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FIORI POETICI
Raccolti nel Funerale
DEL MOLTO ILLVSTRE;
E Molto Reuerendo
SIGNOR CLAVDIO
Monteverde
Maestro di Cappella della Du-
cale di S. Marco .
Confecrati
DA D. GIO: BATTISTA
Marinoni, detto Giove :
Maestro di Cappella del Do-
mo di Padoua
ALL ILLVSTRSSIMI
& Ecceilentissimi
SIG. PROCVRATORI
Di Chicfa di S. Marco .

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DOSSIER
A CRITICAL COMMENTARY ON
MONTEVERDI'S MISSA IN ILLO TEMPORE

COMPOSER'S CORNER:
REVIVING THE MUSIC OF
A FORGOTTEN AMERICAN

INTERNATIONAL CHORAL BULLETIN

COVER

Claudio Monteverdi on score cover. Published Venice 1644 in memory of Monteverdi. 'Fiori Poetici Raccolti nel Funerale del molto illustre; e molto reverende Signor Claudio Monteverde Maestro di Cappella della Ducale di S. Marco.' Italian composer. 15 May 1567 - 29 November 1643

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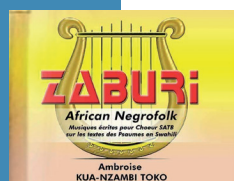
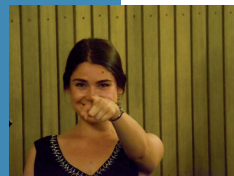
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PRESIDENT'S COLUMN



EMILY KUO VONG

President

Dear Friends,

The new year is upon us, and with it come fresh new ideas, new inspiration, and new energy and spirit for IFCM.

Over the past few months our Executive Committee, Board and staff have been hard at work laying the organisational groundwork for our new and improved IFCM. We have exciting plans for the coming year and for the longer-term future, in line with IFCM's mission to serve and bring our worldwide choral family closer together, to share our choral and cultural traditions with each other, and to foster choral education in order to bring the joys of choral singing to people all over the globe.

Our events from last year, including the 11th World Symposium on Choral Music in Barcelona, the International Folk Song Choral Festival and IFCM Voices Conference in Kaili, and the "Sound from the Silk Road" Choral

Festival in Inner Mongolia, were an astounding success, so we will continue to organise these events and increase the scope of their ambition. Indeed, this year we will launch our Belt and Road Choral Festival in Inner Mongolia, a massive international choral event focused on connecting a wide variety of cultures through choral music. The 2018 World Youth Choir session will be hosted in China, and the World Youth Choir will join the Belt and Road Festival in Inner Mongolia before continuing on to the 14th China International Chorus Festival in Beijing. A second IFCM World Choral Expo is also in the offing this year, which will build on the excellent work done as part of our first Expo in Macau three years ago in 2015.

In addition to these events, we have plans to revitalise and reenergise the Songbridge project to promote children's and youth choirs for the sake of peace and friendship, and to develop an IFCM App in order

to propel our organisation into the increasingly hyper-connected world of the future. Of course, these are only a few of the IFCM events, programmes, and projects currently in the works; there will be many more exciting activities to look forward to as the year goes on!

I wish to thank our Executive Committee, Treasurer and Legal Advisor, Board of Directors, staff and network of volunteers from around the world, whose tireless work makes everything IFCM does possible. Above all, I wish to thank you, our members, in whose interests all our efforts are directed. As the new year sets in, let us take time to reflect on all that is past and celebrate all that is to come. Happy New Year to all of you, and may it bring you and your loved ones even greater joy and success than ever before.

A toast: To the new year, and to a brighter future for IFCM!

Edited by Christopher Lutton, UK

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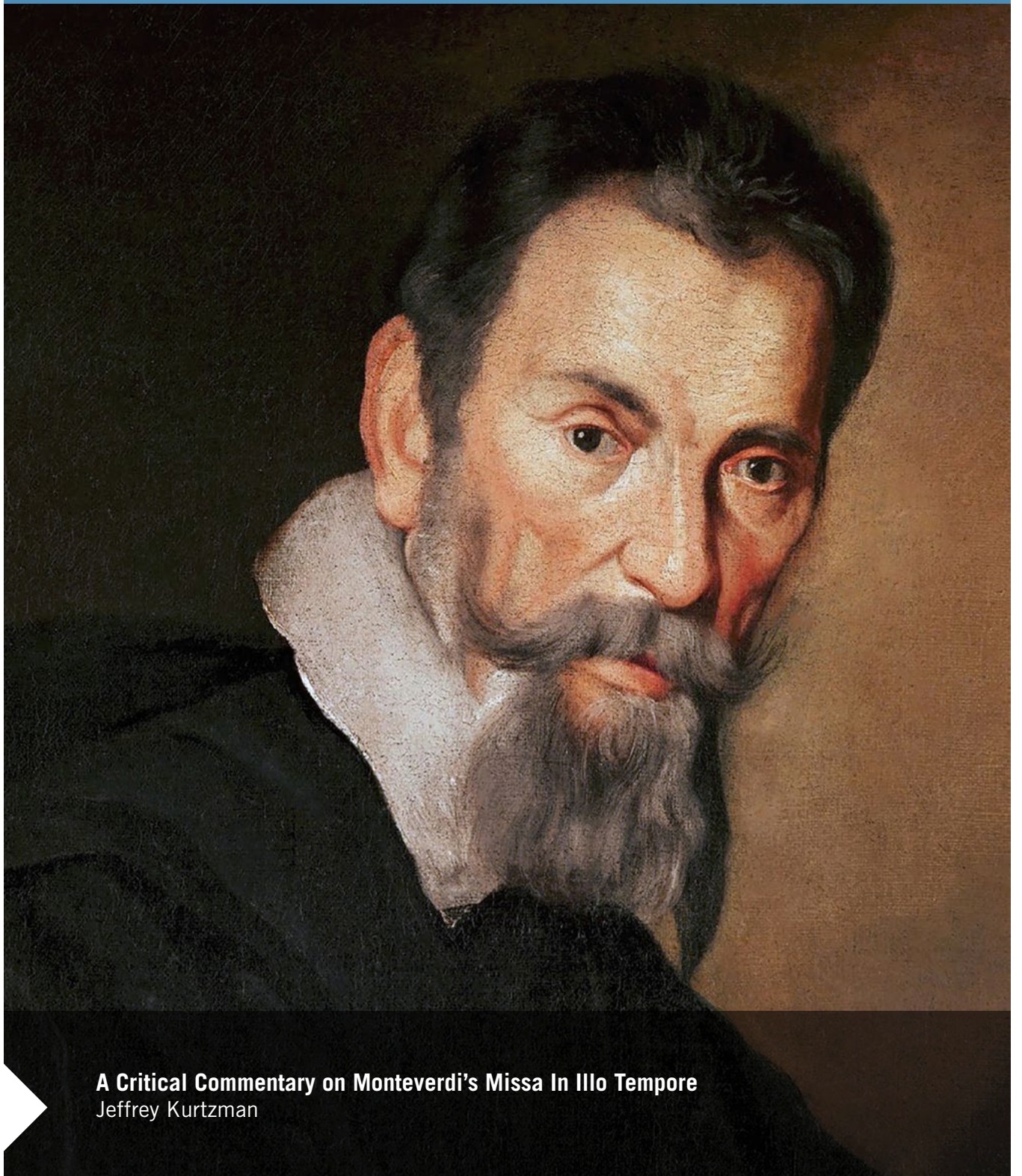
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A CRITICAL COMMENTARY ON MONTEVERDI'S MISSA IN ILLO TEMPORE



A Critical Commentary on Monteverdi's Missa In Illo Tempore
Jeffrey Kurtzman

A CRITICAL COMMENTARY ON MONTEVERDI'S MISSA IN ILLO TEMPORE

JEFFREY KURTZMAN

professor, musicologist, and musician

MONTEVERDI'S *MISSA IN ILLO TEMPORE* HAS RECEIVED MIXED REVIEWS OVER THE YEARS FROM THE COMPOSER'S MAJOR BIOGRAPHERS.¹ PUBLISHED BY RICCIARDO AMADINO TOGETHER WITH THE *VESPRO DELLA BEATA VERGINE* IN 1610 AND ALSO SURVIVING IN A SEPARATE MANUSCRIPT COPY IN THE VATICAN, THIS WORK WAS MONTEVERDI'S FIRST LARGE-SCALE ESSAY IN THE IMITATIVE POLYPHONIC STYLE OF THE SIXTEENTH CENTURY.²

It has been generally assumed that the Mass was written in order to demonstrate the composer's capacity in the *prima pratica* to both his critics and prospective employers. That Monteverdi still smarted from the attacks of Artusi seems evident from the reference in the dedication to "those speaking unfair things against Claudio." In this dedication Monteverdi also alludes to his "nocturnal labors," and a much-quoted letter from the Mantuan singer Bassano Casola emphasizes the effort which the Mass cost the composer.

1 Denis Arnold has moderate praise for some aspects of the Mass while explicitly and implicitly criticizing other features. Arnold, *Monteverdi* (London: J. M. Dent & Sons, Ltd., 1963), p. 138. See also the revised edition of 1975, p. 138. Leo Schrade has only admiration for Monteverdi's technical mastery and his "purest imitation of the sixteenth-century style." Schrade, *Monteverdi, Creator of Modern Music* (New York: W. W. Norton & Company, Inc., 1950), p. 250. Hans Redlich is non-committal, noting only the work's austerity and "remarkable contrasts in colour-effects" in the *Crucifixus*. Redlich, *Claudio Monteverdi: Life and Works*, trans. Kathleen Dale (London: Oxford University Press, 1952), p. 123. Henri Prunieres, while commenting on the Mass's archaisms, is unreserved in his praise of specific passages. Prunieres, *Monteverdi: His Life and Work*, trans. Marie D. Mackie (New York: E. P. Dutton & Company, 1926; reprint edition by Dover Publications, Inc., 1972), pp. 112-115. Guido Pannain feels the Mass must be taken as an important part of Monteverdi's artistic personality, not simply prompted by external practical considerations or Artusi's attacks upon the composer. Pannain stresses the work's tranquillity and smoothness, "very far from Palestrinian transports." Guglielmo Barblan, Claudio Gallico, and Guido Pannain, *Claudio Monteverdi* (Turin: Edizioni RAI Radiotelevisione italiana, 1967), p. 333. Domenico De' Paoli also remarks on the extreme rigor and archaism of the Mass as well as its very solid architecture: the "closed" style of the work does not impede "the beauty of certain melodic phrases" or "moments of sudden illumination." On the other hand, De' Paoli also refers to "stylistic attitudes which began to seem a little arid and scholastic." De' Paoli, *Claudio Monteverdi* (Milan: Editore Ulrico Hoepli, 1945), pp. 163-164. Denis Stevens's recent book on Monteverdi treats the Mass in only a cursory fashion and draws no critical conclusions at all. Stevens, *Monteverdi: Sacred, Secular, and Occasional Music* (Rutherford: Fairleigh Dickinson University Press, 1978), p. 68. None of Monteverdi's biographers undertakes a thoroughgoing critical study of the work and all shy away from comprehensive critical judgments. The only detailed study of the Mass is in Gerhard Hust, *Untersuchungen zu Claudio Monteverdis Messkompositionen* (Ph.D. dissertation, Ruprecht-Karl-Universität in Heidelberg, 1970), hereafter cited as Hust. Another briefer but trenchant discussion is in Jerome Roche, "Monteverdi and the Prima Pratica," *The Monteverdi Companion*, ed. Denis Arnold and Nigel Fortune (London: Faber and Faber, 1968), pp. 167-178. Roche cites several faults in the Mass. The earliest published analysis of a portion of the Mass, the first *Agnus Dei*, appears in Giambattista Martini, *Esemplare o sia Saggio Fondamentale Pratico di Contrappunto Fugato, Parte Seconda* (Bologna: Lelio dalla Volpe, 1776), pp. 242-250. The *Agnus* is used as a model of the contrapuntal sacred style for young composers.

2 The manuscript is *Biblioteca Apostolica Vaticana, Cappella Sistina* Ms. 107. Don Siro Cisilino of the Cini Foundation in Venice has transcribed and published an anonymous collection of three masses under the title *Claudio Monteverdi: Tre Missae* (Milan: Universal Edition, 1974). Cisilino considers these works to pertain to the period around 1600 and to be Monteverdi's answer to the criticisms of the theorist Giovanni Maria Artusi. There is no evidence to support Cisilino's attribution to Monteverdi, however, and the rationale he offers in his preface is unsound.

Although an analysis of the *Missa In illo tempore* proves that Monteverdi impressively surmounted the technical difficulties of treating given motives in continuous imitation, it is also apparent that he did not in this initial effort attain mastery of the polyphonic style on the level of Lassus, Palestrina, or Victoria. While Monteverdi's work is a *tour de force* in the manipulation of motives in multiple combinations, augmentation, diminution, inversion, retrogression, and paraphrase, the composer's concentration on all-pervasive imitation yields a density of texture that is rarely relieved. In only two sections, the *Et incarnatus* and the *Benedictus*, does Monteverdi accede to a homophonic style.³ A reduced number of voices appears only in the *Crucifixus*, where the *Quintus* (second tenor) and *Bassus* are *tacet*.⁴ Nowhere do we find the constantly fluctuating textures and combinations of parts that contribute so importantly to the variety and vitality of the six-voice masses of the late Renaissance masters. Monteverdi is so severe in his unrelenting imitation investing all parts that the *Missa In illo tempore* may be considered more reactionary

than conservative.⁵ Strict, pervasive imitation was not characteristic of the larger masses of the late *Cinquecento*, but rather of the four and five-part masses of the first half of the century. In composing for six voices Monteverdi exhibited the modern interest in larger and thicker sonorities, but he did not seem to realize the necessity for variety of texture and the juxtaposition of smaller and larger voice groupings in the handling of so many parts.⁶ In his intense desire to master polyphonic imitation, he ignored other vital aspects of mass composition that were common currency among those who practiced the polyphonic art regularly. Monteverdi may have overcome Artusi's objections to his voice leading and dissonance treatment through the development of an awesome imitative technique, but there was more than that to the *stile antico* of the late Renaissance.

Additional problems arise from insufficient tonal variety in the work. The most modern feature of the Mass is Monteverdi's fully tonal orientation, but his overwhelmingly predominant C major proves tiresome in the end.⁷ The close imitation between the two sopranos (*Cantus and Sextus*) results in repetitious emphasis on certain pitches, especially G, to the point where they eventually grate on the ears.⁸ Monteverdi also fails to vary his harmony sufficiently, as illustrated by passages where the bass continually moves back and forth between tonic and dominant in the modern sense (see example 1). It is not that Monteverdi was incapable of coping successfully with harmonic and tonal limitations; in the accompanying Vespers he did so with remarkable virtuosity. In the Vespers he felt free to vary textures and styles, to manipulate widely divergent rhythms, and to experiment with differing sonorities. In the Mass everything is tightly constrained with an often stultifying rigidity. In striving so strenuously to prove his contrapuntal technique, Monteverdi denied himself the variety and flexibility necessary to make that technique truly effective.

