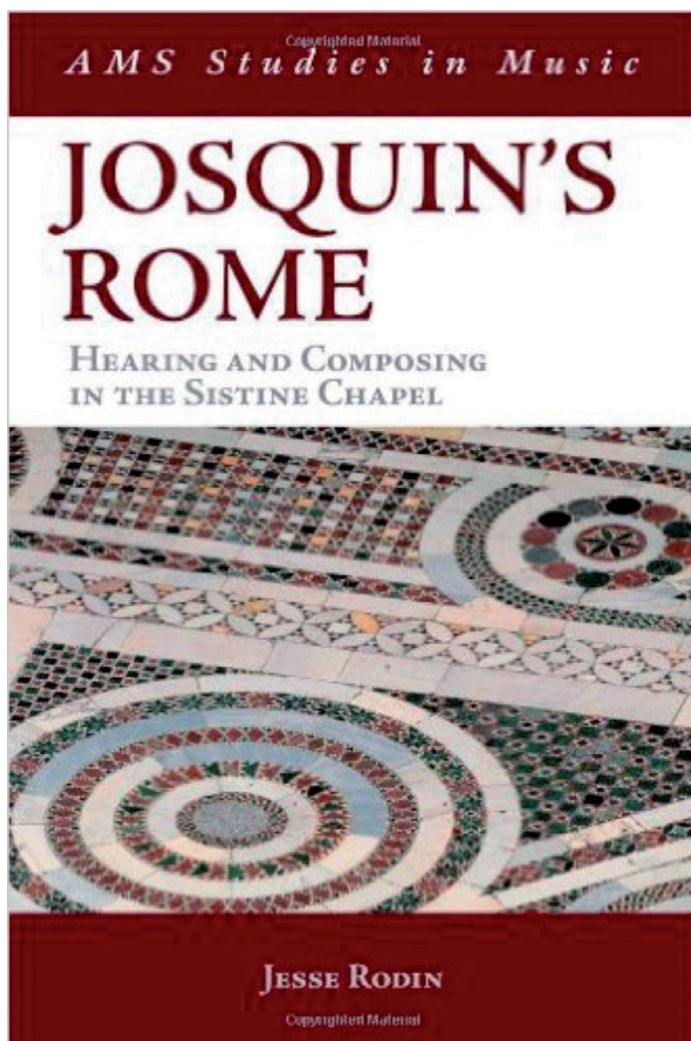
Jesse Rodin, Associate Professor of Music at Stanford University and Director of the Josquin Research Project, examines Josquin's contribution to this world. Rodin has been widely published on music of the Renaissance. In 2010, he received the Noah Greenberg Award in recognition of his work combining scholarship and performance. Music from his ensemble Cut Circle, which is also featured as a part of *Josquin's Rome*, is available from Musique en Wallonie.

Rodin examines every detail of the sources that we have at our disposal today, piecing together manuscripts from the Sistine chapel with the common compositional traits of the composers that are present in these anthologies. In *Josquin's Rome*, Rodin sheds light on the repertoire performed by Josquin and his colleagues in the papal choir. Comprising the single largest surviving collection of late fifteenth-century sacred music, this gives us insight into the musical, social, and political issues of the period.

Part of the "AMS Studies in Music" series, in this volume Rodin uses a comparative approach to reveal this rich musical tradition in detail. Compiled in three parts, *Josquin's Rome* explores different aspects of Josquin's compositions, as well as those of his contemporaries. Part I – "Toward Josquin's Style" – begins by assessing the problems surrounding the interpretation and analysis of Josquin's music. The compositions that are analysed in this section are those that Josquin is most likely to have composed while singing in the papal choir. In referring to "Josquin's Roman music," Rodin concludes (through a detailed analysis, moving from line to line rather than piece by piece) that a collection of nine works can conceivably be associated with Josquin's tenure in the *Cappella Sistina*. Part II – "Surveying the Soundscape: The Cappella Sistina, ca. 1480-ca. 1500" – takes a broader view

▼ Jesse Rodin





and considers music by other composers whose works appear in the surviving manuscripts. Works by Gaspar van Weerbeke, Bertrandus Vaqueras, Heinrich Isaac, Johannes Tinctoris, and Marbrianus de Orto are covered in this section of the book. Questions are also posed as to the methods through which the Chapel collected music during this period, as well as how much of its repertoire may have been lost. This section refers constantly to an appendix that chronologically presents all of the music copied in Rome during this period. Part III – “Josquin’s Roman Music in Context” – turns its focus back to Josquin and explores the connections between his music and that of his contemporaries.

Central to Rodin’s thought is the idea that these pieces lived in performance. The author has put his interpretations of these pieces into practice with a series of recordings by his ensemble, Cut Circle (available both on the companion website and as a CD from Musique en Wallonie).

This book is an important resource for musicologists, musicians, and all early music enthusiasts. It covers the works Josquin composed during his time at the Papal court in great detail and shares the author’s insight as to how this music works melodically, contrapuntally, mensurally and structurally. *Josquin’s Rome* recreates the artistic world of this great composer at one of the pinnacles of his career.

Debra Shearer-Dirié holds a Diploma from the Kodály Institute in Kecskemét, Hungary and a Master of Music Education degree and Doctor of Music degree in Choral Conducting from Indiana University, USA. Currently located in Brisbane, Australia, she has taught choral conducting and aural studies at The University of Queensland, the ACCET Summer School, and at the New Zealand International Summer School in Choral Conducting.

Dr. Shearer-Dirié is currently serving as Editor of the Australian National Choral Association’s Publication and serves on the National Council for this organisation. She is Musical Director of the Brisbane Concert Choir, Vox Pacifica Chamber Choir, Fusion, and Vintage Voices. Email: debrashearer@gmail.com



Edited by Laura Clarke, UK ●

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中国国际合唱节

China International Chorus Festival

中国国际合唱节（简称 CICF）创办于 1992 年，是经中华人民共和国国务院批准的，目前中国境内唯一的国家级、国际性合唱类艺术活动，也是我国举办的规模最大、规格最高的国际合唱艺术盛会，是由中华人民共和国文化部外联局、中国对外文化集团公司及国际合唱联盟共同主办，集境内外专业和业余合唱团体于一体的一项重要合唱艺术活动。合唱节每两年举办一届，至今已成功举办十二届。

中国国际合唱节对促进世界各国文化交流，提高境内外合唱团体的演唱水平起到了有力的推动作用。中国国际合唱节深受境内外合唱团体的喜爱，具有较大的影响，已引起国际合唱界专业人士和团体的广泛关注。据不完全统计，在已举办的十二届合唱节中，直接参赛团体已近千余支总人数达 47000 余人。

中国国际合唱节以“共建和谐世界，为了明天——和平友谊”为宗旨，使来自不同国家和地区、不同肤色和民族的人们欢聚在一起，同台竞技，用歌声歌唱世界和平与友谊，用歌声抒发人生的喜悦和对和平的向往，用歌声传播友谊和对世界充满的爱。

第十三届中国国际合唱节将于 2016 年 7 月 26 日至 8 月 1 日在北京隆重举行，届时北京将为世界各国的合唱爱好者撑起一片合唱的天空。

Founded in 1992, China International Chorus Festival (CICF) is currently the only state-level international chorus festival in China which approved by the state council. As the largest-scale and highest-level international chorus festival held in China, CICF is a cultural activity which brings choirs both at home and abroad together to sing. It is held once every two years by Bureau of Foreign Affairs, Ministry of China of P.R.China, China Arts & Entertainment Group and International Federation for Choral Music. In the past 12 CICFs have been proved a great success.

CICF plays an important role in improving performance level of the participating choruses and promoting cultural exchanges between China and other countries. As a much-loved festival among worldwide choirs, CICF has a great influence and enjoys unanimous praise from professionals, chorus groups as well as people from all walks of life. According to incomplete statistics, in the past 12 festivals, the number of participating choirs has exceeded 1000 and more than 47,000 choir members were involved.

In the tenet of “Build a harmonious world together for the future --- Peace and Friendship”, CICF invites people from different countries and regions, of different nationalities and colors to come together and compete on the same platform. Performers sing for peace and friendship, express their happiness and desire for peace, spread friendship and love.

The 13th China International Chorus Festival will be held from July 26 to August 1, 2016 in Beijing and will build a paradise for all choral lovers.

Events



Events

Conferences, Workshops & Masterclasses

Festivals & Competitions

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

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

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

Conferences, Workshops & Masterclasses

23rd Choral Conductor Summer School, Melbourne, Australia, 18-21 Jan 2016. Leaders Gary Graden (Sweden) and Dr Debra Shearer-Dirie (Australia) and a team of choral leaders and conducting tutors. Conducting tuition graded from basic to advanced. Contact: Australian Choral Conductors Education and Training (ACCET), Email: contact@choralconductors.org.au - Website: www.choralconductors.org.au

Hearts-in-Harmony, Barcelona, Spain, 10-11 Mar 2016. The workshop will be organised by „Vera Ljubav Nada” (Faith, Love, Hope), in cooperation with the choir association of Vojvodina (VOCA) and the European Choral Association „Europa Cantat“. Email: info@eca-ec.org - Website: www.eca-ec.org or www.EuropeanChoralAssociation.org

Festival di Primavera Festival di Primavera 2016 spring... ing and singing together!, Montecatini Terme, Tuscany, Italy, 14-16 & 20-23 Apr 2016. 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 Jan 2016. Contact: FENIARCO (Italian Federation of Regional Choir Associations), Email: info@feniarco.it - Website: www.feniarco.it

Voices for Peace Choir Project at the Festival Musica Sacra International, Marktoberdorf, Germany, 14-17 May 2016. All singers are invited to experience the festival at first hand as a singer. 4-day-Gospel-Workshops with R. Raymond Wise (Indiana, USA). Choir presentation during the final concerts. In addition 4 ateliers focussing on the music styles of different religions and cultures. Contact: Modfestivals, International Chamber Choir Competition, Email: office@modfestivals.org - Website: www.modfestivals.org/projektchor2016

Deutsches Chorfest, Stuttgart, Germany, 26-29 May 2016. In the spirit of our slogan "Stuttgart is all ears!" thousands of choral singers from all over the world will transform the entire city into their stage - and invite audiences to sing along. Contact: Deutscher Chorverband e.V., Email: projektbuero@deutscher-chorverband.de - Website: <https://www.chorfest.de/english/>

Hearts-in-Harmony, Novi Sad, Serbia, 9-13 June 2016. The workshop will be organised by „Vera Ljubav Nada” (Faith, Love, Hope), in cooperation with the choir association of Vojvodina (VOCA) and the European Choral Association „Europa Cantat“. Contact: Miodrag Blizanac, director, Email: director@heartsinharmony.rs - Website: www.eca-ec.org or www.EuropeanChoralAssociation.org

17th Varna International Music Academy Conducting Tracks, Bulgaria, 10-21 June 2016. For conductors who are interested in orchestra, choral-orchestra and opera conducting training. Repertoire: Vivaldi's Gloria and Schubert's Mass in G. Special track for choral singers. Contact: Varna International, Email: conducting@VarnaInternational.com - Website: www.varnainternational.com

50th Kurt Thomas Cursus for Choral Conducting, Utrecht, Netherlands, 8-16 July 2016. Course for choral conductors. Contact: HKU University of the Arts Utrecht, Email: ktc@muziek.hku.nl - Website: www.hku.nl