Monteverdi's unusual parody procedure in the Mass is both a source and a symptom of his difficulties. Rather than following the more common method of using a pre-existing composition as a structural framework upon which to expand, he has chosen instead to extract motives from his model to be recombined in a wholly new contrapuntal fabric.⁹ His selection of the motet *In illo tempore* by Gombert is indicative of the reactionary outlook of the work.¹⁰ Gombert, who died about 1556, represents in his mastery of imitation

3 Throughout the second half of the sixteenth century it was customary to begin the *Et incarnatus* with a chordal texture and longer note values than used in other parts of a mass. In this section the mystery of the incarnation was also frequently interpreted by means of unusual harmonies resulting from chromatic alterations in the prevailing mode.

4 Reduction of the number of parts in the *Crucifixus* was another very common sixteenth-century practice. Often one or more lower voices are facet, as in most of Gombert's masses and in Monteverdi's Mass, but there are also numerous instances where upper parts drop out or the reduced texture is spread more evenly across the vocal ranges.

5 See Hust, p. 99: "Monteverdi steht in seinem thematisch transparenten Parodieverfahren dem des (ausgehenden) 15. Jahrhunderts wesentlich näher als dem freilich schon mit Obrecht einsetzenden Zeitaler [sic] der 'Parodiemesse' im engeren Sinne. Die Ausrichtung der Komposition an einlinigen Gebilden, der Aufbau mittels 'thematischer Bausteine' ist ihm mit jenem Verfahren gemeinsam."

6 One of Gombert's own six-voice masses, the *Missa Quam pulchra es* of 1532, also entails some very dense textures resulting from the thoroughly polyphonic treatment of all parts. Imitation is especially strict in this work, which conceivably could have served as a model for Monteverdi's own imitative techniques. See Joseph Schmidt-Gorg, ed., *Nicolai Gombert: Opera Omnia* (American Institute of Musicology, 1963), vol. 111, pp. 1-52.

7 C major is itself only a notational convention and represents neither an absolute pitch nor the key in which the Mass would actually have been sung. Only two sections of the Mass, the *Et incarnatus* and *Benedictus*, provide any real contrast of key.

8 This is especially noticeable in the *Credo*, from *Et in Spiritum Sanctum* to the end, and in the first section of the *Sanctus*.

9 Monteverdi's procedure resembles Gombert's in the *Missa Quam pulchra es* cited in note 6. See the Foreword to Schmidt-Gorg, *Nicolai Gombert*, vol. III.

10 The Marian text of Gombert's motet makes it a suitable source for a mass dedicated to the Virgin.

Example 1 shows a musical score for a six-voice setting. The parts are Cantus, Sextus, Altus, Tenor, Quintus, Bassus, and Bassus Generalis. The lyrics are Latin, including 'sa - ba - oth', 'san - ctus do - minus De - us', 'Ple - ni sunt coe - li', 'et ter - ra', 'glo - ri - a tu - a', and 'a glo - ri - a tu - a'. The score is divided into two systems, starting at measure 20 and 25.

Example 1

a continuation of the Josquin tradition. In extending this mastery to works for five and six voices, while simultaneously abandoning Josquin's characteristic voice pairing, Gombert creates some of the most dense textures of the first half of the sixteenth century.

Gombert's motet *In illo tempore* had two important advantages for Monteverdi: it contained motives with a strong harmonic basis and it was fully Ionian with no trace of the older Church modes. The work was, therefore, quite suitable to Monteverdi's own tonal inclinations. Like the Mass, the motet is for six voices (although only five normally sound at any given time), and it has little harmonic and tonal variety. But because of its short duration, these factors are not shortcomings. It is only with Monteverdi's enormous temporal extension of these features without adequate consideration for the resulting aesthetic effect that difficulties arise. Ironically, although Gombert's motet is continuously polyphonic, it is actually much less rigorously imitative than Monteverdi's Mass.¹¹

Monteverdi's desire to advertise his newly-won technique was so strong that in both the Vatican manuscript copy and Amadino's print he prefaced the Mass with

a table of motives, or *fughe*, extracted from the motet.¹² Hans Redlich has located these motives in the motet, where they occasionally differ from Monteverdi's *fughe* in rhythm and even in pitch.¹³ Monteverdi uses all of the main motives of Gombert's work, though not in the same sequence. Only Gombert's opening subject occupies a comparable role in the Mass, serving as the head motive for several sections. Nor does Monteverdi employ the ten *fughe* in the order they appear in either of his own tables. Only the *Fuga prima* is located in both tables in a position equivalent to its significance in the Mass.

Monteverdi's manipulation of Gombert's motives and his command of imitative techniques constitute the most impressive and positive features of his Mass. An analysis of these elements not only yields an appreciation of Monteverdi's technical accomplishments, but also confirms the '*studio et fatica grande*' described by Bassano Casola.

The opening *Kyrie* offers only hints of the sophistication to come. It is based almost entirely on *Fuga 1*, which at the outset is imitated at the close time interval of a semibreve. However, Monteverdi frequently varies the temporal interval of imitation throughout the section. The subject also appears several times in augmentation, with even the augmented versions treated imitatively. These augmentations create the impression of a long-note *cantus firmus* during much of *Kyrie I*, and Monteverdi returns often to

12 The numbering of the *fughe* is somewhat different between the two sources. In the analysis below, the numbering of the motives is based on Amadino's print.

13 Hans F. Redlich, ed., *Missa In illo tempore a 6 by Claudio Monteverdi* (London: Ernst Eulenburg, 1962), pp. VIII-IX.

11 See Hust, pp. 84-85.

similar augmentations throughout the Mass for the same *cantus firmus* effect. It should be noted that *cantus firmi* in both long and short note values are the structural foundation of the majority of the pieces in the Vespers, so the technique is common to both highly divergent parts of the 1610 collection.

Already in the opening *Kyrie* of the Mass the main imitative subject is joined by a countersubject, consisting of descending scales of varying lengths. While the augmented form of *Fuga 1* is presented in two of the voices, the others engage in sequences derived from the downward scale (see example 2). These descending sequences become an essential part of the contrapuntal fabric of the Mass, particularly in approaching major cadences.

The *Christe* is based exclusively on *Fuga 4*, and at the very beginning this motive is combined with its own inversion after a lapse of only a minim. The order of the two entries of the motive is then immediately reversed in another pair of voices (see example 3). Throughout the *Christe* the inverted form is more prominent than the original subject, testifying to Monteverdi's willingness to manipulate Gombert's *fughe* rather than adhere strictly to their original shapes. After the initial imitative passage, sequences derived from the first three notes of the inverted motive govern the entire texture. These sequences outline a descending diatonic scale and are closely related to sequences from *Dixit Dominus* in the Vespers (see examples 4a and 4b).¹⁴ The falling sequences occur in various rhythmic forms in different voices, but all are based in one way or another on a descending scale.

Example 2 shows a musical score for a section of the Mass. The staves are labeled: Cantus, Sextus, Altus, Tenor, Quintus, Bassus, and Bassus Generalis. The score includes lyrics and musical notation for measures 15 and 20. The lyrics for measure 15 are: Cantus (Ky - ri - e), Sextus (Ky - ri - e), Altus (Ky - ri - e), Tenor (Ky - ri - e), Quintus (Ky - ri - e), Bassus (Ky - ri - e), and Bassus Generalis (Ky - ri - e). The lyrics for measure 20 are: Cantus (Ky - ri - e), Sextus (Ky - ri - e), Altus (Ky - ri - e), Tenor (Ky - ri - e), Quintus (Ky - ri - e), Bassus (Ky - ri - e), and Bassus Generalis (Ky - ri - e).

Example 2

Example 3 shows a musical score for a section of the Mass. The staves are labeled: Cantus, Sextus, Altus, Tenor, Quintus, Bassus, and Bassus Generalis. The score includes lyrics and musical notation for measures 30 and 35. The lyrics for measure 30 are: Cantus (Chri - ste), Sextus (Chri - ste), Altus (Chri - ste), Tenor (Chri - ste), Quintus (Chri - ste), Bassus (Chri - ste), and Bassus Generalis (Chri - ste). The lyrics for measure 35 are: Cantus (Chri - ste), Sextus (Chri - ste), Altus (Chri - ste), Tenor (Chri - ste), Quintus (Chri - ste), Bassus (Chri - ste), and Bassus Generalis (Chri - ste). The score also includes labels for 'Fuga 4' and 'Inversion'.

Example 3

¹⁴ See Roche, *Monteverdi and the Prima Pratica*, p. 178, where other resemblances between the Mass and the Vespers are described.

Kyrie II uses these sequences as its main substance. Here Monteverdi employs a slightly varied form of *Fuga 2*, which possesses its own internal sequence of descending broken thirds. But he soon abandons the complete *fuga* altogether in order to extend the broken thirds to ever-increasing lengths. The descending thirds are themselves a simple elaboration of a scale and are therefore easily combined with other scale-derived sequential motives (see example 5). In the immediately ensuing measures Monteverdi engages in invertible counterpoint through the interchange of various parts (see example 6).

In the opening movement of the Mass, Monteverdi has already demonstrated imitation at varying time intervals, augmentation, inversion, and the free interchange of different contrapuntal lines. In addition, he has displayed a flexible approach to the motives themselves, freely altering their rhythms and even their pitch configurations. In both the *Christe* and *Kyrie II* he virtually abandons the *fughe* in favor of lengthy sequences whose relationship to Gombert's motives is sometimes rather tenuous. The significance of these sequences in the construction of the Mass as a whole cannot be overemphasized, and the reappearance of similar patterns in *Dixit Dominus* and many other polyphonic sections of the Vespers illustrates how much elaborations on the descending scalar sequence dominated Monteverdi's contrapuntal thinking at this time.¹⁵

¹⁵ See Hust, pp. 73-78. Sequences of the type described here are not confined solely to Monteverdi's 1610 print. His posthumous four-voice mass, first published in 1650, is based throughout on some of the same sequential patterns. See the discussion below and the analysis of the latter work in Reginald Smith Brindle, "Monteverdi's G minor Mass: an Experiment in Construction," *Musical Quarterly* 54, no. 3 (July 1968): 352-360.

Example 4a is a musical score for a vocal ensemble. It features seven staves: Cantus, Sextus, Altus, Tenor, Quintus, Bassus, and Bassus Generalis. The lyrics are in Latin, including "son Chri-ste e - - - lei - son". The score is marked with measure numbers 50 and 55. The music is written in a style characteristic of the early 17th century, with a focus on polyphony and sequential patterns.

Example 4a

Example 4b is a musical score for a vocal ensemble, similar to Example 4a. It features seven staves: Cantus, Sextus, Altus, Tenor, Quintus, Bassus, and Bassus Generalis. The lyrics are in Latin, including "bi - - -". The score is marked with measure numbers 200 and 205. The music is written in a style characteristic of the early 17th century, with a focus on polyphony and sequential patterns.

Example 4b

The monothematic character of each section of the *Kyrie* necessarily gives way to greater thematic diversity in the much longer *Gloria* and *Credo*. The *Gloria*, divided in the traditional manner into two large sections, eventually uses all ten of the *fughe*. Monteverdi's normal procedure is to employ one *fuga* at a time, contrapuntally dovetailing each monothematic passage with the next, each new passage being based on a new *fuga*. Except for the opening *Fuga* 1, the order of presentation of the motives is unrelated to either of Monteverdi's tables. As in *Kyrie II*, *Fuga* 2 easily leads to descending sequences of broken thirds which form a new motive in their own right. Monteverdi sometimes employs brief countersubjects that are not traceable to any of the ten *fughe*.

Inverted forms of motives also appear on occasion, as do retrograde, embellished, and paraphrased versions (see examples 7a and 7b). Lengthy motives, such as *Fuga* 3, are at times truncated rather than continued to completion. As in all sections of the *Kyrie*, both segments of the *Gloria* conclude with sequences derived from descending scales. While Gombert also uses descending scalar fifths near the end of his motet, they are not arranged in sequences and function primarily as embellishments, increasing the rhythmic activity. Monteverdi's scalar sequences, by contrast, generate a strong harmonic impetus toward the final cadence. It is this quest for a modern cadential harmonic drive that engenders these sequences in the first place, and they consequently assume a paradoxical and anachronistic role in the otherwise archaic texture.

There are brief passages in the *Gloria* where Monteverdi for the first time unites more than one of Gombert's motives in counterpoint. In the *Qui tollis* section, which opens with a retrograde of *Fuga* 1, the original form of this motive is quickly added and then the retrograde dovetails with a variant of *Fuga* 8. The derivation of

Example 5

Example 6

the variant from *Fuga* 8 is made explicit only by that subject's appearance in 'pure' form in the *Bassus* at the word *miserere* (see example 8, next page).¹⁶ Similar combinations of motives occur elsewhere in the *Qui tollis*, especially at *Quoniam tu solus Sanctus*, but they are otherwise uncommon through most of the *Gloria*. The overall structure of the *Gloria* is rounded, for the movement

16 See Hust, pp. 64-65.

Example 7a

combine to create a texture of great variety and vivacity. This is one of the more successful sections of the Mass, the flexibility of the polyphony evidently liberating Monteverdi's imagination with felicitous results. The two central sections of the *Credo*, the *Et incarnatus* and the *Crucifixus*, provide the only relief in this movement from Monteverdi's consistency of tonality and texture. The *Et incarnatus*, in interpreting the mystery of the incarnation, begins abruptly with the exotic chord of E major, which serves as dominant to the tonality of A (mostly A minor). The texture of this passage is primarily chordal with slow rhythmic movement, though the homophony is enlivened by limited polyphonic activity.¹⁸ This section in Monteverdi's Mass is particularly striking and beautiful, but because of the brevity of the text, it is unfortunately quite short, with a duration of only fourteen breves.

The following *Crucifixus* returns to imitative polyphony, but with a reduced texture of four voices.¹⁹ A lighter and more ethereal sonority is achieved by the elimination of the *Bassus* and *Quintus*. At *Et iterum* there is a lengthy passage based exclusively on descending sequences of broken thirds, treated imitatively in all voices. In portions of this passage, the simultaneous combination of broken thirds and a descending scale confirms once again their close relationship. These broken thirds and other more complicated sequences so permeate the Mass that it often seems that Monteverdi has reverted to them whenever he has run out of ideas for dealing anew with Gombert's *fughe*. In the Vespers such sequences are employed more sparingly and are confined to passages where they form a fundamental element in a large structure or serve as

Example 7b

subjects simultaneously. Inverted, retrograde, and paraphrased forms are common. The longer *fughe*, 1, 2, and 3, are often truncated, while short motives, such as *Fughe* 6 and 8, are at times extended. Broken thirds in descending sequences emerge even more prominently, and now Monteverdi does not even bother to demonstrate their relationship to *Fuga* 2. Paraphrases of certain motives are increasingly further removed from the original form (see example 9).¹⁷ At *Et in Spiritum Sanctum Dominum*, *Fuga* 1, utilized as a long-note *cantus firmus*, is combined with scalar fifths, illustrating the origin of the scale patterns in the embellishment of the simple fifths that are common to several of the original *fughe* (see example 10). In the concluding segment of the *Credo*, beginning at *Et in Spiritum Sanctum*, paraphrases, inversions, interval expansions, truncated motives, long-note *cantus firmi*, broken thirds, descending and rising sequences (rising sequences at *Et expecto resurrectionem*), and even a freely composed countersubject all

closes as it opened, with the original form of *Fuga* 1.