Choral Conductors Workshop with Rod Eichenberger, Alexandria, Virginia and Cannon Beach, Oregon, USA, 11-15 July 2016. A five-day professional development workshop for choral conductors at all levels. Contact: George Fox University, Email: CCW@georgefox.edu - Website: www.choralconductorsworkshop.com

International Singing Week Flanders, Ghent, Belgium, 11-18 July 2016. Ateliers with Brady Allred (USA), Kurt Bikkembegs (Belgium), Jean-Marie Puissant (France), Marleen Annemans (Belgium), open singing, musical program for children, choir-to-choir concerts. Contact: Koor&Stem Ghent, Email: singingweek@koorenstem.be - Website: www.koorenstem.be/singingweek

European Seminar for Young Choral Composers, Aosta, Italy, 17-24 July 2016. Participants will have the chance to practice with a mixed choir-in-residence and with a children's/ female youth choir, both at their disposal for all the duration of the course. With Z. Randall Stroope (USA), Philip Lawson (UK), Davide Benetti and Luigina Stevenin (Italy). Contact: FENIARCO (Italian Federation of Regional Choir Associations), Email: info@feniarco.it - Website: www.feniarco.it

Capriccio Français Summer Academy, Barcelona, Catalonia, Spain, 18-24 July 2016. Programs for singers, instrumentalists, students in choir conducting, baroque dancers, as well as a choral academy focusing on ancient music. Apply before 15 June 2016. Contact: Capriccio Français Summer Academy, Email: academie@capricciofrançais.com - Website: www.academie.capricciofrançais.com

12th Oratorio Choir Academy 2014, Pomáz, Hungary, 21-31 July 2016. Workshop on orchestra conducting for choral conductors and choir atelier for singers, in collaboration with the European Choral Association – Europa Cantat. Apply before 30 Apr 2016. Contact: Hungarian Choral Castle Pomázi Zenekastély Nonprofit Ltd., Email: info@choralcastle.hu - Website: www.choralcastle.hu

Conducting Academy with Frieder Bernius, Stuttgart, Germany, 24-30 July 2016. Masterclass for conductors with Kammerchor Stuttgart and Klassische Philharmonie Stuttgart both founded by Frieder Bernius. Through an audition, a number of participants gain the opportunity to conduct one of the following pieces in the final concert: Anton Bruckner, Mass No. 2 in E minor; György Ligeti, Lux aeterna; Works of Gustav Mahler (edited by Clytus Gottwald); Joseph Gabriel Rheinberger, Cantus Missae. Apply before March 15, 2016. Contact: Musik Podium Stuttgart e.V., Email: academy@musikpodium.de - Website: <http://www.musikpodium.de/index.php/conducting-academy/conducting-academy-with-frieder-bernius>

Choral Conductors Workshop with Rod Eichenberger, Cannon Beach, Oregon, USA, 25-29 July 2016. 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. Contact: George Fox University, Email: CCW@georgefox.edu - Website: www.choralconductorsworkshop.com

EuroChoir 2016, San Vito al Tagliamento, Italy, 29 July-7 Aug 2016. 60 singers (18-30 years old) selected by member organisations of the European Choral Association – Europa Cantat rehearse and sing together. Contact: FENIARCO, Email: info@feniarco.it - Website: www.feniarco.it

Nordklang 16, Turku (Åbo), Finland, 3-7 Aug 2016. North choir festival including morning singings, workshops, lunch concerts, dinner and evening concerts. Workshops on romantic works for mixed choir by Carsten Seyer-Hansen, Opera! To Life! by Elin Persson, Long Live Shakespeare! by Jani Sivén, early music made in Europe by Þorgerður Ingólfssdóttir, folk music for choir by Ilona Korhonen, vocal Jazz by Jesper Holm, Pop! Pop! Pop! by Line Groth, music of Pärt Uusberg by Pärt Uusberg, music of Eriks Ešenvalds by Romans Vanags, music of Vaclavas Augustinas by Vaclavas Augustinas, music of Jaakko Mäntyjärvi by Dani Juris, madrigals and pop arrangements by Timo Lehtovaara, music without boundaries by Susanna Lindmark, Finnish rhythmic music for female choir by Kaija Viitasalo, Male Choir! by Bengt Ollén. Contact: Nordisk Korforum, Email: info@nordklang.fi - Website: www.nordklang.fi

Norfolk Chamber Music Festival- Yale School of Music Chamber Choir and Choral Conducting Workshop, Norfolk, CT, USA, 14-21 Aug 2016. 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. Apply before March 24, 2016. Contact: Norfolk Chamber Music Festival, Email: norfolk@yale.edu - Website: <http://norfolk.yale.edu/school/choral-about/>

IFCM Youth Arts Management Program, Nassau, Bahamas, 15-31 Aug 2016. Training program specifically for young managers aged 18 to 30, who are motivated to learn and to develop skills in international events management so that they can return to their home countries with the tools needed to organize choir and music festivals and events. Contact: American Choral Directors Association, Email: mcprieto@gmail.com - Website: america-cantat.org

America Cantat 8, Atlantis, Paradise Island, Bahamas, 21-31 Aug 2016. America Cantat is the premier cultural music festival of the Americas, and is the only non-competitive choir festival to unite singers, clinicians, and festival choirs from North, Central, and South America in a ten-day cultural and musical immersion program. Over ten days, singers of all ages and abilities are invited to participate in overlapping five-day-long workshops, led by some of the most prestigious choral clinicians in the world such as Daria Abreu (Cuba), Anton Armstrong (USA), Gisela Crespo (Mexico), Elisa Dekaney (Brazil), Cristian Grases (Venezuela & USA), Rosephanye Powel (USA), Maria van Nieuwerkerken (Netherlands) and many others. Contact: American Choral Directors Association, Email: ac8@acda.org - Website: america-cantat.org

Early Music Workshop, Utrecht, Netherlands, 24-29 Aug 2016. For individual singers and conductors. Will focus on different aspects of performing early music. Apply before 15 May 2016. Contact: Zimihc Podium voor Amateurlust, Email: a.alferink@zimihc.nl - Website: www.zimihc.nl/eng

2nd (Inter)national Congress for Choral Conductors, Paris, France, 9-11 Sep 2016. For conductors, students, teachers and publishers to discover new techniques, repertoires and practices. Apply before 5 Sep 2016. Contact: A Coeur Joie France, Email: activites@choralies.org - Website: www.congreschefsdechoeur.com

International Choir Academy and International Conductor's Academy, Saarbrücken, Germany, 12-17 Sep 2016. For young choir singers who wish to gain experience in professional choral singing and for young choir conductors who wish to gain experience in professional choral conducting. Contact: Chorwerk Saar, Email: info@chorwerksaar.de - Website: <http://chorwerksaar.de>

Reine Männersache, a project of the World Festival Singers, Leipzig, Germany, 30 Sep-3 Oct 2016. 4-day workshop for individual singers and small groups of singers to gather intensive insights into new and old choral literature for male choirs. In cooperation with the music publisher Peters Edition. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: www.interkultur.com

EuroChoir 2017, Utrecht, Netherlands, 8-15 July 2017. 60 singers (18-30 years old) selected by member organisations of the European Choral Association – Europa Cantat rehearse and sing together. Contact: FENIARCO, Email: info@feniarco.it - Website: www.feniarco.it

11th World Symposium on Choral Music, Barcelona, Spain, 22-29 July 2017. Eight days to listen to 26 of the world's premiere choirs, 30 outstanding lectures on choral music, music exhibition, gala concerts, open sings - all in the exciting city of Barcelona. Also on <https://www.facebook.com/wscm11bcn/> and <https://twitter.com/simposibcn> Contact: International Federation for Choral Music, Email: office@ifcm.net - Website: <http://www.wscm11.cat/>

9th International Youth Barbershop Chorus Festival, Reno, Nevada, USA, 26-31 Jan 2016. For ensembles of 12 or more men, age 25 or under. Each chorus performs 3 songs during the festival: 2 contestable barbershop songs, and a 3rd song can be absolutely anything a cappella. All choruses will also be expected to learn 3 mass chorus songs to be sung throughout the weekend, with more than 500 other young men from around the world. Contact: Barbershop Harmony Society, Email: mmonson@barbershop.org - Website: www.barbershop.org

London A Cappella Festival 2016, Kings Place, London, United Kingdom, 28-30 Jan 2016. Total immersion in the world of a cappella including international headliners and industry experts, from the profound sounds of Russian orthodox chant to inimitable funk and jazz fusions and cutting edge beatbox. Performances, workshops, talks and free interactive events. Contact: Ikon Arts Management, Jessica Hill, Email: jessica@ikonarts.com - Website: www.londonacappellafestival.co.uk/

City International Arts Festival, Bangkok, Thailand, 10-15 Feb 2016. For choirs from all around the world. Contact: Internationaler Volkskulturkreis e.V., Email: info@volkskulturkreis.de

European Forum on Music, Leiden, Netherlands, 10-11 Feb 2016. The European Forum on Music Education will shed light on how educational concepts relate to all areas of musical life and what this implies for music professionals, audiences and political decision-makers. Contact: European Music Council, Email: info@emc-imc.org - Website: www.emc-imc.org/efme

China Meets Australia Chinese Culture Festival, Sydney, Australia, 11-20 Feb 2016. Festival for exchanging art and music on a high-level, and contributing to intensifying the friendship between China and Australia. Contact: Masters International Culture Development (Beijing) Ltd., Email: info@master-music.cn - Website: www.master-music.cn

European Spring International Music Festival, Stuttgart, Germany, 14-16 Feb 2016. Concert Goldener Saal for all kind of choirs around the world. Contact: Internationaler Volkskulturkreis e.V., Email: kripp@volkskulturkreis.de - Website: www.musikverein.at

3rd Children & Youth Choral World Championship, St. Petersburg, Russia, 17-21 Feb 2016. For choirs with 7-25 years old singers from all around the world. Apply before 1 Dec 2015. Contact: International Choral Festival and Competition, Email: interaspect@mail.ru - Website: <http://wccc.ru/en/>

6th International Sacred Music Festival Kaunas Musica Religiosa, Kaunas, Lithuania, 18-21 Feb 2016. Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

Roma Music Festival 2015, Italy, 9-13 Mar 2016. International festival of choirs and orchestras. Apply before 15 Jan 2016. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

Young Prague Festival, Prague, Czech Republic, 9-13 Mar 2016. An international panel of directors adjudicate this festival for youth choirs, bands and orchestras. Now in its thirteenth year, the festival joins over one thousand musicians from around the world to perform in Prague's stunning 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. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Festival of Peace and Brotherhood, Rome, Italy, 9-14 Mar 2016. Sing together with Italian choirs and others from around the world. Perform in breathtaking venues throughout the cities and towns southeast of Rome and in Rome's historic center. This festival fosters a deep sense of respect and understanding between cultures through the common language of music. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

5th International Gdansk Choir Festival, Poland, 11-13 Mar 2016. For all kinds of choirs. Competition part in 5 categories, concerts, non-competitive participation possible, meeting of choirs in the famous city of Solidarity. Apply before Oct 15, 2015. Contact: MELODY & Polonia Cantat, Email: mail@gdanskfestival.pl - Website: www.gdanskfestival.pl

Melodia! South American Music Festival, City of la Havana, Cuba, 12-19 Mar 2016. With guest conductors Dr. Joshua Habermann and Dr. Digna Guerra leading workshops, individual choir performances in outstanding venues throughout the breathtaking city of Havana, experience in Cuban music and dance workshops and local cultural out reach. Contact: Sara Casar, Classical Movements, Inc., Email: Sara@ClassicalMovements.com - Website: http://classicalmovements.org/s_am.htm