The diverse treatments of the *fughe* in the *Gloria* serve as a point of departure for a much freer and more flexible manipulation of the motives in the *Credo*. This movement, which also begins with *Fuga* 1, far more frequently combines two or more

17 Hust sees the *Cantus* part as deriving from the inversion of *Fuga* 1. Ibid., p. 64.

18 See note 3 above.

19 See note 4 above, and example 9.

Example 8 is a musical score for a vocal ensemble and basso continuo. It features six vocal parts: Cantus, Sextus, Altus, Tenor, Quintus, and Bassus, along with a Bassus Generalis. The score is divided into two systems, measures 70-75 and 75-80. The lyrics are Latin, and the musical notation includes various fugal techniques such as 'Fuga 1 retrograde' and 'Fuga 8 extended'. The Bassus Generalis part is written in a lower register, providing a harmonic foundation for the vocal parts.

Example 8

Example 9a is a musical score for a vocal ensemble and basso continuo. It features five vocal parts: Cantus, Sextus, Altus, Tenor, and Bassus Generalis. The score is divided into two systems, measures 115-120. The lyrics are Latin, and the musical notation includes various fugal techniques such as 'Fuga 3 paraphrased' and 'Fuga 1'. The Bassus Generalis part is written in a lower register, providing a harmonic foundation for the vocal parts.

Example 9a

polyphonic climaxes, but in the Mass they are less convincing, less an essential outgrowth of either the texture or the structure. While these sequences undoubtedly help unify the Mass, they are at times overly long and obvious. In contrast to the sophisticated handling of the *fughe*, especially *Fuga 1*, the sequences usually do not give an impression of artfulness or skill in contrapuntal technique. Their purpose is to create an irresistible melodic and harmonic drive in their unremitting descent and repetition, but even though they are effective at some cadences, elsewhere they can sound rather awkward and out of place, as if Monteverdi were at a loss for anything better to do.

The importance of sequences and scales in the Mass has gradually increased through the first three movements to the point where they serve as the primary material for the entire *Sanctus*, except for the *Benedictus* segment. In the *Sanctus*, sequential processes are more successful than in any other movement. The effect is particularly lovely at the very outset. The variety of ways in which Monteverdi treats the sequence hints at the magnificent use he would make of descending broken thirds in the posthumously published Mass of 1650, where this motive is expanded through diversity of texture and rhythm to encompass the entire composition.²⁰ Some of that diversity also characterizes the *Sanctus* of the *Missa In illo tempore*, but Monteverdi did not in this earlier work achieve the harmonic variety of his later Mass. In the *Pleni sunt coeli* the two sopranos return over and over again to their high g,²¹ eventually becoming tedious, while the bass is constrained to outlining repeatedly tonic and dominant harmonies (see example 1).

The *Benedictus*, with its opening

²⁰ See Brindle, "Monteverdi's G minor Mass."

Example 9b

Example 10

E major chord and primarily homophonic texture, is reminiscent of the *Et incarnatus* of the *Credo*. The harmony is more varied, however, with cadences in A minor, D minor, G major, and C major. While Monteverdi's *Et incarnatus* is traditional in its homophonic style and somewhat exotic harmonies, the *Benedictus* is unusual in both these respects. In sixteenth-century masses *a 6* the *Benedictus* was very often set for a reduced number of voices in a highly imitative texture. In composing the *Benedictus* in the same style as the *Et incarnatus*, Monteverdi may be deliberately drawing a parallel between the significance of the phrase *Benedictus qui venit in nomine Domini* and the text of the *Et incarnatus*, referring to the appearance of God made man.

The music of the *Benedictus* is related to the original *fughe* only in its descending and ascending scalar patterns, which, as we have seen in the *Et in Spiritum Sanctum* of the *Credo*, are derived by filling out the skip of a fifth common to several of Gombert's motives. Also prominent in the *Benedictus* is the leap of a fourth, which is allied by inversion to the beginning of *Fuga 10* (see example 11, especially the lower voices). Following traditional practice, the

concluding *Osanna* repeats precisely the music of the first *Osanna*. After departing almost entirely from Gombert's *fughe* in the *Sanctus*, Monteverdi returns to a limited selection of these motives for the *Agnus Dei*. The *Agnus* is divided into two sections, the last one expanded to seven voices by the addition of a second bass, thus concluding the Mass with a thicker texture and heavier sonority. Such augmentation by one or more voices is a frequent practice in the final *Agnus* of many sixteenth-century masses.

Rather than begin with *Fuga 1* as a head motive, the first *Agnus* commences with an inversion of *Fuga 4* very similar in shape to the opening of the *Christe* (see examples 12 and 3). This inversion is closely related to *Fuga 3*, and Monteverdi highlights the connection by constructing his polyphony from both original and inverted forms of the latter motive at *miserere nobis*. Once again the descending sequence appears as a primary polyphonic technique, comprising the larger part of *Agnus I*. But here the sequences are much more varied and rhythmically complex than the broken thirds dispersed elsewhere throughout the Mass. Because the patterns in *Agnus I* are never obtrusive and their disposition in the polyphonic texture constantly changes, the entire passage is quite successful. Approaching the cadence Monteverdi even injects *Fuga 3* into the texture as a long-note *cantus firmus*, migrating successively from one voice to another.

There is a close and obvious relationship between *Agnus I* and the *Christe*, both in the motives used and in their subsequent development. The *Agnus*, which is almost twice as long, exhibits greater flexibility in the handling of sequences and increased fluidity of motion emanating from the character and variety of the rhythmic patterns. Even in *Agnus I* the sequences occasionally sound forced, rather than a natural outgrowth of the polyphonic style. *Agnus II*, as already remarked,

concludes the Mass with an expanded texture of seven voices. *Fuga 1*, which has not been heard since near the conclusion of the *Credo*, functions as the head motive and primary material of this section. The return of *Fuga 1* at the end of the Mass stresses its cyclic role for the entire work analogous to its office in forming a rounded structure for the *Gloria*. Once the motive has been presented, Monteverdi quickly fills out the opening leap with the intervening notes of the scale, as he had done earlier in the *Et in Spiritum Sanctum*. These scales then move in either direction and are extended even beyond the octave. *Fuga 1* also appears in retrograde, eventually combining with its original form and with *Fuga 6*. The triadic shape of *Fuga 6*, with its clear harmonic outline, is well suited to enhancing the cadential drive of the closing. Near both the beginning and the end of *Agnus II*, *Fuga 1* emerges as a sustained *cantus firmus*. The vigorous cadential motion of *Fughe 1* and *6*, the long-note *cantus firmus*, and the thicker texture of seven voices all contribute to a forceful conclusion for the entire Mass.

Study of the *Missa In illo tempore* demonstrates that Monteverdi's "nocturnal labors" and "*studio et fatica grande*" bore fruit in his ability to manipulate Gombert's subjects with impressive skill. He has added to his workshop techniques that by 1610 had become somewhat antiquated: the weaving of a continuous polyphonic fabric with imitation at varying time intervals, the polyphonic combination of multiple subjects, the inversion, retrogression, augmentation, and paraphrase of motives, and the long-note *cantus firmus*. But technical skill does not of itself make great art, and Monteverdi did not master his new-found technique to the point where it could fully serve the aesthetic requirements of a work of such dimensions. His frequent reliance on lengthy sequences to spin out the texture is evidence of his discomfort

Example 11

Example 12

with the polyphonic medium and his inability to work freely and uninhibitedly with it. This uneasiness and constraint are striking in contrast to the seemingly infinite imagination and virtuosity of the multi-faceted and stylistically varied Vespers. In the Vespers, Monteverdi was the complete master of every situation, and the enthusiasm with which performances are received today is further confirmation of their artistic success. Modern interest in the Mass, however, is focused chiefly on its documentary and biographical significance. As a work of art it is uneven, containing many lovely and effective passages, but lacking consistent vitality.

An inquiry into what role the *Missa In illo tempore* played in Monteverdi's compositional development, aside from the work's immediate function as proof that he could write in the *stile antico*, produces no definitive answer. Very likely his enhanced skill in the imitation and manipulation of motives served him well in the imitative duets that form so significant a part of the *concertato style* of the contemporaneous Vespers and later sacred and secular works. On the other hand, Monteverdi's two subsequent masses in the *prima pratica* show

little dependence upon the *Missa In illo tempore*.²¹ Both of these masses are set for only four voices, but even with fewer parts Monteverdi employs the full texture rather sparingly, concentrating much of his attention on two-voiced passages resembling his *concertato* technique. The rhythms in the masses are certainly more restrained in the use of dotted patterns than the *concertato* madrigals or *seconda pratica* sacred music, and rapid embellishments are avoided altogether. But there is a liveliness and lilt to these two masses that is missing from the more turgid and dense *Missa In illo tempore*. Monteverdi was obviously far more comfortable with the thinner texture and *concertato* treatment of the parts in these later masses, and they evince a buoyancy and natural flow that he was unable to achieve in his first effort in the genre.

The 1650 Mass is especially revealing of the differences between these later works and the *Missa In illo tempore*, since its motivic basis is the same descending sequence of broken thirds so prominent in the parody mass of 1610. But where these sequences appear somewhat unnatural in the archaic style of the earlier work, they are the essence of vitality in the later composition. In the 1650 Mass they are handled with deftness and virtuosity, begetting a fluidity, forward impetus, and motivic cohesion that constitute Monteverdi's best work in the *prima pratica* and an outstanding contribution to the

mass repertoire by any standards. It appears justifiable to conclude that in the *Missa In illo tempore* Monteverdi learned as many negative lessons as he did new technical skills. He never again attempted such systematic imitation and henceforth abjured altogether such dense textures. In the future his desire for a large sound would be satisfied by chordal sonorities, and extended imitation would be confined primarily to duets of identical voices or instruments. In these homophonic and duet textures he was able to utilize to the fullest his natural rhythmic exuberance and superb coloristic sense, both of which failed him in the 1610 Mass. The *Missa In illo tempore* was a one-time experiment, possibly prompted by Artusi's attacks, but probably also necessitated by Monteverdi's search for ecclesiastical employment. In retrospect it seems fully appropriate that he did not find a position in Rome or Milan, the bastions of conservative sacred music, but in Venice, where it was the Vespers, not the Mass, that qualified him in the eyes of the Procurators of San Marco.²²

Courtesy of Rice University, Houston, Texas

Edited by Grace Kim, USA

22 Denis Arnold has discovered evidence that Monteverdi underwent a public *prova* in Venice prior to his appointment, the music of which must have been drawn from the 1610 Vespers. See Arnold, "The Monteverdian Succession at St. Mark's," *Music and Letters* 42, no. 3 (July 1961): 205-211.

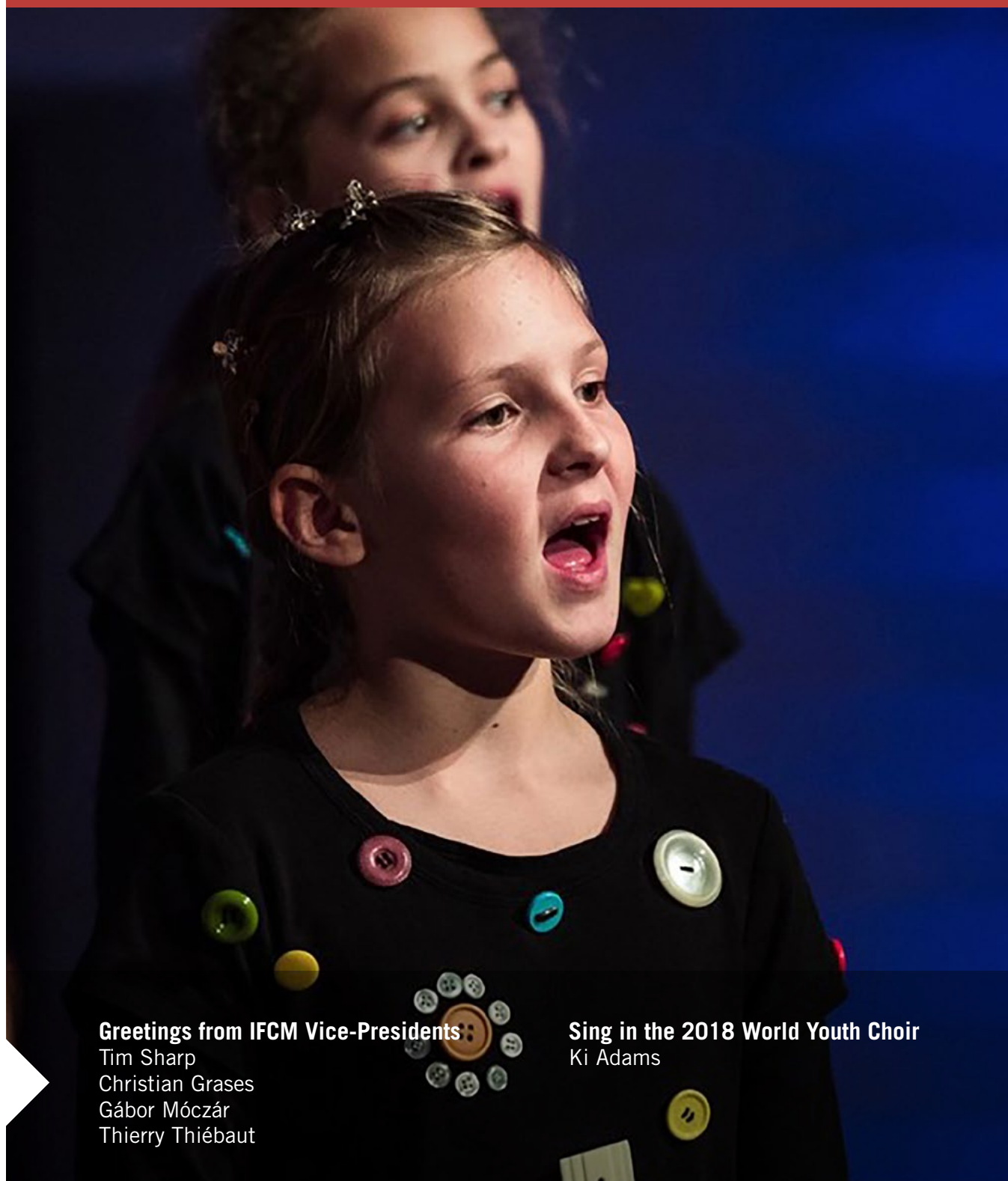
JEFFREY KURTZMAN earned his Ph.D. in musicology from the University of Illinois at Urbana-Champaign. His research, supported by fellowships and grants from the Guggenheim Foundation, NEH, ACLS, DAAD, Rice University, Washington University, the University of Venice and the Martha Baird Rockefeller Fund for Music, is centred on Italian music of the 16th and 17th centuries, aesthetics, and criticism.

Professor Kurtzman has published books on the Monteverdi Vespers and critical editions of the Monteverdi Vespers, Monteverdi Masses, a 10-volume series of Seventeenth-Century Italian Music for Vespers and Compline; a book of essays on Sixteenth and Seventeenth-century Italian sacred music, a book of essays on Monteverdi, a monograph on instruments in Venetian processions and ceremonies of the 16th and 17th centuries; and numerous articles on 16th- and 17th-century Italian music. Together with Anne Schnobelen he has published a detailed catalogue of some 2000 prints published in Italy of music for the mass, office and Holy Week, 1516-1770 in the series *Instrumenta* of the *Journal of Seventeenth-Century Music*. He is also the General Editor of the *Opera Omnia* of Alessandro Grandi published by the American Institute of Musicology and General Editor for Special Projects of the Web Library of Seventeenth-Century Music. Professor Kurtzman received Rice University's Phi Beta Kappa and George R. Brown awards for Excellence in Teaching. The founder of the international Society for Seventeenth-Century Music, he currently serves on the Editorial Boards of their Web Library of Seventeenth-Century Music and the *Journal of Seventeenth-Century Music*, and has been named an Honorary Life Member by the Society. He also serves on the advisory boards of several early music performing ensembles and as a pianist, regularly performs chamber music in the St. Louis area. Email: jgkurtzm@wustl.edu



21 These two masses were published in the *Selva Morale e Spirituale* of 1640 and the posthumous collection of 1650 (1651), *Messa a Quattro Voci et Salmi*. Aside from Malipiero's *Tutte le Opere di Claudio Monteverdi*, easily accessible modern editions are by Denis Arnold, *Messa a 4 voci da cappella* by Claudio Monteverdi (1641) (London: Ernst Eulenburg, Ltd., 1962); and Hans F. Redlich, *Messa a 4 Voci da cappella* by Claudio Monteverdi (1651) (London: Ernst Eulenburg, Ltd., 1952).

INTERNATIONAL FEDERATION FOR CHORAL MUSIC



Greetings from IFCM Vice-Presidents

Tim Sharp
Christian Grases
Gábor Móczár
Thierry Thiébaud

Sing in the 2018 World Youth Choir

Ki Adams

GREETINGS FROM IFCM VICE-PRESIDENTS



Dear International Choral
Colleagues,

I join President Emily Kuo in wishing you a happy new year, and a happy year of choral music through IFCM! This will be an exciting year of activity and forward planning for IFCM as a new board begins their work. We are gathering the very first week of January to move forward with new ideas for our organization, and to build the existing signature programs that have forged our identity and brought us together as world choral citizens.

As one of your Vice Presidents, I am hard at work with my assignments, which include early planning activity related to our 2020 World Choral Music Symposium in New Zealand, forward-looking work with my Central and South American choral colleagues toward advancing their hopes and vision for increased activity through IFCM, and planning related to matters of technology that will increase our connectivity and access to world choral resources. The vision we share to increase our awareness and participation in a world choral organization is a strong motivator for me in my work for IFCM.

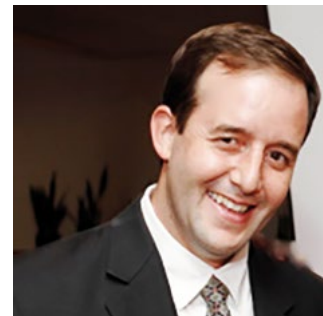
One of the great privileges of serving on the IFCM Executive Committee is the opportunity to work with wonderful colleagues

from around the world. In the last six months, my life has been enriched by working alongside President Emily Kuo Vong (Macau/Portugal/USA), Vice-President Gábor Móczár (Hungary), Vice-President Thierry Thiébaud (France), and Vice-President Cristian Grases (Venezuela). This working relationship only intensifies my belief in the mission of IFCM, as it brings us closer together through the artistic medium of choral music. I have very specific goals for IFCM, and for my own work on behalf of IFCM. As Executive Director of the American Choral Directors Association, I have hundreds of members of our own national association that want a strong and engaged world association in the work of IFCM. We have established a standing committee within ACDA that is purposed to work directly with IFCM to advance its activities and mission. I am pleased that the Chair of ACDA's International Activities Standing Committee, Dr. T.J. Harper, was elected to the IFCM Board in our General Assembly this summer in Barcelona. T.J. also works closely with me and our IFCM Executive Committee to further the engagement of our ACDA members into the work and outlook of IFCM. As one of the founding members of IFCM, I consider this to be an important responsibility of our association, and I am greatly encouraged that our other founding members have the same outlook. This only means good things for the future of IFCM. As we begin a new year, I look forward to meeting our IFCM members throughout the globe as we join hands to help each other bring singing and choral

experiences to new generations of emerging musicians, and to strengthen the programs that we can only do together as nations of singing communities.

Sincerely,
Dr. Tim Sharp, IFCM Vice-President

Edited by Katy Harris, UK



Dear choral friends and colleagues
from around the world,

As we approach this holiday season, we send you our best wishes. May all your professional projects and concerts receive acclaimed success; and may you find time to rest and recharge, celebrating life, music, and peace in the company of family and friends. May you have a bright and special holiday break, and may the New Year bring a sense of satisfaction and accomplishment as you continue to support the mission of creating community through collective singing.

With much appreciation for all you do,
Cristian Grases,
IFCM Vice-President



Dear Choral Friends,

I hope you have all managed to have a restful and peaceful holiday, and that you found time to reflect on the essence of life, an important activity in our rapidly changing world, I think. May the New Year bring much joy, hope, peace and love to your lives, and, as we enjoy the blessings of the gift of singing, let us not forget our responsibility

to pass this gift on to the next generation. As Zoltán Kodály, the great Hungarian music educator and composer said: "Often a single experience will open the young soul to music for a whole lifetime." So I hope that all members of the global choral community will be inspired to take up the challenge of building communities through music-making and so prove that, with courage and a warm-hearted determination to share our gift of singing with others, and by our sincere commitment to music education, we can make this world a better place.

I wish you a busy, prosperous and successful New Year in 2018!

Gábor Móczár,
IFCM Vice-President

Edited by Caroline Maxwell, UK



Dear Choral Friends,

Apart from the delight felt when leading a choir, we inspire much happiness in each of the singers. May the new year spread this wish so that, in the words of French novelist Henry de Montherlant, you might say: "Such joy can be felt in bringing pleasure to someone that we would thank that person."

Thierry Thiébaud,
IFCM Vice-President

Translated by Hannah Embleton-Smith, UK



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SING IN THE 2018 WORLD YOUTH CHOIR

KI ADAMS

Board Member, World Youth Choir Foundation

CHORAL EXPERIENCE OF A LIFETIME FOR YOUNG SINGERS!

SINCE 1989 THE WORLD YOUTH CHOIR HAS PROVIDED CHORAL CONCERTS AT THE HIGHEST ARTISTIC LEVEL TO AUDIENCES AROUND THE GLOBE. EACH SUMMER, APPROXIMATELY 60 EMERGING CHORAL SINGERS (AGES 17 TO 26) COME FROM SIX CONTINENTS TO WORK TOGETHER IN A WORLD YOUTH CHOIR SESSION (REHEARSALS AND TOUR) UNDER THE DIRECTION OF INTERNATIONALLY-RENOWNED CHORAL CONDUCTORS. TO DATE THERE HAVE BEEN 40 SESSIONS WITH 47 CONDUCTORS AND MORE THAN 1000 SINGERS FROM 65 COUNTRIES. THE RESULTS ARE BREATHTAKING FOR ALL INVOLVED: CHORISTERS, CONDUCTORS, AND AUDIENCES.

The World Youth Choir is a project-based, intercultural choral event supported by three international music organizations: International Federation for Choral Music (IFCM), European Choral Association (ECA), and Jeunesses Musicales

International (JMI). The 2018 session will occur in Inner Mongolia, China, in partnership with the Inner Mongolia Bureau of National Art Troupes. The dates are July 4-25, 2018, with rehearsals in Hohhot (capital city of Inner Mongolia) and

the concert tour in Inner Mongolia, Beijing, and Guizhou province. The choir's final concert will be at the opening ceremony of China's 14th International Choral Festival in Beijing.



You too can join the World Youth Choir @ Luca Móczár

Conductors

The conductors for the 2018 World Youth Choir are Helene Stureborg (Sweden) and Jonathan Velasco (Philippines).

A graduate of Sweden's Royal University College of Music, **Helene Stureborg** conducts Stockholm's Musikgymnasium Chamber Choir and the Helene Stureborg's Chamber Choir. Having studied choral conducting with Gustaf Sjökvist, Eric Ericson, and Kjell Ingebretsen, Helene taught choral conducting at the Royal University College of Music (1996-2014) and frequently conducts the Swedish Radio Choir and the Eric Ericson Chamber Choir. In October 2017 she was appointed Choir Conductor of the Year by Gehrman's Musikförlag and the Swedish Choral Conductors Association. The repertoire conducted by Helene will include Nordic and European choral music from the 20th century.

Currently the conductor of the Ateneo Chamber Singers, **Jonathan Velasco** was himself a singer in the World Youth Choir and, in 1996, its first Asian conductor. With degrees from the University of the Philippines College of Music and the Berliner Kirchenmusikschule, Jonathan was the founding President of the Philippine Choral Directors Association. Together with his choirs, he has won first prizes in choral competitions in Maribor, Cork, Marktoberdorf, Tolosa, Torre Vieja, and Riga. Jonathan's repertoire will include Asian folk and popular music.

The Experience

Participating in the 2018 World Youth Choir will definitely expand the singers' choral skills, repertoire, and performance practice. At the same time, this experience will provide an extraordinary opportunity to network with choral singers from around the world, to learn from and with other culture bearers, to become cultural ambassadors for their own countries, and to bring home choral music from other choral traditions and practices. The World Youth Choir mission goes beyond excellence in choral singing to "building bridges between young singers from diverse cultures." In recognition of its success as a platform for intercultural dialogue through music, in 1996 the World Youth Choir was appointed Artist for Peace by UNESCO. In creating artistic unity, this international community of singers demonstrates the power of singing together as it might be manifested in local and global ways, and in varied political, socio-cultural, religious, and musical contexts.

Here are reflections from some of the singers in the 2017 World Youth Choir session (Serbia, Bosnia-Herzegovina, Croatia, Slovenia and Hungary):

The World Youth Choir is a music bridge to peace, love, and unity. It is a picture of the world as it should be.

A beautiful life-changing experience which leaves you full of joy and gratitude. A wondrous way of connecting through music. Connections bigger than cultural differences, skin color, and language. Music for peace.

To see how fast people from all over the world with different backgrounds and cultures became one big family shows how strong the power of making music together is. Memories I will never forget. The best three weeks of my life!

The World Youth Choir shows to the world how perfect we can be without borders between us.

The World Youth Choir has been deeply inspiring, truly amazing, and a whole lot of fun. It gives me so much hope for the future to know that there are so many wonderful young people in the world. It is really heart-warming to see so much generosity and love. I have learned a lot about the value of giving of yourself, and I have so many wonderful pictures and memories in my mind and heart. I hope I also won some friends for life.



Helene Stureborg



Jonathan Velasco

It is the best way to see how we are both different and the same.

The World Youth Choir is a choir that reflects and respects the specificities and origins of every singer. This choir changed my life as a musician because I didn't realize that the world of choral singing was so vast. I learned so many things from the other singers, from their musical backgrounds, from their cultures. This choir changed my life as a person. I did not expect to live such wonderful and intense moments with those guys. They are amazing, and I hope each of us will share this love with everyone in our lives to make the world better. You'll meet the most incredible people and make the most incredible music. You'll never be the same when you return home. This is an experience I would wish for any music student out there. To join with 58 individuals from 33 countries and 5 continents is something unimaginable to me, but the World Youth Choir offers this experience with love, peace, and joy in every single moment of music making.

Eligibility

Age 17-26 (as of July 1, 2018)
Experienced choral singer

Application Process

Singers can audition either through a national recruiter or through a direct application to the World Youth Choir International Jury, depending on the country. Details about the audition process, including how to connect with a national recruiter, are on the World Youth Choir website

(www.worldyouthchoir.org).

The international deadline for all applications is **February 15, 2018**. This means that, if you are applying through a national recruiter, there will be an earlier deadline in order that a country's short list can be submitted by the February 15, 2018 deadline. Check with your recruiter for the national deadline in your country. The results of all applications will be announced by the end of March 2018.

Audition Components

- Each candidate is required to perform/record the following:
- Extended scale for identifying voice-range
- Sight-reading melody (provided by the jury or supervisor)
- Prepared choral score excerpt (*Exultate Deo*, Francis Poulenc)
- Aria of choice

Responsibilities of Selected Singers

- 100€ session participation fee, payable to the World Youth Choir Foundation prior to the session
- Preparation of the repertoire prior to coming to the session
- Visas and all official documents, health and travel insurance, and pocket money
- Travel to and from the host country (from arrival to departure, all accommodations, meals, transportation, and music materials will be provided by the organizers of the 2018 World Youth Choir session)

If you are a young, experienced singer who is looking for an extraordinary choral experience in China next summer, this is the opportunity for you! For more information about the 2018 World Youth Choir session, visit the website (www.worldyouthchoir.org), contact us (manager@worldyouthchoir.org), follow the World Youth Choir on social media, and subscribe to the World Youth Choir newsletter.



CECIL KINETTE ADAMS, a native of Birmingham, Alabama, USA, holds degrees in organ from Northwestern University and Evangel College. He performs regularly as a church organist and in concert. An experienced music educator and administrator, he has edited a number of publications for the Department of Education, Government of Newfoundland and Labrador, and has presented innumerable workshops for music educators throughout Eastern Canada. Mr. Adams is also an Associate Professor in Music Education and Organ at Memorial University of Newfoundland and a founding co-artistic director of Festival 500 and Sharing the Voices Symposium. Mr. Adams is Music Director at St. Thomas' Anglican Church in St. John's, Newfoundland and has recently retired after 14 years as Associate Conductor and Accompanist of Shallaway (formerly the Newfoundland Symphony Youth Choir). He is on the national Board of Directors of the Association of Canadian Choral Conductors and a Board member of IFCM. Email: kiadams@mun.ca



WYC Tour 2017: Sombor, Serbia @ Luca Móczár



WYC Tour 2017: Osijek, Croatia @ Luca Móczár



WYC Tour 2017: Pécs, Hungary @ Luca Móczár



WYC Tour 2017: Budapest, Hungary @ Luca Móczár



WYC Tour 2017: on the way to Novi Sad, Serbia @ Luca Móczár



WYC Tour 2017: some relaxing time @ Luca Móczár



WYC Tour 2017: picture and selfie time @ Luca Móczár



WYC Tour 2017: Prijedor, Bosnia and Herzegovina @ Luca Móczár

CHORAL WORLD NEWS



**New Concert Design at the European
Festival of Youth Choirs 2018 in Basel**
Kathrin Renggli

Ukrainian Summer Choral Academy
Sergey Savenko

**Choral Music in Poland during the
Renaissance**
Karoline Silkina

Aspects of Choral Music in Romania
Ioan Pop

NEW CONCERT DESIGN AT THE EUROPEAN FESTIVAL OF YOUTH CHOIRS 2018 IN BASEL

KATHRIN RENGGLI

Festival Director

THE 11TH EUROPEAN FESTIVAL OF YOUTH CHOIRS, FOUNDED IN 1992, WILL TAKE PLACE IN BASEL FROM THE 9TH - 13TH MAY 2018. THE FESTIVAL IS A PLATFORM FOR OUTSTANDING CHILDREN'S AND YOUTH CHOIRS UP TO THE AGE OF 25. 11 SELECTED CHOIRS FROM DENMARK, FINLAND, FRANCE, HUNGARY, ISRAEL, PORTUGAL, RUSSIA, SLOVENIA, SPAIN AND SWEDEN, THE DRakensBERG BOYS' CHOIR FROM SOUTH AFRICA, ALONG WITH SEVEN CHOIRS FROM THREE OF SWITZERLAND'S DIFFERENT LANGUAGE REGIONS WILL GIVE MORE THAN 40 CONCERTS TO AUDIENCES TOTALLING OVER 26,000 PEOPLE. ADDITIONALLY, DAILY "SING ALONG" SESSIONS ARE ON OFFER TO THE PUBLIC AS WELL AS A "YOUTH CHOIR BOAT" ON THE RHINE AND WORKSHOPS FOR PROFESSIONALS.