2nd Music Festa Florence, Florence, Italy, 15-17 Mar 2016. International festival for youth choirs and orchestras. Contact: Florence International Choir Festival, Email: director@florencechoirfestival.com - Website: www.florencechoirfestival.com

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. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

Istra Music Festival 2016, Croatia, 16-20 Mar 2016. For choirs and orchestras from around the world. Apply before 31 Jan 2016. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: <https://www.mrf-musicfestivals.com/international-festival-of-choirs-and-orchestras-in-istria-croatia.phtml>

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. Contact: Festa Musicale, Email: festamusicale@atlas.cz - Website: www.festamusicale.cz

ON STAGE with Interkultur in Nice, France, 17-20 Mar 2016. No competitions but a buzz of choral activities: Make Nice your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

SouthBank Centre Chorus Sing Together, London, United Kingdom, 18-20 Mar 2016. 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. Contact: SouthBank Centre Chorus Sing Together, Email: voicelab@southbankcentre.co.uk - Website: www.southbankcentre.co.uk

9th Fukushima Vocal Ensemble Competition, Fukushima, Japan, 18-22 Mar 2016. 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 2015. Contact: Fukushima Vocal Ensemble Competition, Email: bunka@pref.fukushima.lg.jp - Website: www.vocalensemble.jp/en/

Discover Puerto Rico and its Choral Music, Ponce, Puerto Rico, 18-21 Mar 2016. The Catholic University of Ponce, the University of Puerto Rico, and the city of Ponce invite choirs to discover Puerto Rico! Work with the island's most famous composers and directors, and exchange with choirs from the region. This is a unique opportunity to experience the fantastic choral traditions of Puerto Rico and to perform in Ponce's most beautiful venues. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Golden Voices of Montserrat! International Contest, Montserrat Monastery, Catalonia, Spain, 20-24 Mar 2016. Taking place in Spain, this is one of the most biggest and incredible contest for choirs from all over the world. Contest day, master class, recording of the song in studio, flash mob and gala concert is waiting for you! Apply before 20 Feb 2016. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

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. Apply before 30 Dec 2015. Contact: Meeting Music Inh. Piroška Horvath e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

14th Concorso Corale Internazionale, Riva del Garda, Italy, 20-24 Mar 2016. For all kinds of choirs from all around the world. Contact: Meeting Music Inh. Piroška Horvath e. K., Email: deborah.bertoni@meeting-music.com - Website: www.meeting-music.com

Montreux Choral Festival, Switzerland, 30 Mar-3 Apr 2016. Open to all types of choirs. Contact: Montreux Choral Festival, Email: rcim@choralfestival.ch - Website: www.choralfestival.ch

27th Days of International Choir Music in Verona, Italy, 30 Mar-3 Apr 2016. For all kind of choirs. Apply before 30 Nov 2015. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com

2016 Emerald City 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. Contact: Sechrist Travel, LLC, 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. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Dublin International Choral Festival, Ireland, 31 Mar-4 Apr 2016. By invitation of the Lord Mayor of Dublin, choirs will come together from across Europe, Ireland and the USA to perform. They will enliven the city with their music during individual concerts throughout Dublin and during a massed sing under the direction of Dr. Desmond Early in the stunning St. Andrew's Church. Irish choirs and audiences will welcome the guest choirs with their famous hospitality and enthusiasm! Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

ON STAGE with Interkultur in Verona, Italy, 31 Mar-3 Apr 2016. No competitions but a buzz of choral activities: Make Verona your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

34th International Choral Festival of Karditsa, Greece, 31 Mar-9 Apr 2016. 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. Also featuring the 8th International Meeting of School Choirs. Contact: International Choral Festival of Karditsa, Email: nke@otenet.gr - Website: <http://festivalofkarditsa.blogspot.gr/>

3rd International Competition of Choral Composition Ennio Morricone, Florence, Italy, 31 Mar 2016. 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. Contact: Florence International Choir Festival, Email: info@florencechoirfestival.com - Website: www.florencechoirfestival.com

4th International Symposium ARS CHORALIS on Chorusology, Zagreb, Croatia, 31 Mar-2 Apr 2016. Scientific and artistic symposium on choral art, singing and voice. Contact: Branko Stark, Email: info@choralcroatia.com - Website: www.choralcroatia.com

19th International Festival of Children's and Young Choirs Rainbow, St. Petersburg, Russian Federation, 1-3 Apr 2016. Festival with many categories for choirs and vocal ensembles with singers below 35 years old. Apply before 30 Oct 2015. Contact: MELODY & Polonia Cantat, Email: info@petersburgfestival.com - Website: www.petersburgfestival.com

7th Antalya International Choir Festival, Antalya, Turkey, 6-10 Apr 2016. Festival and competition open to non-professional choirs of all types and categories (including folk choirs). Apply before 15 Nov 2015. Contact: Antalya International Choir Festival, Email: festivalantalya@festivalantalya.com - Website: www.festivalantalya.com

ON STAGE with Interkultur in Bilbao, Spain, 7-10 Apr 2016. No competitions but a buzz of choral activities: Make Bilbao your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

International Choir Festival for Children & Youth Mundus Cantat, Gdansk, Poland, 7-9 Apr 2016. For choirs from all over the world. Exchange of cultural traditions, strengthening natural human bonds. Contact: Festival Office Mundus Cantat Sopot, Email: munduscantat@sopot.pl - Website: www.munduscantat.pl

International Choir Festival and Competition of Lithuanian Music Patriarch Juozas Naujalis, Kaunas, Lithuania, 7-10 Apr 2016. Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

14th International Children's - Youth choral festival Moscow Sounds, Moscow, Russian Federation, 7-10 Apr 2016. Festival and competition for children's and youth choirs and vocal ensembles. Categories are best performance of works of Orthodox and West European Spiritual music, folklore music and competition for conductors. Contact: Radost The Centre for the Creative Development and Music Aesthetic Education of Children and Youth, Email: ms@choirsofmoscow.ru - Website: <http://choirsofmoscow.ru>

Mediterranean Choral Forum Istanbul, Turkey, 8-10 Apr 2016. Platform to meet choral specialists from all over the Mediterranean area and sharing information, experience and creating new visions. Apply before 15 Jan 2016. Contact: Choral Culture Association, Moviment Coral Catalá and the Mediterranean Office for Choral Singing, Email: info@korokulturu.org - Website: www.korokulturu.org

Windy City Choral Festival with Z. Randall Stroope, Chicago, USA, 14-16 Apr 2016. 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. Contact: Music Celebrations International, LLC, Email: info@windycitychoralfestival.org - Website: www.windycitychoralfestival.org

International Choral Festival Berlin 2016, Germany, 16 Apr 2016. For all kind of choirs around the world. Contact: Music Events Unlimited, Email: info@musiceventsunlimited.de - Website: www.choralfestivalberlin.com

5th International Choral Competition for Children's Choirs "Il Garda in Coro", Malcesine sul Garda, Verona, Italy, 19-23 Apr 2016. Event held in Malcesine on Lake Garda, acknowledged to be the world capital of Children's Choir competitions.Apply before 31 Dec 2015. Contact: Associazione Il Garda In Coro, Renata Peroni, Email: info@ilgardaincoro.it - Website: www.ilgardaincoro.it

ON STAGE with Interkultur in Antalya, Turkey, 21-24 Apr 2016. No competitions but a buzz of choral activities: Make Antalya your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

Slovakia Cantat 2016, Bratislava, Slovak Republic, 21-24 Apr 2016. International Choir and Folksong Festival. Competition, workshop, concerts of sacred and secular music. The Slovak capital Bratislava opens its gates and invites choirs to its charming centre in spring. Apply before 15 Dec 2015. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

Choirs of America 2016 Choral Convergence Festival, New York, USA, 21-23 Apr 2016. Massed choir concert with master conductor and composer-in-residence Dr René Clausen. Adjudicated performances, full clinics with world-class clinicians, vocal motion (vocal master classes), choral exchanges (perform for other participating choirs and vice-versa), and COA's exclusive Premiere! workshop/rehearsal with Dr. Clausen. Contact: Choirs of America, LLC, Email: info@choirsofamerica.org - Website: www.vocalmusic.org

6th International Messiah Festival, Salzburg, Austria, 21-24 Apr 2016. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Email: messiah-salzburg@cc-a.at - Website: <http://messiah-salzburg-festival.blogspot.co.at>

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 programme of choral concerts, national and international competition, and internationally renowned performers as thousands of participants bring Cork to life. Fleischmann International Trophy Competition: apply before 31 Oct 2015. Contact: Cork International Choral Festival, 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. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

Nashville SINGS!, USA, 28 Apr-1 May 2016. Join Philip Brunelle and Monore Crossing to perform The World Beloved: A Bluegrass Mass, in Nashville, Tennessee. For choirs and individual singers. Apply before 15 October 2016. Contact: Sechrist Travel, LLC, Email: info@sechristtravel.com - Website: www.sechristtravel.com

International Spring Festival of Choral Music, Antwerp, Belgium, 29 Apr-2 May 2016. For all kind of choirs. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com/

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. Apply before 26 Oct 2015. Contact: Europees Muziekfestival voor de Jeugd, 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. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: www.interkultur.com

World of Choirs, Italy, 1-4 May 2016. All the participants will demonstrate their skills on one of the best stages of the Adriatic coast. Invites all amateur choirs! Italy will not leave you indifferent. Apply before 1 Apr 2016. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

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

Sea Sun Festival & Competition, Costa Brava, Spain, 1-6 May, 12-17 June, 3-8 July, 18-23 Sep 2016. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Apply before 1 Apr 2016. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

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. Contact: Meeting Music Inh. Pirooska Horvath e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

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

Costa Barcelona Music Festival, Spain, 4-8 May 2016. For choirs and orchestras from around the world. Apply before 1 Mar 2016. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

10th European Festival of Youth Choirs, Basel, Switzerland, 4-8 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. Apply before 31 Jan 2015. Contact: Europäisches Jugendchor Festival Basel, Kathrin Renggli, Email: info@ejcf.ch - Website: www.ejcf.ch

Queen of the Adriatic Sea Choral Festival and Competition, Cattolica, Italy, 4-8 May 2016. Competition for Equal Voices, Mixed, Chamber, Youth, Children, Sacred Music, Folk and Spiritual Choirs. Concerts at the beautiful San Leo medieval cathedral. Apply before 31 Mar 2016. Contact: Queen Choral Festival and Competition, Email: office@queenchoralfestival.org - Website: www.queenchoralfestival.org

16th International Julio Villarroel Choir Festival, Margarita Island, Venezuela, 4-8 May 2016. Non competitive Festival. Concerts, workshops and conferences by famous conductors from Venezuela and abroad. Contact: The Julio Villarroel Foundation, Email: luisglines@gmail.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. Apply before 1 Feb 2016. Contact: Festival International de Chant Choral de Nancy, Email: festival-choral@orange.fr - Website: www.chantchoral.org

FAKS Sings 2016 (Amateur Cultural Creation Festival), Rovinj, Croatia, 5-8 May & 9-12 June 2016. International cultural, educational and entertaining event which unites choir-singing, brass-band, and acting festivals. It emerged from the idea of lifelong learning and love for amateur creation. Contact: FAKS - Amateur Cultural Creation Festival, Email: ines.kovacic.drndic@maistra.hr - Website: <http://festivalistra.com/en/>