NEW CONCERT PERFORMANCE DESIGN

As well as staging traditional concerts, for several years now the festival has experimented with new ways of performing concerts. And so, for May 2018, we plan to showcase a "back-to-front parade". This involves the audience walking through the singing choirs who line the streets, giving the opportunity to go on a short musical tour through the whole of Europe. One

concert breaks all the rules of a traditional concert: the audience being allowed to chat, eat, sleep and wander around. The room set-up of sofas, bar tables and stools positively encourages this to happen. It is then the job of the choir on stage to use their presence and music to entrance the audience, despite the freedom they are given, and to draw them under their spell. In another concert, the audience chooses the



programme running order and the pieces to be played. In doing so, the audience takes responsibility for the dramatic composition, something usually undertaken by the choir's director. Experimenting with new ways of concert performance has been an important aspect since the Youth Choirs Festival first began, with ever-growing new ways of musical encounters at the heart of their considerations. If you're looking for ideas for how to foster musical encounters, which can be realised with little preparation, a visit to the Youth Choirs Festival has many opportunities to offer.

Translated by Claire Storey, UK



KATHRIN RENGGLI, Festival Director, is, among other things, a qualified primary school teacher, choir director, music school director and cultural manager (Master of Advanced Studies, Basel). Since 2002, her main occupation has been as the director of the European Youth Choirs Festival.
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Grand chœur de filles de la Schola de Sion, Switzerland
© Foto Guido Schaerli



Children's Choir Vesna, Russia © Foto Werner Laschinger



Cor Infantil Amics de la Unió, Spain © Foto Guido Schaerli



Zero8's Youth Choir, Sweden © Foto Guido Schaerli

UKRAINIAN SUMMER CHORAL ACADEMY

SERGEY SAVENKO

choral conductor and teacher

UKRAINE HOSTED A "SUMMER CHOIR ACADEMY" FOR THE FIRST TIME IN ODESSA. THE ORGANIZER OF THIS VERY IMPORTANT MAJOR EVENT IN THE CHORAL LIFE AND CULTURE OF THE COUNTRY WAS THE CHOIR SOCIETY NAMED AFTER NIKOLAY LEONTOVICH (THE NATIONAL ALL-UKRAINIAN MUSICAL UNION HEADED BY THE CHAIRMAN ALEXANDER TARASENKO).

More than 50 participants gathered in the city of Odessa from seven of the country's educational institutions, such as the National Music Academy of Ukraine named after Peter Tchaikovsky, the Odessa National Academy of Music named

after Antonina Nezhdanova, the Lviv National Music Academy named after Nikolai Lysenko, the Kharkov National University of Arts named after Ivan Kotlyarevsky, the National University of Culture and Arts, the Kiev Rheingold Glier

Music Institute, and Mikhail Glinka Music Academy of the Dnipro. They were the students of choir departments, who comprised one single choir, working with some of the best choir conductors in Ukraine: prof. Emil Sokoch



Opening of the Summer Choral Academy. Group photo

(head and conductor of the chamber choir "Cantus," Uzhgorod), prof. Galina Gorbatenko (conductor of the female choir of the Kiev Gliere Institute of Music, Kiev), and prof. Alexander Tarasenko (choirmaster of Taras Shevchenko National Academic Opera and Ballet Theater, associate professor of Choral Conducting Department of the Pyotr Tchaikovsky NMAU, chairman of the Nikolai Leontovich All-Ukrainian Choral Society, chairman of the SCA organizing committee, Kiev).

The summer choral academy in Odessa lasted for just eight days from June 25 to July 2, 2017, but how interesting and busy these days were. Every day there were master classes with the choir, separate lectures, meetings, fascinating excursions around the city. A lot of students, teachers, and also singers from other cities from different cities of Ukraine came to listen to master classes and lectures on the theme, "Artemy Wedel's Creativity in the Context of Ukrainian and European Musical Culture" - Shumilina Olga (Doctor of Art Studies at Lviv National Music Academy named after Nikolai Lysenko) and the theme, "Ancient Vocal Works in the Conditions of Modern Choral Practice" - Natalia Khmilevskaya-Danshina (associate professor, head of the ensemble of early music "Vox Animae"). The participation of the vocal ensemble "Anima" (Kiev)



The Gala concert is conducted by Galina Gorbatenko



Speech by the academy's sponsors after the gala concert

was interesting, led by prof. Natalia Krechko who also conducted a master class on "Interpretation of Works by Western European Baroque Composers for the Vocal Ensemble." All these events took place in the halls of two famous institutions, in the Odessa secondary specialized boarding school named after prof. Peter Stolyarsky, Evgeny Lysyuk, director, as well as the Odessa National Music Academy named after Antonina Nezhdanova, prof. Alexander Sokol, director. Invaluable assistance in conducting and preparation for the summer choir academy was provided by prof. Galina Shpak (conductor of the student choir of the ONMA named after Antonina Nezhdanova, chairman of the Odessa department of the Nikolai Leontovich Choir Society) and teachers of the choir conducting department of ONMA named after Antonina Nezhdanova.

At the end of this wonderful time of choral music, amazing creative processes, and networking, there was a gala concert in the big hall of ONMA named after Antonina Nezhdanova, in which the works of contemporary composers and classics were performed. The concert program consisted of:

- Artemije Wedel – choral concert "You are My Fortress, Lord," conductor - Alexander Tarasenko
- Maxim Diletsky – "Your Image," conductor - Galina Gorbatenko
- Quirino Gasparini – "Adoramus Te," Anima vocal ensemble (headed by Natalia Krechko)
- Antonio Lotti – "Vere Languores Nostros," Anima vocal ensemble
- Gregorio Allegri – "Miserere Mei Deus," conductor - Emil Sokach

- Luca Marenzio – "Scaldava il sol," conductor - Galina Gorbatenko
- Claudio Monteverdi – "Lasciatemi Morire," Anima vocal ensemble
- Giovanni Gastoldi – "Amor Vittorioso," Anima vocal ensemble
- Zoltán Kodály – "Miserere," conductor - Emil Sokach
- Irina Alexiichuk – "Holy, Holy, Holy Lord of Hosts," conductor - Galina Gorbatenko
- Bogdan Froliak – "The Sun Sets," conductor - Emil Sokach
- Bárdos Lajos – "Cantemus," conductor - Galina Gorbatenko

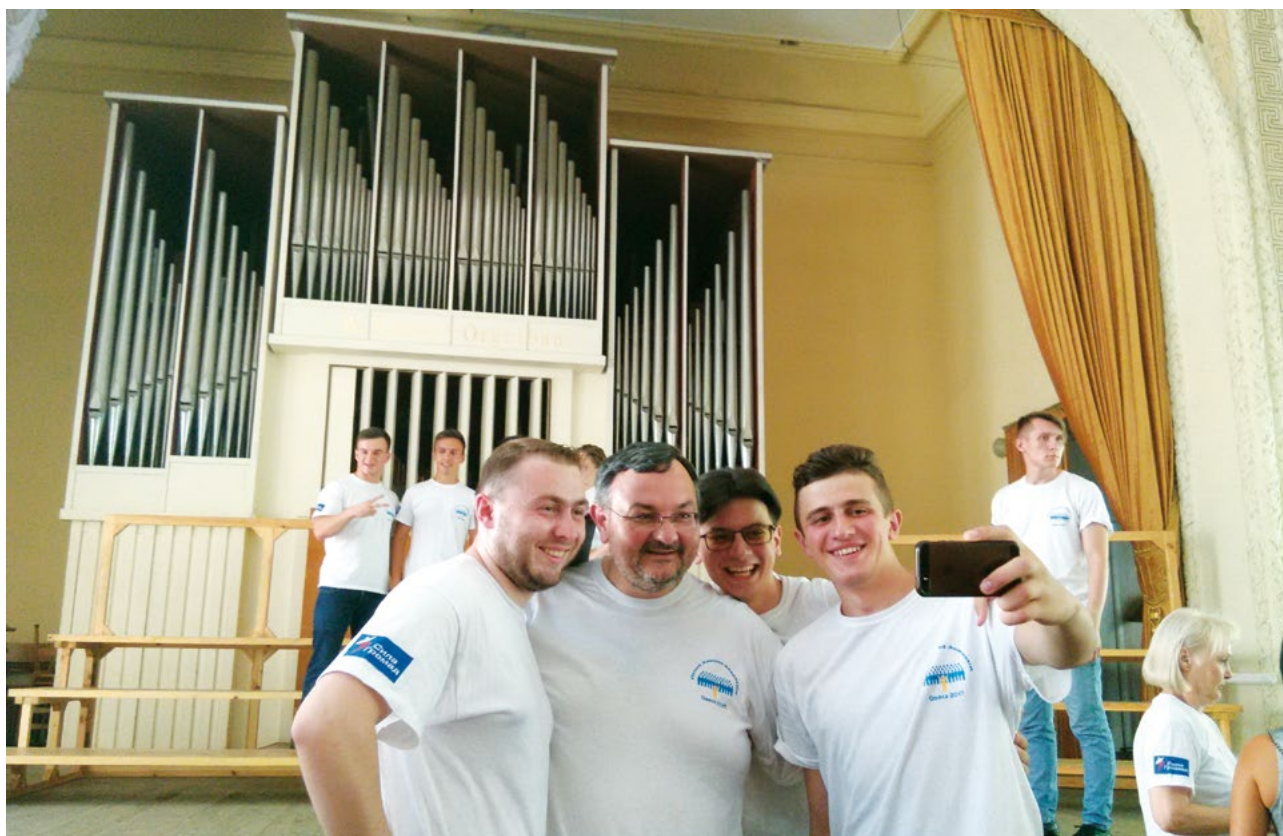
They conducted the first "Summer Choir Academy" in honor of the 250th anniversary of the birth of the great Ukrainian composer Artemy Wedel. This is the first unforgettable step on the path of even greater development and vitality for choral art in Ukraine and Europe. The "Summer Choir Academy" will be held every year in different cities in Ukraine and will invite not only Ukrainian conductors, but also famous European conductors, and the Ukrainian choir society named after Nikolay Leontovich is ready to cooperate with European choral societies and organizations.

Thanks to the organizers, sponsors and everyone who worked on the creation of this project, it was wonderful, inspirational and magnificent. The remarkable concert of the combined choir showed once again that no matter which city or country you are from, older or younger, bass or soprano, we are all one big choral family and together we can perform miracles in the world of music.

Edited by Taylor Ffitch, USA



SERGEY SAVENKO is a choirmaster, a director of symphony orchestra, a teacher and a juror. He is the choirmaster of chamber choir 'Ave Musica' in Christian Humanity-Economical Open University. Since 2011 he has been teaching at National Musical Academy by Nezhdanova in the department of Opera Preparation and Choral Conducting. Since 2014 he has been teaching and working as a choirmaster of Correspondence Department in Pedagogical State University by Konstantin Ushinskiy. Savenko S. is also a head of Odessa all-Ukrainian Social Organization "The Union of Musicians in Ukraine." He is also a member of all-Ukrainian National Musical Society in Ukraine and Winner of International and all-Ukrainian Competitions. From 2002 till 2014 worked as a choirmaster of well-known chapel choir in Palace of Culture named by Lesya Ukrainka; teacher in a musical school for kids #5, art school for kids #2 and Odessa Specialized Musical Boarding-School by Petr Stolyarsky. In 2014 he started a social organization "Ukrainian Choral Association" and is a head of it. Since 2017 he has been a choirmaster in Odessa Municipal Theater of brass music by National Artist of Ukraine Alexander Salic. He has founded and is a president of international art competitions in Odessa Musical Universe, Musical Power, Musical Pearls, International Choir Festival Odessa Cantat. Email: s.n.savenko17@gmail.com



Selfie with Alexander Tarasenko



The gala concert is conducted by Emil Sokoch

CHORAL MUSIC IN POLAND DURING THE RENAISSANCE

KAROLINE SILKINA

choral conductor and journalist

SUMMARY

In the sixteenth century, Polish choral music had evolved both in technique and in terms of sound. Music was represented in different forms. The greatest achievement was the perfect control of complicated a cappella polyphony in motets and masses. Furthermore, there was an increase in secular music (madrigals and songs) and in simple and popular religious songs. During the Renaissance, through greater contact with different European Schools, Polish music became stronger. Music became more lyrical, even emotional, and composers started to reveal themselves through their works. Polish music was popularised and widely performed by everyone from the king's choir to the person on the street. Music was everywhere. There was an emphasis on the quality of performance and on increasing music education. There was an interest in new European music techniques. Moreover, works of Polish composers increasingly appeared in European repertoires.

The main source of Polish creativity in the sixteenth century was vocal music, mainly monody (Gregorian chant) and polyphony (masses, motets, songs). During this period, we can observe the influence of the second and third generations of the Netherlandish School. Around 1540, the works of Josquin des Prez, Heinrich Isaac, Antoine Brumel and Lupus Hellinck, among others, were known in Poland.

Score for Soprano, Alto, Tenor, and Bass. The Soprano part begins with the text "E - go sum pa-stor bo - nus, e - go. sum". The Alto, Tenor, and Bass parts are shown with rests, indicating they enter later in the piece.

Continuation of the musical score for Soprano, Alto, Tenor, and Bass. The Soprano part continues with "pa-stor bo - nus, e - go sum pa-stor bo - nus, e - go sum". The Alto, Tenor, and Bass parts enter with their respective parts of the text.

Waclaw of Szamotuly: *Ego sum pastor bonus* for soprano, alto, tenor and bass, bars 1-8

Voice composition during the Renaissance was a bit different to today. In the sixteenth century, only men were allowed to sing in choirs. Furthermore, soprano parts were performed by boys or sung in falsetto. Composing was different, mainly based on *cantus firmus* and polyphonic techniques: the most popular type was an imitation technique (the melody of the first voice is repeated by the other voices).

The sixteenth century was a great time for developing both religious and secular music, either *a cappella* or accompanied by instruments. The main centre was Krakow.