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

6th World Choir Festival on Musical, Thessaloniki, Greece, 6-8 May 2016. For all types of choirs and vocal ensembles all over the world. Contact: Choir Korais, Email: choirkorais94@gmail.com - Website: www.xorodiakorais.com

ON STAGE with Interkultur in Stockholm, Sweden, 12-15 May 2016. No competitions but a buzz of choral activities: Make Stockholm your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

6th Kaunas Cantat International Choir Festival and Competition, Kaunas, Lithuania, 12-15 May 2016. Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

Musica Sacra International Festival, Marktobendorf, Germany, 13-18 May 2016. Musica Sacra is a unique festival which brings music and dance from the five major world religions into Allgäu region, organising concerts in which Christians, Jews, Moslems, Buddhists and Hindus meet and perform together. Contact: Musica Sacra International, Email: office@modfestivals.org - Website: www.modfestivals.org

12th International Choir Festival Mundus Cantat, Sopot, Poland, 18-22 May 2016. For choirs from all over the world. Exchange of cultural traditions, strengthening natural human bonds. Contact: Festival Office Mundus Cantat Sopot, Email: munduscantat@sopot.pl - Website: www.munduscantat.pl

4th Vándor-Révész Festival and 2nd Choral Competition of Budapest, Hungary, 19-22 May 2016. Choirs may participate to the festival and the competition together or only one of these events. Contact: Budapesti Vándor-Révész Festival, Email: vandor.fesztival@gmail.com - Website: <http://fesztival.vandorkorus.hu>

Bach Music Festival, Beijing, China, 19-21 May 2016. For choirs from all around the world. Contact: Internationaler Volkskulturkreis e.V., Email: liling.zhang@volkskulturkreis.de - Website: www.volkskultur-de.org

2016 Podium, Igniting Ideas, Sharing Voices, Edmonton AB, Canada, 19-22 May 2016. Festival including 15 concerts that showcase the diversity of choral music in Canada and beyond, school concerts, pop-up performances and sharing concerts. Interest sessions and lecture recital proposals are invited on a range of topics including conducting technique, choral/vocal music education, choral repertoire, performance, composition, arts administration, and use of technology. Contact: Alberta Choral Federation, Email: info@albertachoralfederation.ca - Website: www.podiumconference.ca

Festival Filadelfia 2016, Filadelfia, Italy, 19-23 May 2016. For equal voices, mixed, children and youth, folk, Gospel/Spiritual choirs. Contact: Associazione Musicale Melody, Email: associazionemelody@libero.it - Website: www.associazione-melody.com

6th Šiauliai Cantat International Choir Festival and Competition, Šiauliai, Lithuania, 19-22 May 2016. Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

International Choir Competition Zadar Croatia, Zadar, Croatia, 19-22 May 2016. Open to choirs consisting of amateur singers exclusively, in three categories: mixed (at least 16 singers), men's, or women's (at least 12 singers). Contact: International Choir Competition Zadar Croatia, Email: info@zadarchoirs.com - Website: www.zadarchoirs.com/en/

4th International Children Choir Festival, Cozumel, Mexico, 25-29 May 2016. Contact: Fundación de Parques y Museos de Cozumel, Email: mercadotecnia@cozumelparks.org - Website: www.cozumelparks.com

Mayo International Choral Festival, Ireland, 25-29 May 2016. Competition categories: mixed, female and male choirs, Sacred Music and Gospel Choirs, Gaelic or Celtic Language pieces. Contact: Mayo International Choral Festival, Email: info@mayochoral.com - Website: www.mayochoral.com

Venezia Music Festival 2016, Italy, 25-29 May 2016. International festival of choirs and orchestras. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.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. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com/eng/festa-choralis-bratislava-2016

International Choir Festival Corearte Senior 2016, Island of Tenerife, Canary Islands, Spain, 25-29 May 2016. Non-competitive event open to choirs of various backgrounds from all over the world. Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

ON STAGE with Interkultur in Florence, Italy, 26-29 May 2016. No competitions but a buzz of choral activities: Make Florence your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

45th International Competition Florilège Vocal de Tours, France, 27-29 May 2016. Three categories: mixed choirs, mixed vocal ensembles, equal voices (male or female). Two rounds and Grand Prix. International competition for children's and youth choirs. Contact: Florilège Vocal de Tours, Email: contact@florilegevocal.com - Website: www.florilegevocal.com

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

44th International Choir Festival of Songs Olomouc, Czech Republic, 1-6 June 2016. International choir festival of sacred and clerical music, Musica Religiosa Competition for choirs in all categories from all around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

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

International Competition for a composition of sacred music Francesco Siciliani, Perugia, Italy, 1 June 2016. Open to participants of any nationality, without any age limit. Composition on a set text for unaccompanied choir, or choir with organ accompaniment. Competition organized under the patronage of the Pontifical Council for Culture. Contact: Fondazione Perugia Musica Classica Onlus, Email: direzartistica@perugiamusicaclassica.com - Website: www.perugiamusicaclassica.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. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

ON STAGE with Interkultur in Barcelona, Spain, 2-5 June 2016. No competitions but a buzz of choral activities: Make Barcelona your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

6th International Wroclaw Choir Festival Vratislavia Sacra, Poland, 3-5 June 2016. Wroclaw is European Capital of Culture 2016. 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 15 Dec 2015 Contact: MELODY & Polonia Cantat, Email: info@vratislaviасacra.pl - Website: www.vratislaviасacra.pl

59th International Festival of Choral Art Jihlava 2016, Czech Republic, 3-5 June 2016. Competition of chamber choirs, non-competitive concerts, workshop, meetings. Contact: NIPOS Artama, Email: dankova@nipos-mk.cz - Website: www.nipos-mk.cz

Music & Fun - Limerick Sings International Choral Festival, Limerick, Ireland, 7-12 June 2016. Limerick Sings hosts both Irish and International choirs for three days of non-competitive music and song. Artistic Director: Jeffrey Benson (USA). Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.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. Contact: Festa Musicale, 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 15 Dec 2015. Contact: MELODY & Polonia Cantat, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

Krakow International Festival, Poland, 9-13 June 2016. Perform alongside international choirs during adjudicated and non-adjudicated performances in Poland's medieval center of culture, art and academics. Perform in the Karłowicz Music School, the Krakow Philharmonic, and some of the city's most beautiful churches! Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

10th International Choir Festival Harmonia, Harmanli, Bulgaria, 10-13 June 2016. Non competitive festival for all kind of choirs. Contact: Mixed Choir Slavej, Gencho Donchev, President, Email: harmchoir@yahoo.com or harmchoir@abv.bg - Website: www.harmchoir.org

1st Limburger Male Choir Festival, Limburg, Germany, 10-12 June 2016. Festival and competition for male choirs. Judge panel includes Jan Schumacher (D), Michael Blume (D) and Dion Ritten (NL). Contact: Matthias Schmidt, Artistic Director, Email: matthias.schmidt@caecilia.de - Website: <http://limburger-maennerchor-festival.com>

Musica Sacra Bratislava, Slovak Republic, 16-19 June 2016. International Sacred Music Festival. Competition, workshop, concerts in churches, sightseeing. Bratislava is widely recognized as a city of music, which increases its fame as a city of rich cultural and artistic heritage. Apply before March 1st 2016. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

Grieg International Choir Festival and NINA Solo Competition for Young Singers, Bergen, Norway, 16-19 June 2016. Open to amateur choirs in all choral categories and difficulties. Competition in 3 categories: sacred music, contemporary music and folk music. In parallel, vocal competition for singers between 15 and 24 years old. The contestants will sing pieces from the classical tradition. Apply before Feb 1, 2016. Contact: Annlaug Hus, Email: post@griegfestival.no - Website: www.griegfestival.no

Chorfest Watzenborn-Steinberg, Pohlheim, Germany, 17-19 June 2016. Celebration of the 250th anniversary of the choirs „Harmonie“ 1906 Watzenborn-Steinberg e.V. and the “Sängerkrantz 1876 Watzenborn-Steinberg e.V. Includes a national choir competition and international guest choirs. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: www.interkultur.com

4th Per Musicam Ad Astra, International Copernicus Choir Festival and Competition, Toruń, Poland, 18-22 June 2016. For all kinds of choirs from all around the world. Apply before 15 April 2016. Contact: Meeting Music Inh. Piroška Horváth e. K., Email: constanze@meeting-music.com - Website: www.meeting-music.com

Oregon Bach Festival Conducting Master Class, Eugene, Oregon, USA, 20 June-10 July 2016. Designed for advanced graduate students and professional conductors, the OBF master class, led by Artistic Director Matthew Halls and program director Edward Maclary, gives ample hands on experience and podium time in rehearsals and public concerts. Also open to those who would prefer to attend as auditors. Contact: Oregon Bach Festival, Email: obfconductingmc@uoregon.edu - Website: <http://oregonbachfestival.com/education/master-class-in-conducting>

Prima Voce Itali'a, Explore & Inspire - The Maestro Festival Tour, Italy, 20-28 June 2016. Educational performance event for high school, college and community choirs. Program including world-class faculty, performances that are artistically and historically connected to each city, workshops/clinics, intercultural and musical exchanges with an Italian choir and faculty. With Anton Armstrong and Daren Kennedy. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

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. Contact: Music Celebrations International, LLC, Email: info@som50fest.org - Website: www.romechoralfestival.org

Féile Córúil Dublin Choral Festival with Dr. Kevin Fenton, Ireland, 22-26 June 2016. Festival celebrating the heritage of Celtic musical inspiration. For mixed-voice choirs and individual singers from a variety of background joining together to sing en masse. Three days of rehearsals, performance in the historic medieval cathedral, Christ Church Cathedral Dublin. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <http://dublinchoralfestival.org/>

19th Alta Pusteria International Choir Festival, Alto Adige-Südtirol, Italy, 22-26 June 2016. Non-competitive festival in the heart of the Dolomites: concerts, open-air reviews, day-meetings. Contact: Alta Pusteria Festival Office, Email: info@festivalpusteria.org - Website: www.festivalpusteria.org

Serenade! Washington, DC Choral Festival, USA, 23-27 June 2016. For youth and adult choirs, concerts, workshops, musical exchanges, optional choral competition and sightseeing. Contact: Sara Casar, Classical Movements, Email: Sara@ClassicalMovements.com - Website: <http://classicalmovements.org/dc.htm>

International Choral Festival in Tuscany, Montecatini Terme, Italy, 23-27 June 2016. Join choirs from around the world in the heart of Tuscany to perform in venues throughout the region. Hear the other guest choirs sing at the Tettuccio Spa, and exchange with Italian choirs during friendship concerts in churches and theaters. By invitation of the city of Montecatini Terme, this festival includes time to explore Florence, Pisa and Lucca during an amazing four days of choral music in the rolling Tuscan hills. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://tuscany.music-contact.com/>

Oregon Bach Festival, Eugene, Oregon, USA, 24 June-10 July 2016. The Oregon Bach Festival, a landmark program of the University of Oregon, has presented the masterworks of J.S. Bach to audiences in Eugene, Portland, and throughout the State of Oregon for more than four decades. Contact: Oregon Bach Festival, Email: bachfest@uoregon.edu - Website: www.oregonbachfestival.com

Festival Coral de Verão, Lisbon, Portugal, 24-27 June 2016. Partake in international choral competitions and immerse your choirs in the historical and cultural district of Belém. Choirs will have performance opportunities at various landmarks including UNESCO World Heritage site - Jerónimos Monastery. Organised by EGEAC and SourceWerkz. Contact: SourceWerkz, Email: info@sourcewerkz.com - Website: <http://pscf.sourcewerkz.com/>

17th Crescent City Choral Festival, New Orleans, USA, 24-28 June 2016. For treble chorus (age range between 10 & 18). Conductors: Cheryl Dupont and Paul Caldwell. Contact: New Orleans Children's Chorus, Email: nocc787@bellsouth.net - Website: www.neworleanschildrenschorus.org

13th International Festival of University Choirs UNIVERSITAS CANTAT 2016, Poznań, Poland, 24-27 June 2016. Meetings of university choirs from all around the world in order to stimulate co-operation and cultural exchange. Non-competitive festival. Contact: International Festival of University Choirs, Email: festiwal@amu.edu.pl - Website: <http://cantat.amu.edu.pl/pl/>

Embrace & Explore - The Power of Song, Vilnius, Riga & Tallinn, Lithuania, Latvia & Estonia, 25 June-3 July 2016. Educational and cultural immersion program allowing choristers to learn about the history and significance of music in the Baltic Countries. Artistic Director: Geoffrey Boers. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

Notes of Joy Austria 2016 Choir Festival, Austria, 27 June-1 July 2016. Individual and festival concerts under the direction of Rollo Dilworth. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

1st Annual Prague Choral Celebration Sing Dvo ák, Rutter, Brubeck, and more, in the world-renowned Smetana Hall, Czech Republic, 27 June-1 July 2016. A Trio of Te Deums celebrating the great heritage of Czech musical inspiration and featuring a large chorus consisting of individual singers and mixed-voice choirs. Three days of rehearsals under the baton of esteemed choral conductor Dr. William Skoog will culminate in a grand performance at the Smetana Hall, home of the Prague Symphony Orchestra. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://praguechoralcelebration.org/>

International Choir Festival Corearte Junior Barcelona 2016, Spain, 27 June-2 July 2016. Workshops with Sanna Valvanne and Oriol Castanyer, meeting, concerts, tours, gastronomy and endless surprises. Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

The Rhythms of One World 2016 Festival, Geneva, Switzerland, 27 June-3 July 2016. For youth and adult choirs from all nations with programs that include choral works in folklore, regional sacred, contemporary and national pop music. Artistic Director: Yin Chu Jo. Contact: Friendship Ambassadors Foundation, Email: yinchu@faf.org - Website: www.faf.org

International festival of choirs and orchestras in Budapest, Hungary, 29 June-3 July 2016. For choirs and orchestras from all around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

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. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: www.musiccelebrations.com/festivals/2015/mozart.html

Slovakia Folk 2016, Bratislava, Slovak Republic, 30 June-3 July 2016. Festival of folklore music and dance ensembles. Apply before April 15th 2016. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

18th International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 30 June-3 July 2016. 10 selected choruses or orchestras of any age and composition (also dance groups). Performances in Salzburg and surroundings. Contact: Chorus MM, Email: cantusmm@cc-a.at - Website: www.cantusmm.com

18th International Cantus Music and Culture Festival Choir Competition Meet Mozart, Salzburg, Austria, 30 June-3 July 2016. For all kind of choirs. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com

International Festival Verona Garda Estate, Verona, Brescia, Mantua, Vicenza, Italy, June-July 2016. For all choirs of all types. Contact: Prof. Giuliano Rinaldi, Email: info@festivalveronagardaestate.eu - Website: www.festivalveronagardaestate.eu

Musica Eterna Roma, Italy, 1-5 July 2016. For all kinds of choirs from all around the world. Contact: Meeting Music Inh. Piroška Horvath e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

Ireland 2016 Choir Festival, Belfast and Dublin, Ireland, July 2016. Individual and festival concerts under the direction of Janet Galván. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

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. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

IFAS 2016 – 24th International Festival of Academic Choirs, Pardubice, Czech Republic, 1-6 July 2016. Competition with possible Grand Prix for university and college choirs or youth choirs (age 18-30). Free Bohuslav Martinu Award competition for all kind of choirs (except children's choirs) Contact: IFAS - Alena Mejstíková, Email: ifas.pardubice@seznam.cz - Website: www.ifas.cz

Summa Cum Laude International Youth Music Festival, 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. Contact: Summa Cum Laude Youth Music Festival, Email: office@scfestival.org - Website: www.scfestival.org

Celtic Voices Anniversary of Hope with Doreen Rao, Dublin, Ireland, 2-7 July 2016. Event celebrating the contributions of Irish history, culture and customs, and engaging Irish and American Choirs in a vibrant transnational repertoire of ancient and contemporary choral music. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

51st International Days of Choral Singing, Barcelona, Spain, 4-10 July 2016. Singing week in the magnificent city of Barcelona, four workshops, final concert at the Palau de Música, individual concerts for the participating choirs in Barcelona. Workshops with Josep Vila Jover (Catalonia): Pergolesi - Stabat Mater, for women voices; Jan Schumacher (Germany): Romantic Music; Joan Company (Balearic Islands): Josep Vila Casañas - El Mirador; and Juan Carlos Asensio (Spain): Gregorian Chant. Contact: Federació Catalana d'Entitats Corales, Email: fcec@fcec.cat - Website: www.fcec.cat

Antica Pompeii, Italy, 5-7 July 2016. For all kinds of choirs from all around the world. Contact: Meeting Music Inh. Pirooska Horvath e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

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 Canada's magnificent Pacific Coast. Guest Artists and International Jury. Extension Tours available (July 10-16). Apply before 1 Nov 2015. Contact: Powell River Academy of Music, Email: info@kathaumixw.org - Website: www.kathaumixw.org

Llangollen International Musical Eisteddfod, United Kingdom, 6-11 July 2016. Choirs, musicians, folk singers and dancers from all corners of the world compete in the world's leading festival of music and dance. Contact: Llangollen International Musical Eisteddfod, Email: info@international-eisteddfod.co.uk - Website: <http://international-eisteddfod.co.uk/>

9th World Choir Games, Sochi, Russian Federation, 6-16 July 2016. Large competition for choirs from all around the world. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: www.interkultur.com

SINGMIT! Festival in Vienna, Austria, 7-9 July 2016. For choirs and singers from around the globe, rehearsals with artistic director Gerald Wirth, workshops and performance of Mozart's Requiem. Contact: Encore Performance Tours, Email: encoretours@acis.com - Website: www.encoretours.com/go/singmit.cfm

International Youth Music Festival I, Bratislava, Slovak Republic, 7-10 July 2016. 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 15/04/2016. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

27th Béla Bartók International Choir Competition and Folklore Festival, Debrecen, Hungary, 7-10 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. Contact: Fonix Event Organizing NP LLC., Email: info@bbcc.hu - Website: www.bbcc.hu

Rhapsody! International Music Festival, 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. Contact: Sara Casar, Classical Movements, Inc., Email: Sara@ClassicalMovements.com - Website: <http://classicalmovements.org/rhap.htm>

International Choir Festival of Preveza, International Competition of Sacred Music, Preveza, Greece, 7-10 July 2016. For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Repertory must include a compulsory piece, a piece composed before 1800, a piece composed during 1800 - 1950, a piece composed after 1950 & a folk song from the choir's country of origin. Contact: Choral Society "Armonia" of Preveza, Email: prevezachoralfestival@gmail.com or armonia4@otenet.gr - Website: <http://prevezafest.blogspot.gr/>

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. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Claudio Monteverdi Choral Festival and Competition, Venice, Italy, 7-10 July 2016. 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. Contact: Claudio Monteverdi Choral Competition, Email: office@venicechoralcompetition.it - Website: www.venicechoralcompetition.it

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

Laurea Mundi Budapest Festival of Choral Music, Hungary, 9-13 July 2016. With Henry Leck and Gábor Hollerung. Different levels of choral competition, workshops, individual coaching and more. Contact: Meeting Music Inh. Pirooska Horvath e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

80 Songs of Our World - Tour to Russia, Sochi, Russian Federation, 10-20 July 2016. Opportunity for individual singers to be part of the World Choir Games and perform at their own concerts. A team of international conductors will lead the choir project in a program entitled Songs of our World and will perform in Sochi, St. Petersburg and Moscow. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: www.interkultur.com

International Choir Festival Corearte Puerto Rico 2016, San Juan, Puerto Rico, 12-17 July 2016. Non-competitive event open to choirs of various backgrounds from all over the world. Workshops with Panda Van Proosdij (Netherlands), Kevin Fenton (Florida, USA), Amarilis Pagan Vila (San Juan, Puerto Rico), Josep Prats (Catalunya, Spain) and Basilio Astúlez (Basque Country, Spain). Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

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. Contact: International Choral Festival, Email: info@choralfestival.org - Website: www.choralfestival.org

11th International Choir Competition, Miltenberg, Bavaria, Germany, 14-18 July 2016. Open to mixed choirs. Two Categories: Symphony of Voices (with compulsory competition); Folksong, Spiritual and Jazz. Accomodation and meals free of charge, money prizes and friendship concerts. Apply before 31 December 2015. Contact: Kulturreferat des Landratsamtes Miltenberg, Gaby Schmidt, Email: kultur@LRA-MIL.de - Website: www.chorwettbewerb-miltenberg.de

Tokyo 2020 Olympic Games Countdown, Japan, 19-27 June 2016. Join other singers from across the U.S. in this grand musical salute to our fellow Japanese choristers as they start the countdown towards the Games of the XXXII Olympiad in Tokyo. Artistic Director: Miguel Ángel Felipe (USA). Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

World Peace Choral Festival Vienna 2016, Austria, 19-22 July 2016. Together with the famous Vienna Boys choir, children's and youth choirs as well as adult choirs from around the world will do concerts, workshops, celebrations and competitions for the world peace. Contact: Stefanie Rauscher, Email: info@wpcf.at - Website: www.wpcf.at

Idaho International Choral Festival, Pocatello, USA, 19-24 July 2016. Choral groups from around the globe are invited to bring their respective talents and native music to create an atmosphere of uplifting and cultural harmony. Contact: Idaho International Choral Festival, Email: info@idahointerchoralfest.org - Website: www.idahointerchoralfest.org

9th Grand Prix Pattaya, Thailand, 20-24 July 2016. Festival and Grand Prix competition including 15 categories for all kind of choirs from around the world. Contact: Festa Musicale, Email: info@festamusicale.com - Website: www.festamusicale.com

5th Florence International Choir Festival, Florence, Italy, 20-22 July 2016. For choirs of all categories from all around the world. Contact: Florence International Choir Festival, Email: director@florencechoirfestival.com - Website: www.florencechoirfestival.com

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. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

55th International Seghizzi Choral Competition and Festival, Gorizia, Italy, 21-25 July 2016. For choirs or musical groups. Categories: Renaissance, Baroque, 19th Century, 1900 to the present day, folk and traditional songs or spirituals and gospels, pop and jazz music, contemporary music. Apply before 1 Mar 2015. Contact: Associazione Corale Goriziana "CA Seghizzi", Email: info@seghizzi.it - Website: www.seghizzi.it

Istanbul International Chorus Competition and Festival, Istanbul, Turkey, 21-25 July 2016. For children, female, male, mixed choirs and folk groups. Contact: Istanbul Harman Folklor, Email: istanbul@istanbulchorus.com - Website: www.istanbulchorus.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. Contact: Jayci Thomas, Classical Movements, Inc., Email: jayci@ClassicalMovements.com - Website: http://classicalmovements.org/s_af.htm