The most valuable collection of musical works and tablatures came from these times. In addition to works for organs, there are many transcriptions of vocal works. One of these is the madrigal *Aleć nade mną Wenus* (Fly over me, Venus), written by Nicolaus Cracoviensis for soprano, alto, tenor and bass. The song begins in a cheerful mood; it is light and playful. "Fly over me, Venus" begins with a tenor and bass duet, before continuing in four voices with soprano and alto.

S. tak mi się pła - ci -
 A. tak mi się pła - ci -
 T. O - tóż mo - ja po - wo - l - ność tak mi się pła - ci -
 B. O - tóż mo - ja po - wo - l - ność tak mi się pła - ci -

S. tak ci któ - ra wnet wie - rzy, ta so - bie tra - ci -
 A. tak ci któ - ra wnet wie - rzy, ta so - bie tra - ci -
 T. tak ci któ - ra wnet wie - rzy, ta so - bie tra - ci -
 B. tak ci któ - ra wnet wie - rzy, ta so - bie tra - ci -

N. Cracoviensis: Fly over me, Venus, bars 1-8

S. O - czy me mi - łe, o - czy me mi - łe,
 A. O - czy me mi - łe, o - czy me mi - łe,
 T. O - czy me mi - łe, o - czy me mi - łe,
 B. O - czy me mi - łe, o - czy me mi - łe,

S. do - kąd do - kąd
 A. do - kąd do - kąd
 T. - czy me mi - łe, o - czy me mi - łe,
 B. O - czy me mi - łe, o - czy me mi - łe,

S. nie uj - rzy - cie we - se - la swe - go,
 A. - kąd nie uj - rzy - cie we - se - la swe
 T. do - kąd nie uj - rzy - cie we - se - la swe - go
 B. do - kąd nie uj - rzy - cie we - se - la swe -

Anonymous: Oczy me mile, bars 1-13

In this work, many different forms of song are intertwined, including *madrigals* (two-voice parts with imitation and melodic uniformity), *frottole*, *rhyme songs* (multipart constructions with repetition at the beginning and the end of the song), French *chansons* (with characteristic rhythm) and *motets* (with imitation and fragments of double counterpoint). A characteristic feature of this work is the lack of stereotypical *cantus firmus*, achieved through the development of Polish songs. The bass voice is the foundation. An ostinato brings variation to the song, influencing the rhythm. Another work is *Oczy me mile*, written by an anonymous composer.

It begins with a soprano and alto duet, then the four-bar phrase is repeated by the tenor and bass. In bar 8, the soprano enters with the theme, which is repeated by all voices. In bar 12, there is a cadence.

During the Renaissance, through greater contact with different European Schools, Polish music became stronger. Music became more lyrical, even emotional, and composers started to reveal themselves through their works.

The second part of this piece is in a light and pleasant mood with almost marching rhythms and chords.

When speaking about the music that developed during the Renaissance, we must not forget the powerful reformist movement, which took place in Poland from 1540 to 1560. In these times, Polish religious music was deeply connected with Polish traditional texts, clearly voiced in order to encourage illiterate people to participate in masses, for example. Renaissance masses are collections of the six works based on the liturgical text *Ordinarium Missae*—the *Kyrie*, *Gloria*, *Credo*, *Sanctus*, *Benedictus* and *Agnus Dei*—written as a polyphony.

A *cantus firmus* connects each of these parts.

One of the most famous Polish masses is *Missa Paschalis*, written by Marcin Leopolita. Marcin studied in Krakow before being invited to be a composer for the royal court. He also wrote five motets, a song-singing cycle for the liturgical year (hymn to St. Martin) and two masses, *Missa Paschalis* and *Missa de Resurrectione*. His *Missa Paschalis* was written for a five-voice choir (except *Agnus*, which was written for six voices and is the oldest example of Polish music for six voices).

Composers of masses had to meet special requirements. All liturgical texts were invariable (no matter whether the texts were for Christmas masses, Easter masses or other special liturgy) and the composers had to convert all expression and emotion into music. Quite often, to emphasise the importance of the current celebration, composers used choral music (dedicated to the current celebration) or melodies from church songs as a *cantus firmus*.

Missa Paschalis is designed to be performed *a cappella* and is a *missa quodlibetica*. The mass is based on four Easter songs:

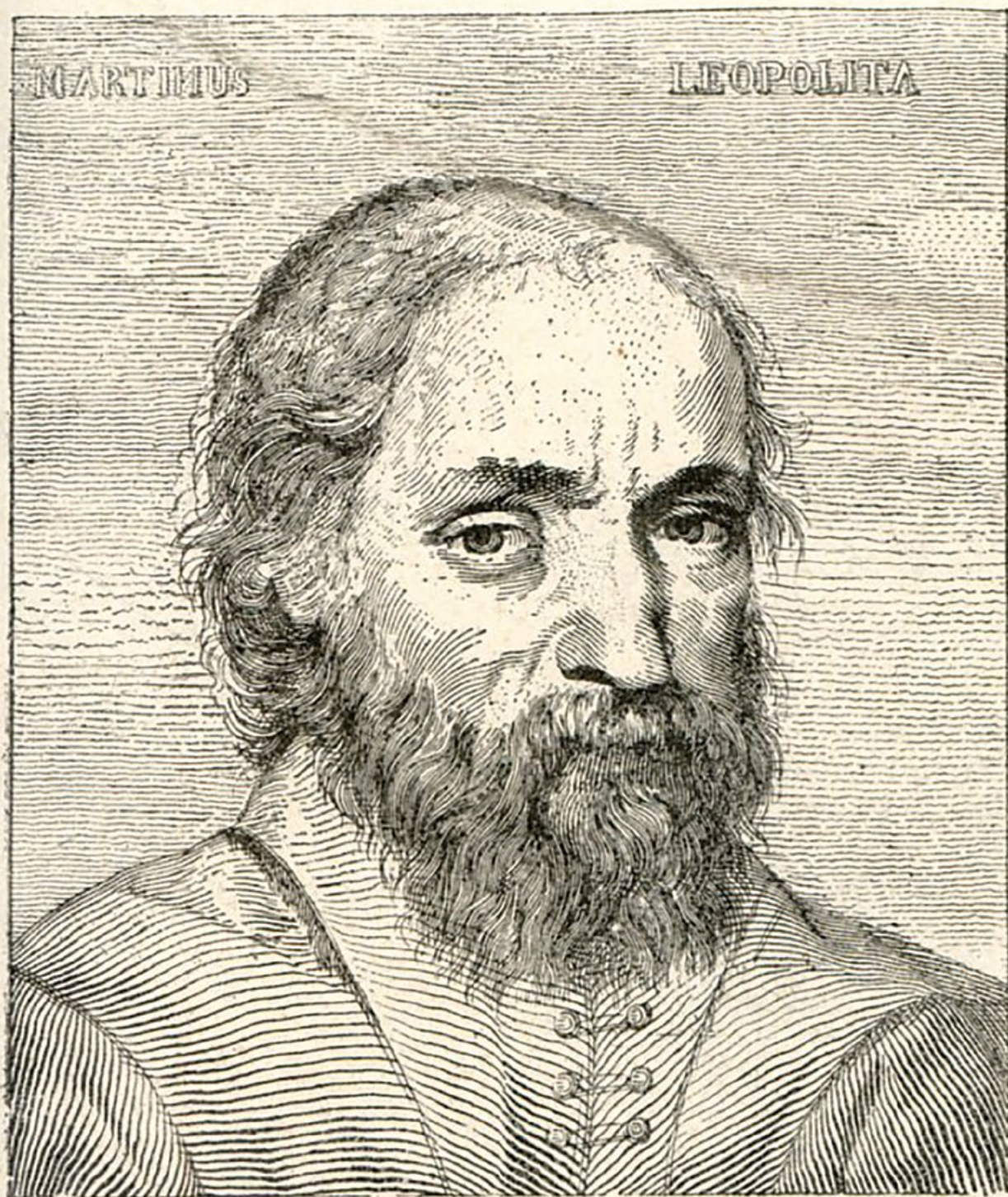
Anonymous: *Oczy me mile*, bars 36-39

- The resurrection of Christ (*Chrystus Pan zmartwychwstał*)
- Christ is resurrected (*Chrystus zmartwychwstał jest*)
- Christ is risen (*Wstał Pan Chrystus*)
- The happy day has come (*Wesoły nam dzień nastał*)

The first song is the most important, because it is the main theme of the work. Each part of the mass begins with this theme (except *Benedictus*). The mass was written for five voices with doubled tenor. What is interesting is that all the voices are equal, only sometimes the highest voice dominates. The Renaissance composers wanted to emphasise the main words in the mass. In their music, they used to repeat them several times. In *Missa Paschalis*, the theme of resurrection is emphasised in the Gloria section by repeating *Filius Patri* and *peccata mundi*.

Another effect was the use of word painting:

- With *ascendit in coelium*, the melody goes up, and with the word *terra*, it goes down;
- *vivos* – the rhythm is more alive; *mortuos* – the rhythm is calmer;
- *cuius regni non erit finis* – recited by all the voices who, after *finis*, fall silent.



Marcin Lwowczyk lub Leopolita,
muzyk z XVI w.

(Urodzony 1540 r., um. 1589 r.)

A good example is the Credo. Here is a progressive decline using the word *descendit*.

de - scen - dit* de - scen - dit de - scen - dit

Cantus
Altus
Tenor I
Tenor II
Bassus

Pa- -trem om- -ni- -po- -ten-
Pa- -trem om- -ni- -po- -ten-
Pa- -trem om- -ni- -po- -ten-
Pa- -trem om- -ni- -po- -ten-
Pa- -trem om- -ni- -po- -ten- -tem

5

-tem, fac- -to- -rem cae- -li et
-tem, fac- -to- -rem cae- -li
-tem, fac- -to- -rem cae-
fac- -to- -rem cae- -li et
fac- -to- -rem cae-

ter- -rae, vi- -si- -bi- -li- -um om-
et ter- -rae, vi- -si- -bi- -li- -um om-
-li et ter- -rae, vi- -si- -bi- -li- -um
ter- -rae, vi- -si- -bi- -li- -um
-li et ter- -rae, vi- -si- -bi- -li- -um

10

-ni- -um et in- -vi- -si-
-ni- -um et in- -vi- -si- -bi-
om- -ni- -um et in- -vi- -si- -bi- -li-
om- -ni- -um et in- -vi- -si- -bi-
om- -ni- -um et in-

M. Leopolita: *Missa Paschalis, Credo*

A good example is the Credo. Here is a progressive decline using the word *descendit*.

Missa Paschalis is a continuation of the Netherlandish School tradition, containing the features of polyphony typical of the second half of the sixteenth century (as found, for example, in the works of Jacob Clemens non Papa, Thomas Crecquillon and Nicolas Gombert). This mass was the permanent repertoire of many cathedrals.

One more interesting example is *Officium in melodiam motetae Pisneme*, written by Tomasz Szadek in 1580. It was the first *missa parodia*. The work is based on the secular melody from the Paris chanson for five voices *Pis ne me peut venir*, written by Thomas Crecquillon. It is a full six-part cyclic mass. In addition to polyphony, here we can also observe two or three voice fragments.

All parts of the mass begin with the imitation from the song written by T. Crecquillon, which is then sung by all the voices.

It is also important to mention the 150 compositions for four-voice mixed choir based on the text of David's Psalter. These were composed by Mikołaj Gomółka, who based his music on Jan Kochanowski's poetry. M. Gomółka was a member of the royal court, where he was a singer. The music fully connects with the content and the expressive layers of the text.

M. Gomółka uses the chord technique with the counterpoint *nota contra notam*. Furthermore, the harmony is more developed. In addition to the major/minor mode, he also uses a church mode (e.g. the Dorian mode). The composer paid a lot of attention to the connection between the text and the melody. In Psalm LXXXI, during the lyric "*beat the drums*",

10

-ni- -um et in- -vi- -si-
 -ni- -um et in- -vi- -si- -bi-
 8 om- -ni- -um et in- -vi- -si- -bi- -li-
 8 om- -ni- -um et in- -vi- -si- -bi-
 om- -ni- -um et in-

20

-sum Chris- -tum, Fi- -li- -um De-
 -sum Chris- -tum, Fi- -li- -um De-
 8 -sum Chris- -tum, Fi- -li- -um De-
 8 -sum Chris- -tum, Fi- -li- -um De-
 -sum Chris- -tum, Fi- -li- -um De-

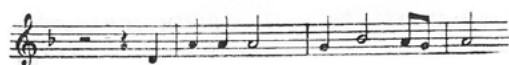
25

-i u- -ni- -ge- -ni- -tum. Et
 -i u- -ni- -ge- -ni- -tum. Et ex Pa-
 8 -i u- -ni- -ge- -ni- -tum. Et ex Pa-
 8 -i u- -ni- -ge- -ni- -tum.
 -i u- -ni- -ge- -ni- -tum. Et ex Pa-

ex Pa- -tre na- -tum
 -tre na- -tum
 8 -tre na- -tum
 8 Et ex Pa- -tre na- -tum
 -tre et ex Pa- -tre na-

M. Leopolda: Missa Paschalis, Credo

temat Crecquillona



temat Szadka



a) Crecquillon's theme - b) Szadek's theme

In Psalm XLVII, "Clap your hands," the composer used a dancing rhythm and a delightful, happy melody.

In Psalm CXXXVII, he used minor consonances to stress the *cry of the people in the foreign land*. Generally, the melody is in a low register. This is the most emotional piece of Mikolaj Gomółka's works. The interesting fact is that Gomółka deliberately tried to give national character, happiness and a folk theme to some of his works. His songs were simple but artistically mature.

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Edited by Kelly Harrison, USA

T. Szadek: *Officium in melodiam motetae Pisneme*

S. Bij - cie wbe - bny,

A. Bij - cie wbe - bny,

T. Bij - cie wbe - bny,

B. Bij - cie wbe - bny,

M. Gomółka: *Psalm LXXXI, 'Beat the drums'*

S. Kleszcz-my rę - ko - ma wszy - scy zgo - dli - wie,
A.
T. Kleszcz-my rę - ko - ma wszy - scy zgo - dli - wie,
B.

S. Kró - lo - wi wsze - go świa - ta moż - ne - mu.
A.
T. Kró - lo - wi wsze - go świa - ta moż - ne - mu.
B.

S. Pa - nu nad pa - ny, Pa - nu groź - ne - mu,
A.
T. Pa - nu nad pa - ny, Pa - nu groź - ne - mu,
B.

M. Gomółka: *Psalm XLVII, Clap your hands*

S. Sie - dząc po ni - skich brze - gach ba - bi - loń - skiej wo - dy
A.
T. Sie - dząc po ni - skich brze - gach ba - bi - loń - skiej wo - dy
B.