International Youth Music Festival II, Bratislava, Slovak Republic, 24-27 July 2016. 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 15/04/2016. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

5th Bali International Choir Festival, Denpasar Bali, Indonesia, 25-31 July 2016. Symposium and competition, workshops, Balinese Culture, intercultural collaboration, Temple tours for choirs, and individual conductors and singers. Contact: Bandung Choral Society, Tomohon International Choir Competition, Email: mail_bcsevents@yahoo.com - Website: <http://bandungchoralsociety.com/>

13th China International Chorus Festival Come to Beijing, Listen to the Songs of the World, Beijing, China, 26 July-1 Aug 2016. Opening Ceremony and concert in the Great Hall of the People, IFCM Choral Education Conference, IFCM Executive Committee meeting, judge panel meeting, group competition, choral exchange program, high level choir concert, new choral work concert, master classes, workshops, training camp, choral club, choral public and charitable events, concert tours, sightseeing (Great Wall, Temple of Heaven, Palace Museum), Square performances, and much more. Contact: China International Chorus Festival, Email: cicfbjf@163.com - Website: www.cicfbj.cn/en

5th International Campus Music Festival, Stuttgart, Germany, 29-31 July 2016. For youth choirs from all around the world. Contact: Internationaler Volkskulturkreis e.V., Email: kripp@volkskulturkreis.de - Website: www.volkskultur-de.org

1st Africa Symposium on Choral Music, Accra, Ghana, 1-9 Aug 2016. Conferences, workshops, masterclasses, concerts and African choral music exhibition. Contact: African Federation for Choral Music, Email: info@famuc.org - Website: www.famuc.org

Nordklang 16, Turku (Åbo), Finland, 3-7 Aug 2016. North choir festival including morning singings, workshops, lunch concerts, dinner and evening concerts. Workshops on romantic works for mixed choir by Carsten Seyer-Hansen, Opera! To Life! by Elin Persson, Long Live Shakespeare! by Jani Sivén, early music made in Europe by orger ur Ingólfssdóttir, folk music for choir by Ilona Korhonen, vocal Jazz by Jesper Holm, Pop! Pop! Pop! by Line Groth, music of Pärt Uusberg by Pärt Uusberg, music of Eriks E envalds by Romans Vanags, music of Vaclavas Augustinas by Vaclovas Augustinas, music of Jaakko Mäntyjärvi by Dani Juris, madrigals and pop arrangements by Timo Lehtovaara, music without boundaries by Susanna Lindmark, Finnish rhythmic music for female choir by Kaija Viitasalo, Male Choir! by Bengt Ollén. Contact: Nordisk Korforum, Email: info@nordklang.fi - Website: www.nordklang.fi

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. Contact: A Coeur Joie France, Email: inscriptions@choralies.org - Website: www.choralies.fr

Singapore International Choral Festival, Singapore, 10-13 Aug 2016. Join us at the third SICF held in Singapore and compete for a chance to sing at the Grand Prix held at the Esplanade Concert Hall. With workshops, masterclasses and feature choir concerts, this is key choral event in the South-East Asian region that is not to be missed! Organised by SourceWerkz and Rave Group. Contact: SourceWerkz, Ong Wei Meng, Email: info@sourcewerkz.com - Website: www.sicf.sg

10th International Choral Festival San Juan Coral 2016, Argentina, 11-16 Aug 2016. 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, 2016. Contact: María Elina Mayorga, Email: mariaelinamayorga@gmail.com or sanjuancoral@gmail.com - Website: www.sanjuancoral.com.ar

Asia Kodály Symposium 2016, Kaohsiung, Taiwan - China, 11-14 Aug 2016. Apart from workshops and presentations for conductors, music studio and classroom teachers as well as music students, the AKS will also feature a choral festival themed, 'Let the World Rejoice' where top choirs come together to compete and perform in a friendly atmosphere. This event is envisioned as the Asian Grand Prix for Choral Singing. Contact: Kodály Academy of Music (Singapore), Email: christiane.hein@kam.sg - Website: <http://kam.sg>

11th International Youth Chamber Choir Meeting, Usedom Island (Baltic Sea), Germany, 12-21 Aug 2016. Festival for girls' and mixed youth choirs, max. 36 persons (incl. staff), up to the age of 26. Concerts, ateliers and time to get to know each other and the wonderful island of Usedom. Apply before 31 Dec 2015. Contact: Arbeitskreis Musik in der Jugend AMJ, Email: info@amj-musik.de - Website: www.amj-musik.de

IFCM Youth Arts Management Program, Nassau, Bahamas, 15-31 Aug 2016. Training program specifically for young managers aged 18 to 30, who are motivated to learn and to develop skills in international events management so that they can return to their home countries with the tools needed to organize choir and music festivals and events. Contact: American Choral Directors Association, Email: mcprieto@gmail.com - Website: america-cantat.org

Choralp 2016, Briançon, France, 16-23 July 2016. For choirs or individual singers. Workshop 1: Vesperae de Dominica KV321 (Mozart) by Caroline Gaulon. Workshop 2: Indonesian Flavours by André de Quadros. Contact: Association A Coeur Joie France, les Choralies, Email: choralp@gmail.com - Website: www.choralp.fr

Bratislava Cantat I, Slovak Republic, 18-21 Aug 2016. International Choir and Orchestras Festival. Competition, concerts of choir and orchestral music. The Slovak capital Bratislava opens its gates and invites choirs to its charming centre in summer. Apply before April 15th 2016. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

ON STAGE with Interkultur in Madrid, Spain, 18-21 Aug 2016. No competitions but a buzz of choral activities: Make Madrid your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

International Choir Festival Coralua, Trondheim, Norway, 20-26 Aug 2016. Festival and workshops for choirs, individual choral singers and choral conductors. Apply before April 15. Contact: Coralua, Email: trondheim@coralua.com - Website: www.coralua.com

America Cantat 8, Atlantis, Paradise Island, Bahamas, 21-31 Aug 2016. America Cantat is the premier cultural music festival of the Americas, and is the only non-competitive choir festival to unite singers, clinicians, and festival choirs from North, Central, and South America in a ten-day cultural and musical immersion program. Over ten days, singers of all ages and abilities are invited to participate in overlapping five-day-long workshops, led by some of the most prestigious choral clinicians in the world such as Daria Abreu (Cuba), Anton Armstrong (USA), Gisela Crespo (Mexico), Elisa Dekaney (Brazil), Cristian Grases (Venezuela & USA), Rosephanye Powel (USA), Maria van Nieuwerkerken (Netherlands) and many others. Contact: American Choral Directors Association, Email: ac8@acda.org - Website: america-cantat.org

International Festival of choirs and orchestras in Paris, France, 24-28 Aug 2016. For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: <https://www.mrf-musicfestivals.com/international-festival-of-choirs-and-orchestras-in-paris-france.phtml>

ON STAGE with Interkultur in Brussels, Belgium, 8-11 Sep 2016. No competitions but a buzz of choral activities: Make Brussels your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

6th International Choir Competition and Festival Canco Mediterrania, Barcelona & Lloret de Mar, Spain, 13-18 Sep 2016. For all kind of choirs from around the world. Contact: International Choir Festival and Competition Canco Mediterrania, Email: festivalbarcelona@interia.eu - Website: www.serrabrava.eu

7th International Festival of Choirs and Orchestras, Prague, Czech Republic, 14-18 Sep 2016. For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

ON STAGE with Interkultur in Lisbon, Portugal, 15-18 Sep 2016. No competitions but a buzz of choral activities: Make Lisbon your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

ON STAGE with Interkultur in Paris, France, 22-25 Sep 2016. No competitions but a buzz of choral activities: Make Paris your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

2nd World Chorus Fair, Beijing, China, 22-24 Sep 2016. For choirs from all around the world. Contact: Internationaler Volkskulturkreis e.V., Email: liling.zhang@volkskulturkreis.de - Website: www.volkskultur-de.org

5th International Harald Andersén Chamber Choir Competition, Helsinki, Finland, 23-24 Sep 2016. International choir competition for mixed chamber choirs (16-40 singers). Participating choirs may include professional singers. Contact: Terhi Luukkonen, Email: terhi.luukkonen@uniarts.fi - Website: www.uniarts.fi/en/harald-andersen-choir-competition-2016

1st World Chorus Fair, Shenyang, China, 23-26 Sep 2016. For choirs from all around the world. Contact: Internationaler Volkskulturkreis e.V., Email: liling.zhang@volkskulturkreis.de - Website: www.volkskultur-de.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. Contact: Tonen2000, Jos Vranken, 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. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: www.interkultur.com

Cracovia Music Festival 2016, Cracow, Poland, 29 Sep-3 Oct 2016. For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

Bratislava Cantat II, Slovak Republic, 6-9 Oct 2016.

International Choir and Orchestras Festival. Competition, concerts of choir and orchestral music. The Slovak capital Bratislava opens its gates and invites choirs to its charming centre in autumn. Apply before August 1st 2016. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

Song & the City International Choir Festival, Berlin, Germany, 6-9 Oct 2016. For all kind of choirs. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com/en/trips/reisen/chorfestival-berlin.html

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 2016. Contact: Meeting Music Inh. Piroška Horvath e. K., Email: deborah.bertoni@meeting-music.com - Website: www.meeting-music.com

9th International Choral Festival Mario Baeza, Valparaíso, V Región, Chile, 11-15 Oct 2016. Non competitive Festival for choirs in all categories. Apply before 15 April. Contact: Asociación Latinoamericana Canto Coral Chile, Email: alacc.chile@gmail.com

Lago di Garda Music Festival, Italy, 13-17 Oct 2016. International festival of music for choirs and orchestras on Lake Garda. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

International Choir Festival Corearte Barcelona 2016, Spain, 17-23 Oct 2016. Non-competitive event open to choirs of various backgrounds from all over the world. Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

12th Busan Choral Festival & competition, South Korea, 18-21 Oct 2016. Categories: classical mixed, classical equal, ethnic (traditional) music, pop & a cappella, Children and youth (under 18). Contact: Busan Culture Center, Email: busanchoral@gmail.com - Website: www.busanchoral.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. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

1st Lanna International Choir Competition, Chiang Mai, Thailand, 19-23 Oct 2016. For many hundred years Chiang Mai was the capital of Lanna Thai. It is not only a popular tourist destination, but also an impressive venue for an international competition, where choirs from all over the world will sing together and will get to know the Thai culture. Cooperation program with renowned conductors and choirs from the Southeast Asian region. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: www.interkultur.com

Cantate Barcelona, Spain, 21-25 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! Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

John Paul II International Choir Festival of Sacred Music Mundus Cantat, Gdansk, Poland, 21-23 Oct 2016. For choirs from all over the world. Exchange of cultural traditions, strengthening natural human bonds. Contact: Festival Office Mundus Cantat Sopot, Email: munduscantat@sopot.pl - Website: www.munduscantat.pl

International Festival of choirs and orchestras in Vienna, Austria, 27-31 Oct 2016. For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: <https://www.mrf-musicfestivals.com/international-festival-of-choirs-and-orchestras-in-paris-france.phtml>

Prague Cantat, Czech Republic, 27-30 Oct 2016. International choir competition and festival for all kind of choirs. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com