M. Gomółka: *Psalm CXXXVII, bars 1-5*

KAROLINE SILKINA was born in Grodno, Belarus. There, she started her fascinating music adventure

playing the piano, singing in the choir, taking part in numerous concerts and winning competitions. She is currently studying Public Relations at the University of Warsaw and has an interest in PR, marketing, visual marketing, social media and communication. In addition, Karoline is a second-year student of Choral Conducting at the F. Chopin University of Music. Karoline is the founder and conductor of the Journalism Department choir at the University of Warsaw. Email:

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ASPECTS OF CHORAL MUSIC IN ROMANIA

IOAN POP

Composer, Assistant Professor, Music Academy Gh. Dima, Cluj-Napoca

IN ROMANIA, THE TRADITION OF CHORAL MUSIC IS VERY STRONGLY ANCHORED TO THE PRE-1989 MUSICAL LIFE. ALONG WITH THE PROFESSIONAL CHOIRS OF THE STATE PHILHARMONIC OF THE MOST IMPORTANT CITIES OF THE COUNTRY, AMATEUR CHOIRS HAVE EXPERIENCED AN UNPRECEDENTED BLOSSOMING.

After 1989, in the void of the political and cultural life of the country, to preserve the heritage of the past, the 'National Choral Association of Romania' (ANCR), in Romanian, 'Asociația Națională a Corurilor din România', was founded on 29 September 1990, as a non-governmental and non-profit organization.

Like any professional artistic and cultural organization, the ANCR includes all categories of choral art lovers, both Romanians or foreigners, of different nationalities and religions. The goals of the Association so far have been to establish connections with local or national choral associations from abroad, inform Romanian choirs about national and international festivals and competitions, and make cultural changes between Romanian choirs and similar foreign formations possible. All of these goals have been realized with the aid of the international choral organization European Choral Association-Europa Cantat, of which the ANCR became a member in 1991.

Among the permanent issues that the ANCR is concerned with, we can mention the reactivating of the choirs that, for various reasons, stopped their activity, the setting up of new choirs (school, youth, adults, equal and mixed voices, secular and religious, and so on) and turning as many as possible of them into recognized associations.

Also, among other permanent concerns of the association, there are: the repertory orientation of the choir conductors; promoting Romanian choral creation and asserting it abroad; and getting information and supporting the choirs for their participation into national and international festivals and competitions.

The ANCR has been involved in organizing several choral manifestations in Romania. Among the most important ones we can mention the International Choral Festival 'D.G. Kiriac', in Pitești - 25 editions up

to this year, the International Choral Festival 'Ioan D. Chirescu', in Cernavodă - 35 editions, the International Choral Festival 'Pastorală', in Focșani - 17 editions, the International Choral Festival 'Liviu Borlan', in Baia Mare - 7 editions, the International Choral Festival and Competition 'Gavril Musicescu', in Iasi - 5 editions, and many others.



Mr. Voicu Enăchescu
ANCR President



The children's choir Junior Vip,
conducted by Anca Mona Marias



The children's choir Junior Vip,
conducted by Anca Mona Marias

The President of the ANCR is Mr. Voicu Enăchescu. For those who are interested, you can find more information at www.ancrom.ro and read the *Buletine Informativ* in the electronic archive.

The ANCR includes over hundred choirs. We will talk about some of them but more specifically about the Preludiu Choir, which this year celebrates 45 years of activity. One of the best known children choirs in Romania, **Junoir Vip**, was founded in 1995 by Anca Mona Mariaș (who is still the conductor) from the desire to form an ensemble that could adapt to childhood specific syncretisms; sound, movement, and theatrical expression. Collaborator of the Transylvania State Philharmonic Orchestra and of the Romanian and Hungarian opera of Cluj, the ensemble enjoyed appearances in the Paulus Oratorio by

F.Mendelssohn and Christmas Concerts with the Transylvania Philharmonic Orchestra and Choir, appearing in Carmen by G.Bizet, La Boheme and Turandot by G.Puccini, Tannhäuser by R. Wagner, The Sound of Music by Rodgers/Hammerstein, Werther by J.Massenet, Requiem by Mikis Theodorakis, and The Armed Man-Missa for Peace by K.Jenkins. Of the awards and distinctions obtained, of note are the National Olympiad of Coral Cant (2002, 2006, 2008) - 1st place in all editions; International Choral Olympics, Bremen, Germany (2004), Graz, Austria (2008) - Silver Medal and Gold Diploma, etc. The choir has performed in artistic tours throughout Europe, and has had the honour of being invited to perform in front of the European Commission in Brussels and in the front of the delegates and guests of the Embassies in Vienna and Prague.

Another choir with a rich background in the musical life of Romania, is the **Armonia** choir, from Baia Mare, founded in 2001 and directed by Mihaela Bob-Zoceanu. The repertoire of the choir includes secular and religious choral songs from both Romanian and international scenes. The Armonia choir has so far performed over 400 concerts (Easter concerts with sacred music, intensely publicized, traditional charity concerts in partnership with the Rotary Club, and carol concerts). Among the international tours: Duplex 2003-2004 Romania-Sweden, 2005-2006 Romania-Brazil, Israel, 2007, China, 2009, vocal symphonic concerts with the EuroArt orchestra, choruses and arias from operas and operettas, performed with the Dinu Lipatti Philharmonic orchestra, Satu Mare.

How was the **Preludiu** choir born? The first concert took place in Bucharest, under the baton of the conductor Voicu Enăchescu (who is still the



The children's choir Junior Vip, conducted by Anca Mona Mariaș



Armonia choir, from Baia Mare, founded in 2001
and directed by Mihaela Bob-Zoiceanu



Preludiu Choir,
conducted by Voicu Enăchescu

conductor) on 1 November 1972, at the Students' Art Centre with members of the University Choir, also conducted by Mr. Enăchescu since 1965, and a group of students from the Music Academy. The choir's repertoire is vast. It contains more than 400 works from multiple eras and musical genres. Harmoniously combining classical works with religious and Romanian songs, the choir also benefits from works written specifically for it by Romanian contemporary composers, such as: Dan Buciu, Vasile Spătărelu, Felicia Donceanu, Irina Odăgescu, Liviu Dănceanu, and Grigore Cudalbu. Since the beginning the choir has performed in more than 1500 concerts on important stages in Romania, Europe, America and Asia. Some of the most significant awards include the First Prize and the Golden Medal, the Prize for the best interpretation of a song in Chinese and maestro Voicu Enăchescu won the Prize for the best choir conductor, in a big international festival in Beijing – China (2002), where more than 60 ensembles from all over the world took part. We should also mention the two concerts in Stockholm (May 2004), events organized by the European Union and the Romanian Embassy in Sweden. In 2012, to celebrate 40 years their 40th anniversary, Preludiu was very successful in May at the Orthodox Music International Festival of Hajnówka in Poland, and then in China, where, after 10 years, the Romanian choir managed to repeat the success of 2002 at the same Asian event and won the gold medal in the mixed adult choir's category, as well as the prize for the best conductor, and the award for peace and friendship. The choir is honoured to have held a concert in the Dag Hammarskjöld Hall, inside the headquarters of the United Nations in New York (1997). They were also overjoyed at being amongst the elite that participated

at the Contemporary Music Biennial, organized to celebrate 750 years since Berlin's foundation (1987) and have also had the satisfaction of representing Romania in world-wide events, such as the Youth and Students World Festival in Moscow (1985), Expo 92 - Sevilla (Spain) and Expo 2000 - Hanover (Germany), the concerts of sacred music at the Notre Dame Cathedral in Paris, at the Santa Maria di Trastevere Basilica in Rome and at the Royal Cathedral in Stockholm.

I have to thank Alina Pârvulescu, General Secretary of the ANCR, for the courtesy of providing me with the information about the coral activities in Romania, with a particular focus on the ANCR's activities and that of the Preludiu choir.



Armonia choir, from Baia Mare, founded in 2001 and directed by Mihaela Bob-Zoiceanu

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





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folk song

p

Un ca - na - dien er - rant ban - ni de ses fo - yers,

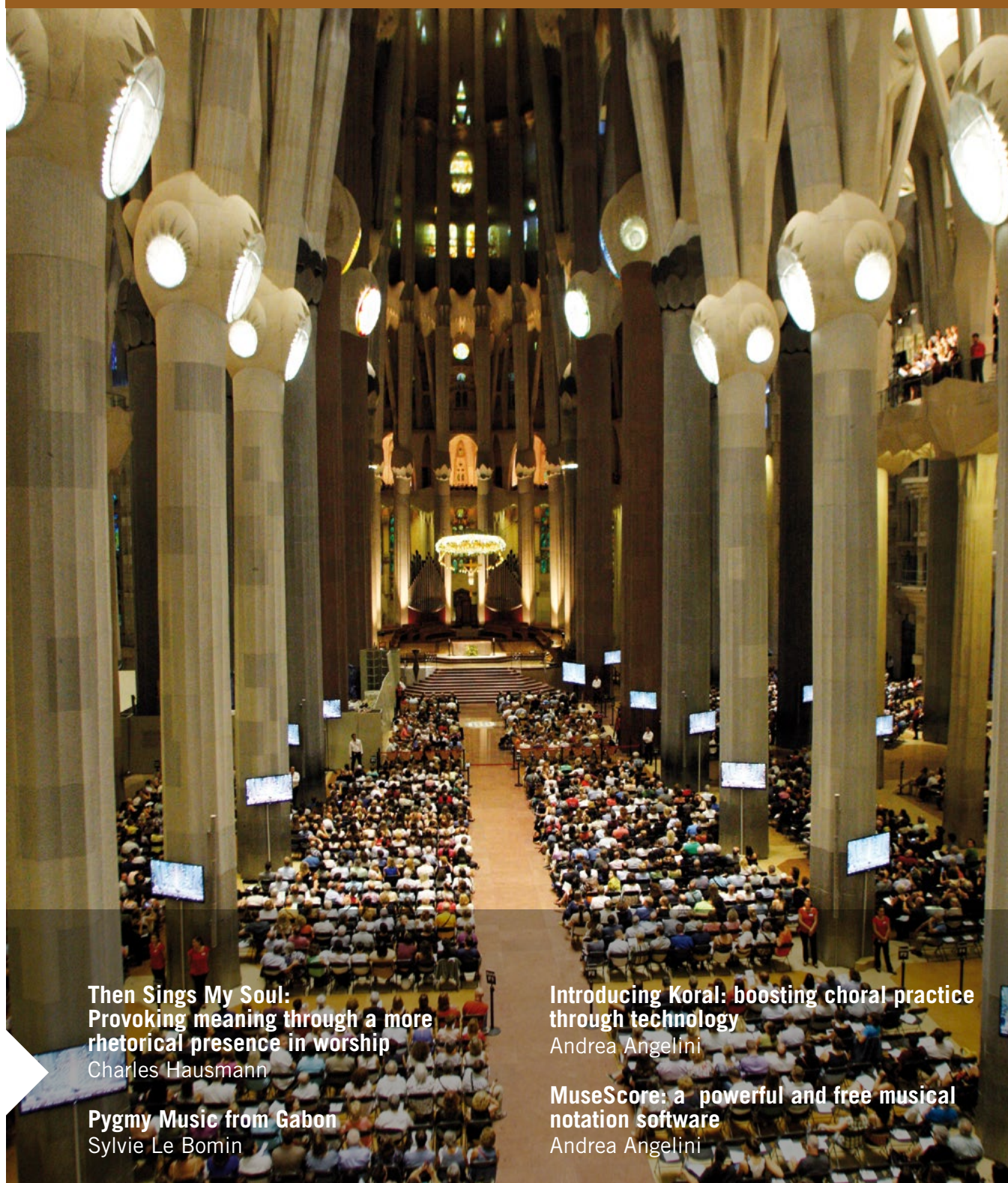
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CHORAL TECHNIQUE



Then Sings My Soul:
Provoking meaning through a more
rhetorical presence in worship
Charles Hausmann

Pygmy Music from Gabon
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**Introducing Koral: boosting choral practice
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THEN SINGS MY SOUL: PROVOKING MEANING THROUGH A MORE RHETORICAL PRESENCE IN WORSHIP

CHARLES HAUSMANN

choral conductor and teacher

Why are great preachers and actors so compelling and convincing, even when they are saying words that someone else wrote? It is because they are believable; their words, vocal tone, and body language are congruent and convey the same message. Psychologist, Albert Mehrabian has called these, the three “V’s” of communication: the verbal, the vocal, and the visual, a dynamic and rhetorical way to convey meaning.¹ This corresponds to Cicero’s three purposes of rhetoric - *docere, movere, delectare* - to teach, to move, and to delight, later adopted by St. Augustine as the principals of Christian oratory. Biblical prophets also used rhetoric. Their three main tasks were to capture attention, rebuke sinful ways, and inspire reform. And today’s charismatic preachers use expressive musical devices and even movement to convince their congregations. Changes of vocal pitch, volume, and pace including dramatic pauses, and exaggerated pronunciations are often used to compel the listener to feel the message.

The fields of philosophy and musicology have shown that music as rhetoric can further



enhance these principals. And the connection of text and music in choral singing provides a significant opportunity for rhetorical delivery. Yet, eminent British conductor, Simon Carrington has stated, “choral singers do not use rhetoric enough of the time. They may sing well but convey little.”² Does the choir give meaning to the music through textual believability? Are the singers kinetically and expressively involved with the music in a way that provokes meaning, much the same way great preaching can? This is often not the case as John Dickson has observed: “Choral directors and singers suffer from a kind of ‘tonal agnosia’ when they assume that comprehension of

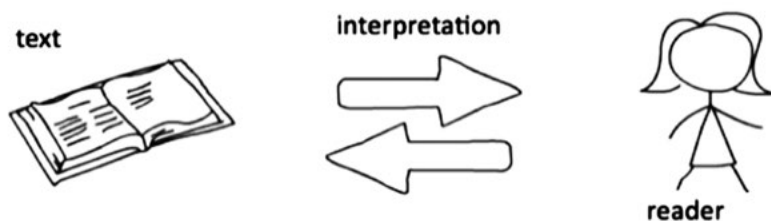
words is sufficient and dismiss the expressive qualities of Language.”³ The purpose here is to explore how choirs in the church can have a powerful dynamic impact in worship using a more rhetorical model. We want to give meaning to the music through the text we sing, creating a kind of “high definition” approach to choral singing. To assist the singers in becoming more believable and congruent in their delivery we will explore a threefold process: 1) hermeneutical analysis (exploring the verbal), 2) text mapping (the mechanics of vocal projection), and 3) rhetorical delivery (using kinetics to enhance the visual).

1 The Three V’s of Communication. “*Successfully Speaking*.” 2015. Web. June 29, 2013.

2 Simon Carrington. “Choral Conducting Masterclass at the Three Choirs Festival” YouTube video, 4:03. Posted [March, 2012]. <https://youtu.be/9sZo2m0Rcsl>

3 John Dickson, “Musical Pride and Textual Prejudice: The Expressivity of Language in Choral Music,” *Choral Journal* (September 1993): 15.

HERMENEUTICS AND CHORAL SINGING



Robert Shaw has said: The voice is not the end it is the servant of the music. The music is not the end it is the servant of the text. It can also be said that the text is not the end it is the servant of meaning.⁴ In fact it was Shaw's belief that the ideal choral sound is dependent on the interpretive feeling one derives from the text. And conductor Morris Beachy refers to the "feeling tone" of a word and defines it as the summation of a person's living experience of what the term has come to mean to the individual.⁵ To discover meaning in the text the process of hermeneutical analysis serves as a helpful tool. Hermeneutics can be defined as the theory of interpretation and the art of understanding. It has long been a component of seminary education where it becomes a link between the study of scriptural interpretation and preaching. It is therefore relevant for church musicians where our interpretation of scripture and verse can bring greater meaning to the music we present in worship.