12th International Warsaw Choir Festival Varsovia Cantat, Poland, 28-30 Oct 2016. For a cappella choirs. Choirs can compete in one of 5 categories. Festival takes place in Porczynski & Chopin Halls. Additional concerts in Warsaw churches. Apply before May 31, 2016. Contact: MELODY & Polonia Cantat, Email: info@varsoviacantat.pl - Website: www.varsoviacantat.pl

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

ON STAGE with Interkultur in Prague, Czech Republic, 10-13 Nov 2016. No competitions but a buzz of choral activities: Make Prague your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

International Choir Festival Corearte Brazil 2016, Caxias do Sul, Brazil, 13-19 Nov 2016. Non-competitive event open to choirs of various backgrounds from all over the world. Contact: Festival Internacional de Coros Corearte Barcelona, Email: Info@corearte.es - Website: www.corearte.es

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. Contact: Interkultur Foundation, 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! Contact: Music Contact International, Email: vienna@music-contact.com - Website: www.music-contact.com

7th Winter Choral Festival, Hong Kong China, 29 Nov-2 Dec 2016. A festival targeted at Youth Choirs with workshops, masterclasses and choral competition. Round off the festival with a performance in Hong Kong Disneyland Park as part of the Disney Performing Arts Programme. Organised by Rave Group and SourceWerkz. Contact: SourceWerkz, Ong Wei Meng, Email: info@sourcewerkz.com - Website: www.winterchoralfestival.com

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 1-4 Dec 2016. Competition, workshop, concerts in churches and on the Christmas markets stage. Your songs and performances will contribute to a truly heart-warming atmosphere of Christmas. Apply before October 1st 2016. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

7th Krakow Advent & Christmas Choir Festival, Poland, 2-4 Dec 2016. For all kinds of choirs. Competition in 5 categories for the statuettes of Golden Angels or non-competitive participation. Apply before June 30, 2016. Contact: MELODY & Polonia Cantat, Email: krakow@christmasfestival.pl - Website: www.christmasfestival.pl

6th International Festival of choirs and orchestras in Baden, Germany, 8-11 Dec 2016. For choirs and orchestras from around the world. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

International Choir Festival of Advent & Christmas Music Mundus Cantat, Sopot, Poland, 8-11 Dec 2016. For choirs from all over the world. Exchange of cultural traditions, strengthening natural human bonds. Contact: Festival Office Mundus Cantat Sopot, Email: munduscantat@sopot.pl - Website: www.munduscantat.pl

24th International Sacred, Advent & Christmas Music Festival and Choir Competition Cantate Domino Kaunas, Kaunas, Lithuania, 15-18 Dec 2016. Concerts in city halls, churches, choir competition in many categories, workshops. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

Sing in the New Year 2016-2017 with Karen Kennedy, Greece, 26 Dec 2016-2 Jan 2017. Combined rehearsals and gala concert, individual concerts, cultural immersion. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

Fest der Kulturen 2017 Grand Prix of Nations, Berlin, Germany, 18-22 Jan 2017. Event is embedded in the Berlin "Fest der Kulturen" 2017 where the Rundfunkchor Berlin and further top class choirs and orchestras will be performing. The chamber music hall of the Berlin Philharmonie, one of Germany's best concert halls, will offer a dignified ambiance for the „Grand Prix of Nations“. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

European Spring International Music Festival, Stuttgart, Germany, 9-11 Feb 2017. Concert Goldener Saal for all kind of choirs around the world. Contact: Internationaler Volkskulturkreis e.V., Email: kripp@volkskulturkreis.de - Website: www.musikverein.at

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. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

7th International Sacred Music Festival Kaunas Musica Religiosa, Kaunas, Lithuania, 23-26 Feb 2017. Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

Golden Voices of Montserrat! International Contest, Montserrat Monastery, Catalonia, Spain, 19-23 Mar 2017. Taking place in Spain, this is one of the most biggest and incredible contest for choirs from all over the world. Contest day, master class, recording of the song in studio, flash mob and gala concert is waiting for you! Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

ON STAGE with Interkultur in Nice, France, 23-26 Mar 2017. No competitions but a buzz of choral activities: Make Nice your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

ON STAGE with Interkultur in Verona, Italy, 30 Mar-2 Apr 2017. No competitions but a buzz of choral activities: Make Verona your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

ON STAGE with Interkultur in Bilbao, Spain, 6-9 Apr 2017.

No competitions but a buzz of choral activities: Make Bilbao your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

International Choir Festival and Competition of Lithuanian Music Patriarch Juozas Naujalis, Kaunas, Lithuania, 6-9 Apr 2017. Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

16th Budapest International Choir Festival & Competition, Hungary, 9-13 Apr 2017. For all kinds of choirs from all around the world. Apply before 30 Nov 2016. Contact: Meeting Music Inh. Piroska Horvath e. K., Email: info@meeting-music.com - Website: www.meeting-music.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 programme of choral concerts, national and international competition, and internationally renowned performers as thousands of participants bring Cork to life. Join us in Cork for one of Europe's Premier Choral Festivals. Bringing a city to life with song since 1954! Contact: Cork International Choral Festival, Email: info@corkchoral.ie - Website: www.corkchoral.ie

Cornwall International Male Voice Choral Festival, United Kingdom, 27 Apr-1 May 2017. With over 60 choirs involved in 50 events at 40 locations, there is something for everyone. Contact: Peter Davies, Email: peter@cimvcf.org.uk - Website: www.cimvcf.org.uk

Slovakia Cantat 2017, Bratislava, Slovak Republic, 27-30 Apr 2017. International Choir and Folksong Festival. Competition, workshop, concerts of sacred and secular music. The Slovak capital Bratislava opens its gates and invites choirs to its charming centre in spring. Apply before December 15th 2016. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

15th Venezia in Musica, International Choir Competition and Festival, Venice and Caorle, Italy, 28 Apr-2 May 2017. For all kinds of choirs from all around the world. Apply before 30 Nov 2016. Contact: Meeting Music Inh. Piroska Horvath e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

World of Choirs, Italy, 30 Apr-3 May 2017. All the participants will demonstrate their skills on one of the best stages of the Adriatic coast. Invites all amateur choirs! Italy will not leave you indifferent. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

ON STAGE with Interkultur in Stockholm, Sweden, 11-14 May 2017. No competitions but a buzz of choral activities: Make Stockholm your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

Voices United Austria 2017 Choir Festival, Vienna & Salzburg, Austria, 14-21 May 2017. Individual and festival concerts under the direction of Ian Loeppky. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

7th Kaunas Cantat International Choir Festival and Competition, Kaunas, Lithuania, 18-21 May 2017. Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

ON STAGE with Interkultur in Florence, Italy, 25-28 May 2017. No competitions but a buzz of choral activities: Make Florence your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

Harmonie Festival 2017, Limburg-Lindenholzhausen, Germany, 25-28 May 2017. 13 different competitions for choirs and folk groups, concerts and folk performances with an audience of up to 4,000 people and the hospitality of a whole region. Jury members: Virginia Bono (Argentina), Juergen Budday (Germany), Volker Hempfling (Germany), Theodora Pavlovitch (Bulgaria), Robert Sund (Sweden) and Will Todd (United Kingdom). Contact: Harmonie Lindenholzhausen, Email: information@harmonie-festival.de - Website: www.harmonie-festival.de

7th Šiauliai Cantat International Choir Festival and Competition, Šiauliai, Lithuania, 25-28 May 2017. Concerts in city halls, churches, choir competition in many categories. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

Choir Worldwide/Gold Choral Festival, Shanghai, China, 26-28 May 2017. For youth choirs from all around the world. Contact: Internationaler Volkskulturkreis e.V., Email: kripp@volkskulturkreis.de - Website: www.volkskultur-de.org

ON STAGE with Interkultur in Barcelona, Spain, 1-4 June 2017. No competitions but a buzz of choral activities: Make Barcelona your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

15th International Chamber Choir Competition, Marktoberdorf, Germany, 2-7 June 2017. Two categories: Mixed Choirs and Female Choirs. Compulsory work for each category. Apply before October 11, 2016. Contact: Modfestivals, International Chamber Choir Competition, Email: office@modfestivals.org - Website: www.modfestivals.org

Countdown to the 2020 Olympiad, Tokyo, Japan, 6-11 July 2017. With Henry Leck and Robyn Lana. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

5th Vietnam International Choir Festival & Competition, Hô i An, Vietnam, 7-11 June 2017. Hô i An is one of the most beautiful and charming destinations you can visit in Asia. In cooperation with the Vietnamese Central Government, the Provincial Government of Quang Nam and the City Government of H i An, choirs will again have the chance to discover the beauty of the country, combined with an international choral event. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: www.interkultur.com

8th International Krakow Choir Festival Cracovia Cantans, Poland, 8-11 June 2017. For all kinds of choirs, 9 categories, many concert opportunities. Gala concert in Krakow Philharmonic. Apply before Dec 15, 2016. Contact: MELODY & Polonia Cantat, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

Notes of Joy Austria 2017 Choir Festival, Austria, 10-15 June 2017. Individual and festival concerts under the direction of Sandra and Timothy Peter. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

Sing Mass at St Peter's Basilica with Catherine Sailer, Rome, Italy, 12-15 June 2017. Individual concerts and combined festival concerts. Option to tour Florence and Venice. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

International Anton Bruckner Choir Competition and Festival, Linz, Austria, 14-18 June 2017. For choirs from all over the world to come and sing at the International Anton Bruckner Choir Competition & Festival. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

Salzburg International Choral Celebration and Competition, Salzburg, Austria, 14-19 June 2017. For mixed choirs, male and female choirs, children's and youth choirs, sacred music and folklore. Contact: Meeting Music Inh. Piroška Horvath e. K., Email: info@meeting-music.com - Website: <http://meeting-music.com/>

Musica Sacra Bratislava, Slovak Republic, 15-18 June 2017. International Sacred Music Festival. Competition, workshop, concerts in churches, sightseeing. Bratislava is widely recognized as a city of music, which increases its fame as a city of rich cultural and artistic heritage. Apply before March 1st 2017. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

Luther 2017 Choral Festival, Berlin, Germany, 15-17 June 2017. Join internationally-renowned conductor Helmuth Rilling on June 17, 2017, for a choral extravaganza at the magnificent Berliner Dom. Singers from across the globe are invited to join a grand festival chorus to sing the music of Mendelssohn, including Wir glauben all an einen Gott and Psalm 42 Wie der Hirsch schreit, and Johann Sebastian Bach's Eine Feste Burg Ist Unser Gott, in celebration of 500 Years of Reformation. Contact: Music Celebrations International, LLC, Email: info@luther2017choralfestival.org - Website: <http://luther2017choralfestival.org/>

Join Randall Stroope to sing in Barcelona and Madrid, Spain, 17-25 June 2017. Combined rehearsals and gala concert, individual concerts, cultural immersion. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

Eine Feste Burg, a Choral Celebration, Leipzig, Germany, 17-23 June 2017. Prof. Rilling, pre-eminent scholar and conductor of works by J.S. Bach and Dr. Anton Armstrong, Conductor of the St. Olaf Choir, will lead a Gala Concert Performance at St. Thomas Church in Leipzig in commemoration of the 500th Anniversary of the Reformation. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

Ireland 2017 Choir Festival, Cork and Dublin, Ireland, 20-27 June 2017. Individual and festival concerts under the direction of Henry Leck. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

Limerick Sings International Choral Festival, Limerick, Ireland, 20-25 June 2017. Limerick Sings hosts both Irish and International choirs for three days of non-competitive music and song. Opportunity for choirs to present Informal performances with a professional Irish orchestra under the direction of Dr. André Thomas. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

Pura Vida Costa Rica!, San José, Costa Rica, 20-24 June 2017. Festival designed for service, singing and international friendship, Combining exchange concerts with local choirs, an opportunity for community service and culminating in a festival of international song led by esteemed conductor, Dr. Cristian Grases. Contact: Perform International, Email: zfranciscus@perform-international.com - Website: <http://perform-international.com/festivals/#pura-vida-costa-rica>

8th Rome International Choral Festival, Italy, 22-24 June 2017. Featuring Mass participation at St. Peter's Basilica in the Vatican and a formal finale concert at Basilica of Saint Mary above Minerva. The festival chorus will include mixed-voice singers and choirs that will come together to rehearse and perform en masse under the baton of maestro Z. Randall Stroope. Contact: Music Celebrations International, LLC, Email: info@som50fest.org - Website: www.romechoralfestival.org

International Choral Competition Ave Verum, Baden, Austria, 22-25 June 2017. Baden is a spa and has been a historical meeting point for artists such as Mozart, Beethoven, Schubert, Strauss, Lanner and many more. Only 10 choirs worldwide can join this extraordinary Grand Prix competition. For all amateur choirs (mixed, female, male, treble, men) of at least 20 singers, maximum 50 singers. Apply before May 1st, 2015. Contact: Wolfgang Ziegler, chairman, Email: office@aveverum.at - Website: www.aveverum.at

Requiem for the Living, Bayeux, Normandy, France, 24-30 June 2017. For choirs to perform a choral work in close collaboration with the composer (Dan Forrest), working with a French orchestra and one of the finest choral educators of our time (Dr. Pearl Shangkuan), in iconic, historic sites. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

Jubilate Mozart! Choral Festival, Salzburg, Austria, 28 June-2 July 2017. Join other mixed voice choirs from around the country to perform under Jo-Michael Scheibe and Professor János Czifra in the storybook city of Salzburg. Everywhere you turn in Salzburg is a reminder of Mozart's presence, from his birthplace and museum to the Mozartplatz and Mozart Monument. Join us as we celebrate the life and music of this timeless composer in the Jubilate Mozart Choral Festival. Contact: Music Celebrations International, LLC, Email: info@mozartchoralfestival.org - Website: mozartchoralfestival.org

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. Contact: Sara Casar, Classical Movements, Email: Sara@ClassicalMovements.com - Website: <http://classicalmovements.org/dc.htm>

Slovakia Folk 2017, Bratislava, Slovak Republic, 29 June-2 July 2017. Festival of folklore music and dance ensembles. Apply before April 15th 2017. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

Great Basilicas of Italy Festival Tour, Italy, 2-7 July 2017. Festival celebrating the artistic heritage of two of Italy's most important churches. Under the leadership of artistic director Dr. Cameron LaBarr, the mixed festival choir will perform repertoire that is significant to each of these wonderful concert spaces. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

Spirituals and Gospel Music 2017, London and Paris, United Kingdom and France, 3-11 July 2017. Individual and combined festival concerts with Rollo Dilworth. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

Italy 2017 Choir Festival with John Dickson, Rome & Tuscany, Italy, 3-11 June 2017. Festival staging Faure's Requiem. Individual concerts and combined festival concerts. Option to tour Florence and Venice. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

International Johannes Brahms Choir Festival and Competition, Wernigerode, Germany, 5-9 July 2017. Competition for choirs and music ensembles from all over the world. This competition, named after Johannes Brahms, puts a musical focus on this German composer and the German romantics of the 19th century. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

International Youth Music Festival I, Bratislava, Slovak Republic, 6-9 July 2017. 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 15/04/2017. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

Rhapsody! International Music Festival, Prague, Czech Republic & Vienna, Salzburg, Austria, 6-16 July 2017. Performances in three of Europe's most musical and historical cities, workshop, musical exchanges, optional choral competition and sightseeing tours. Contact: Sara Casar, Classical Movements, Inc., Email: Sara@ClassicalMovements.com - Website: <http://classicalmovements.org/rhap.htm>

Summa Cum Laude International Youth Music Festival, Vienna, Austria, 7-12 July 2017. Cross-cultural and musical exchange event including workshops, lectures, seminars, concerts in and around Vienna, competition with an international and highly renowned jury. Contact: Summa Cum Laude Youth Music Festival, Email: office@scfestival.org - Website: www.scfestival.org

Passion of Italy with Heather J. Buchanan, Rome, Florence and Venice, Italy, 8-13 July 2017. Individual and combined festival concerts for all choirs and singers. Contact: KIconcerts, Email: info@KIconcerts.com - Website: www.KIconcerts.com

3rd European Choir Games, Riga, Latvia, 16-23 July 2017. 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. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

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. Contact: Jayci Thomas, Classical Movements, Inc., Email: jayci@ClassicalMovements.com - Website: http://classicalmovements.org/s_af.htm

11th World Symposium on Choral Music, Barcelona, Spain, 22-29 July 2017. Eight days to listen to 26 of the world's premiere choirs, 30 outstanding lectures on choral music, music exhibition, gala concerts, open sings - all in the exciting city of Barcelona. Also on <https://www.facebook.com/wscm11bcn/> and <https://twitter.com/simposibcn> Contact: International Federation for Choral Music, Email: office@ifcm.net - Website: <http://www.wscm11.cat/>

International Youth Music Festival II, Bratislava, Slovak Republic, 23-26 July 2017. 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 15/04/2017. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

6th International Campus Music Festival, Stuttgart, Germany, 28-31 July 2017. For youth choirs from all around the world. Contact: Internationaler Volkskulturkreis e.V., Email: kripp@volkskulturkreis.de - Website: www.volkskultur-de.org

Bratislava Cantat I, Slovak Republic, 17-20 Aug 2017. International Choir and Orchestras Festival. Competition, concerts of choir and orchestral music. The Slovak capital Bratislava opens its gates and invites choirs to its charming centre in summer. Apply before April 15th 2017. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

ON STAGE with Interkultur in Brussels, Belgium, 7-10 Sep 2017. No competitions but a buzz of choral activities: Make Brussels your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

ON STAGE with Interkultur in Lisbon, Portugal, 14-17 Sep 2017. No competitions but a buzz of choral activities: Make Lisbon your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

ON STAGE with Interkultur in Paris, France, 21-24 Sep 2017. No competitions but a buzz of choral activities: Make Paris your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

Bratislava Cantat II, Slovak Republic, 5-8 Oct 2017. International Choir and Orchestras Festival. Competition, concerts of choir and orchestral music. The Slovak capital Bratislava opens its gates and invites choirs to its charming centre in autumn. Apply before August 1st 2017. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

International Choir Competition and Festival Kalamata 2017, Greece, 11-15 Oct 2017. Competition for all types of choirs in different categories of difficulty, line-ups and musical genres. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

International Choir Festival Corearte Barcelona 2017, Spain, 16-22 Oct 2017. Non-competitive event open to choirs of various backgrounds from all over the world. Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

Canta al mar 2017 International Choral Festival, Calella, Barcelona, Spain, 25-29 Oct 2017. Competition for mixed, male, female, children's and youth choirs. No compulsory pieces required. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

Miami Voice 2017, Florida, USA, 1-5 Nov 2017. Conductors and singers have the possibility to attend workshops with Morten Lauridsen and other choral experts and to assimilate the beauty of Florida's coast: This stunning region represents a unique composition of land, sea and sky and is known as one of the best holiday destinations worldwide. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

ON STAGE with Interkultur in Prague, Czech Republic, 9-12 Nov 2017. No competitions but a buzz of choral activities: Make Prague your stage during your choir tour. The schedule will include touristic activities (sight-seeing), short concerts in touristic places, a workshop with a local choir and a joint concert of all the participants. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

Vienna Advent Sing, Austria, 23-27 Nov, 30 Nov-4 Dec, 7-11, 14-18 Dec 2017. 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! Contact: Music Contact International, Email: vienna@music-contact.com - Website: www.music-contact.com

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 3-6 Dec 2017. Competition, workshop, concerts in churches and on the Christmas markets stage. Your songs and performances will contribute to a truly heart-warming atmosphere of Christmas. Apply before October 1st 2017. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

25th International Sacred, Advent & Christmas Music Festival and Choir Competition Cantate Domino Kaunas, Kaunas, Lithuania, 14-17 Dec 2017. Concerts in city halls, churches, choir competition in many categories, workshops. Contact: Kaunas club "Cantate Domino", Email: info@kaunascantat.lt - Website: www.kaunascantat.lt

15th Concorso Corale Internazionale, Riva del Garda, Italy, 25-29 Mar 2018. For all kinds of choirs from all around the world. Contact: Meeting Music Inh. Piroška Horváth e. K., Email: deborah.bertoni@meeting-music.com - Website: www.meeting-music.com

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. Contact: Europees Muziekfestival voor de Jeugd, 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 programme of choral concerts, national and international competition, and internationally renowned performers as thousands of participants bring Cork to life. Join us in Cork for one of Europe's Premier Choral Festivals. Bringing a city to life with song since 1954! Contact: Cork International Choral Festival, 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. Contact: Sara Casar, Classical Movements, Email: Sara@ClassicalMovements.com - Website: <http://classicalmovements.org/dc.htm>

Rhapsody! International Music Festival, Prague, Czech Republic & Vienna, Salzburg, Austria, 5-15 July 2018. Performances in three of Europe's most musical and historical cities, workshop, musical exchanges, optional choral competition and sightseeing tours. Contact: Sara Casar, Classical Movements, Inc., Email: Sara@ClassicalMovements.com - Website: <http://classicalmovements.org/rhap.htm>

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. Contact: Jayci Thomas, Classical Movements, Inc., Email: jayci@ClassicalMovements.com - Website: http://classicalmovements.org/s_af.htm

Europa Cantat Festival 2018, Tallinn, Estonia, 27 July-5 Aug 2018. Spectacular vocal festival with participants from Europe and beyond. Workshops by international conductors in all vocal genres. Open singing, concerts: sing & listen, international contacts. Contact: European Choral Association – Europa Cantat, Email: info@ecpecs2015.hu - Website: www.ecpecs2015.hu

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 programme of choral concerts, national and international competition, and internationally renowned performers as thousands of participants bring Cork to life. Join us in Cork for one of Europe's Premier Choral Festivals. Bringing a city to life with song since 1954! Contact: Cork International Choral Festival, Email: info@corkchoral.ie - Website: www.corkchoral.ie

16th International Chamber Choir Competition, Marktoberdorf, Germany, 7-12 June 2019. Two categories: Mixed Choirs and Female Choirs. Compulsory work for each category. Apply before October 11, 2018. Contact: Modfestivals, International Chamber Choir Competition, Email: office@modfestivals.org - Website: www.modfestivals.org

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 programme of choral concerts, national and international competition, and internationally renowned performers as thousands of participants bring Cork to life. Join us in Cork for one of Europe's Premier Choral Festivals. Bringing a city to life with song since 1954! Contact: Cork International Choral Festival, 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. Contact: Europees Muziekfestival voor de Jeugd, 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 programme of choral concerts, national and international competition, and internationally renowned performers as thousands of participants bring Cork to life. Join us in Cork for one of Europe's Premier Choral Festivals. Bringing a city to life with song since 1954! Contact: Cork International Choral Festival, Email: info@corkchoral.ie - Website: www.corkchoral.ie



ISSN 0896-0968



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