When we read a text we have begun the interpretive process. But it is important that we pay primary attention to the author's idea. As Peter Gomes states in *The Good*

Book: "A text may have a life of its own, but that life depends upon the author who gave it life, investing it with an intention, a purpose, and a meaning."⁶ The relationship between the text and the author can be seen in this comparison.⁷

| <u>Text</u> ← | → <u>Author</u> |
|---------------|-----------------|
| Vocabulary | Motivation |
| Grammar | Intent |
| Syntax | Purpose |

As Gomes notes, "the text, therefore, already participates in, and at least initially gives expression to, the intent of the author . . . [but] there is also whatever the reader brings to and finds in the text, and eventually takes from the text."⁸ Then, there is an additional step that we as musicians must take – the discovery of how the composer has interpreted these words and what compositional devices have been used to bring meaning to the text.

CHORAL HERMENEUTICS

The process of analyzing a text using the elements of hermeneutics can be understood in the following five steps.

1. Situate the text

Who wrote the text? What is the proper context for the text from the author's point of view?

2. Parse the text

4 Gerald Custer, "Provoking Meaning: Some Thoughts about Choral Hermeneutics," *Choral Journal* (November 2001): 25.

5 Morris J. Beachy, "Marriage of Words to Music," *Choral Journal* 6 (November-December 1966): 10.

6 Peter J. Gomes, *The Good Book: Reading The Bible With Mind and Heart* (New York, NY: Avon Books, Inc. 1996), 26.

7 Custer, op. cit., 26.

8 Gomes, op. cit., 36.

How does the syntax contribute to the meaning? What are essential and non-essential words? Which are the colorful and descriptive words in a phrase?

3. Exegete the text

What is the meaning that the author is trying to convey? To exegete is to find meaning from the words rather than imposing our own meaning on them.

4. Integrate the text and music

How has the composer interpreted the text? What is the composer's point of view? Does it agree with the author's ideas?

5. Engage the text rhetorically

What does it mean to me? What life experiences does it bring out? How can we make it clear, believable and convincing?

If we look at the first chorus from Handel's *Messiah* there are four phrases of text, each set in a distinctive manner.

1) And the glory, the glory of the Lord, 2) shall be revealed, 3) and all flesh shall see it together, 4) for the mouth of the Lord hath spoken it.

Situate: The text is from the prophecy of Isaiah proclaiming the coming of the Lord.

Parse: A syntactical analysis reveals the important words.

Exegete: Here the author is attempting to prepare us for the coming of the Lord.

Integrate: Handel emphasizes the words he feels are important giving them greater impact (glory, Lord, revealed, flesh, together, mouth, spoken).

Engage: For believers, these words create anticipation and excitement and are important tenets of the faith.

TEXT MAPPING

After discovering meaning through a hermeneutical analysis it is important to decide how the text will be delivered technically. This

is the vocal process. How do we project words with maximum impact and understanding? How do we deliver them over an organ or instrumental accompaniment?

Diagramming how the phonemes, syllables and words are delivered can be shown in what I will term, "text mapping," a process to reveal their relative importance. Then, note grouping and musical gesture create a dynamic curve that places impulses in context specific places. Donald Barra explains the process further: "Typically, tonal actions begin with an anacrusis, or growth phase of increasing energy, reach a focal point of highest intensity, then end with a concluding phase, a release or relaxation."⁹ This can be seen in the two levels of arcing that appear above the words in the mapping example below.

The following steps (forming the acronym SAVED) can be helpful in text delivery.

Sing all the micro-sounds of every word. Allow the individual phonemes to have color and clarity. Here we discover the micro-rhythmic structure of the words.

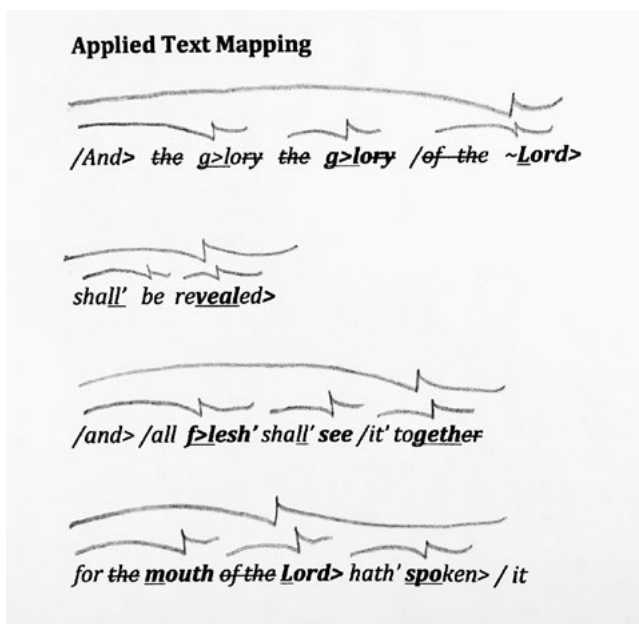
Amplify the vowels giving vibrancy and nuance to the sound. This "messa di voce" ideal is from the early teachers of singing and the art of bel canto. It is singing on the vowels using dynamic motion.

Vocalize the consonants. This would include a) singing shadow-vowels where needed, b) strengthening weak consonants, c) sounding double consonants, and d) giving pitch to voiced consonants.

Emphasize important syllables and words while de-emphasizing weak ones. Bring out the micro-dynamics

of the words themselves. No two syllables or words are ever the same.

Deliver the words with rhetorical conviction, giving them color, emphasis, and meaning.



MAPPING KEY

Shadow Vowel = [>]

Consonant contraction = [']

New glottal attack = [/]

Strengthen consonants = [_]

Emphasize weak consonants = [~]

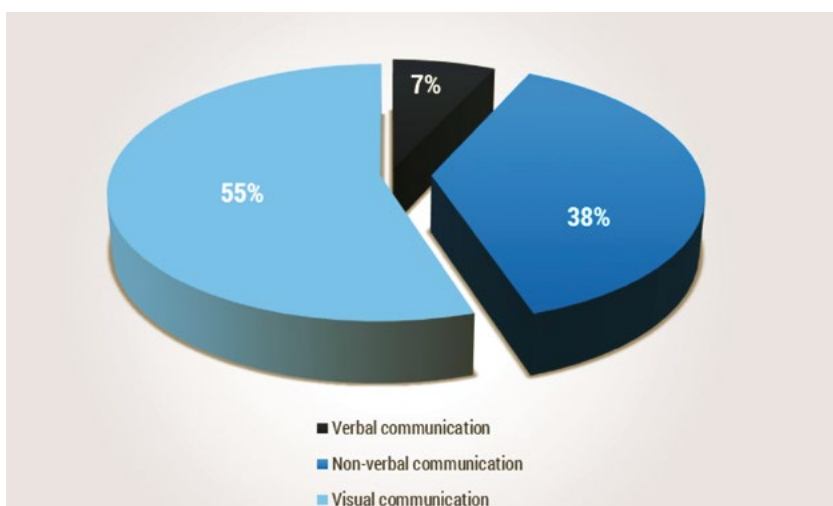
De-emphasis = [abe]

Emphasis = [**bold font**]

Note grouping and dynamic motion = [arcs above the text]

RHETORICAL DELIVERY

It is significant that in the rhetorical process (verbal, vocal, and visual) the visual has been found to convey the most meaning. According to Abraham Mehrabian's theory, which is still widely accepted today, there is a 7 – 38 – 55 communication ratio. That is, 7% of what we communicate comes from the literal content of the words. The use of our vocal tone and technique provides 38%, and our non-verbal or visual communication contributes as much as 55%.



⁹ Donald Barra, *The Dynamic Performance: A Performer's guide to Musical Expression and Interpretation* (Englewood Cliffs, New Jersey: Prentice-Hall, Inc. 1983), 19.

While no previous research has examined the relationship between the visual aspects of a performer and the individual elements that create a musically expressive performance, the results of Jay Juchniewicz's study is profound. It revealed that the addition of physical movement amplified the listeners' perception of these elements. The results found that a pianist's physical movements significantly increased participants' ratings of the performances. Additionally, as the pianist's physical movements increased so did the participants ratings of phrasing, dynamics, rubato, and overall musical performance.¹⁰

How then can movement be used in choral performance? Gestures that we use most often when speaking can be referred to as rhetorical gesture. Well known opera directors, Marshall Pynkoski and Jeannette Lajeunesse Zingg have discussed six categories of rhetorical gesture that people use: 1) emphatic, 2) indicative, 3) affective, 4) imitative, 5) preparatory, and 6) terminating.¹¹ When singing in a chorus, these can be used in much the same way to project meaning. I have adapted these rhetorical gestures into the following techniques for projecting musical and textual ideas. They form an acronym appropriate to the topic, PRAISE.

PRAISE

Prepare: Show mood, pace, and dynamic intent through your breath. Use your entire body including face and eyes to project your feeling.

Recite: Know where you are going with the text and show the forward momentum. Never just words but word-to-word and phrase-to-phrase. This can be seen in the animation given in your face and body.

Affect: While you are singing the words show the emotion in your eyes and face and body. What do you feel about the words you are singing?

Indicate: Use your eyes and body to indicate that you are starting a phrase and where you are directing it.

Stress: Be emphatic with your stressed phonemes, syllables, and words. Refer to the word mapping to bring important emphasis.

End: Give closure to the music. Make it impact-filled like you would end a rhetorically delivered sentence. Maintain that feeling and pose.

Choral singing in the church can enhance the worship experience by bringing dynamic impact to the music presented. Using the principles of rhetorical delivery we can teach, move, and inspire a congregation in much the same way great preaching can. The following two aphorisms can summarize this entire process:

If it is not in your mind it will not be in your voice, and 2) Your message goes where your voice goes, but your voice goes where your eyes send it.

Edited by Louise Wiseman, UK

¹⁰ Jay Juchniewicz, (2005). "The Influence of Physical Movement on the Perception of Musical Performance," (Masters thesis), 26.

¹¹ Marshall Pynkoski and Jeannette Lajeunesse Zingg. "Rhetorical Gesture," YouTube video, 8:26. Posted [April, 2011]. <https://youtu.be/el3yGfhDm9o>

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PYGMY MUSIC FROM GABON

SYLVIE LE BOMIN

Ethnomusicologist, lecturer at the National Museum of Natural History in Paris

WE USUALLY CONSIDER AN ETHNIC GROUP TO BE A POPULATION THAT SHARES THE SAME NAME, A LANGUAGE, A TERRITORY, AND SOCIAL AND CULTURAL PRACTICES, ETC. THIS IS NOT THE CASE WHEN IT COMES TO THE PYGMIES OF THE CONGO BASIN. PARTICULARLY DUE TO THE INVENTION AND USE OF THE TERM "PYGMY", WHICH DOES NOT CORRESPOND TO ANY ENDOGENOUS DENOMINATION.

IT IS QUESTIONABLE WHETHER THE CONCEPT OF "PYGMY" IS A USEFUL CONCEPT. IT IS A FACT THAT THE GROUPS INCLUDED UNDER THIS TERM ARE DIFFERENT FROM OTHER CENTRAL AFRICAN POPULATIONS IN TERMS OF PHYSICAL APPEARANCE (SIZE, PROPORTIONS), CULTURE (HABITAT, CLOTHING, TOOLS, TECHNIQUES, MUSIC) AND, IN PART, LANGUAGE.

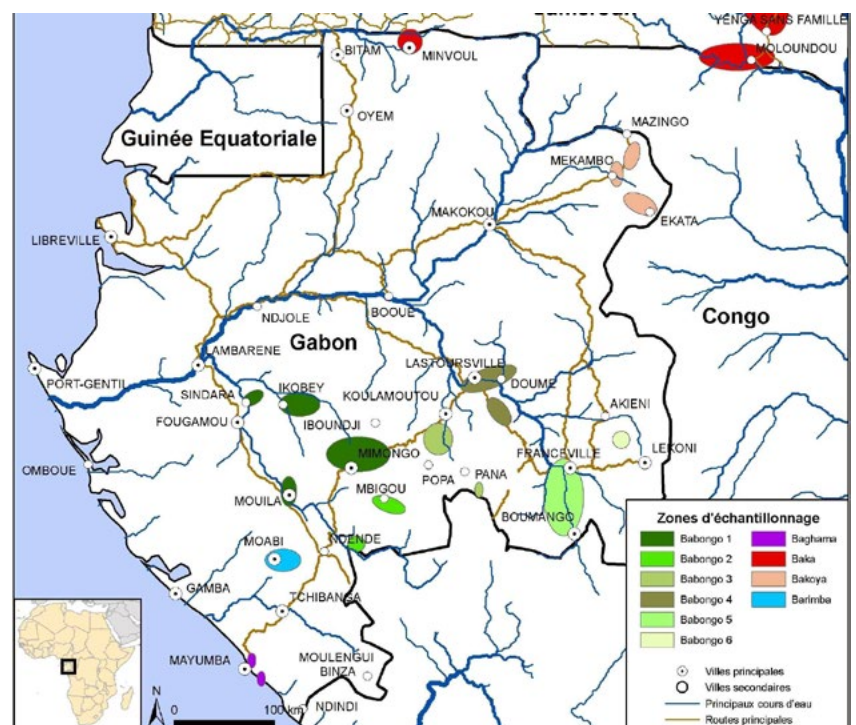
"Pygmy" is therefore a useful generic term for the review of a series of groups across the Congo Basin and will be used here, in addition to several specific group names. In addition, farmer populations also consider themselves to be different from Pygmies.

Hence the question: what do all the so-called pygmies have in common? Linguistically, there is no "pygmy language family". There are as many Pygmy languages as there are Pygmy groups, showing great linguistic diversity. In addition, all pygmy languages are genealogically related to languages spoken by non-pygmy populations, which implies that Pygmies have undergone a change of language. The Pygmies [...] have not merged with the farmers' societies, but rather retained their own identity (Bahuchet: 2012).

Gabon is one of the countries with the greatest variety of Pygmy populations. They are dispersed and isolated throughout Gabon. They live in close contact with their non-Pygmy neighbors sharing and borrowing social and cultural practices. This strong influence from non-Pygmy cultural social features on the various Pygmy populations leads to great cultural

diversity among Pygmies.

There are seven different names for Pygmy groups scattered throughout the territory. However, these seem to be of exogenous origin in the majority of cases, unlike that of Aka and Baka. In fact, it is not possible to know a priori if these appellations cover different entities or if the same name refers to a homogeneous group. The seven appellations correspond more or less to a geographical distribution. The Baka are settled in the north of Woleu Ntem province, Moghama and Murimba in Nyanga province, Akoa in Ogooué maritime and Moyen Ogooué, Koya in Ogooué-Ivindo, and the Bongo, the majority, are spread over three provinces, Ngounié, Ogooué-Lolo and Haut-Ogooué.



Different pygmy groups in Gabon (Sylvie Le Bomin, Jean Emile Mbot, Susanne Fűrnis, Paul verdu, Beatriz Soengas, Serge Bahuchet, Magalie de Ruyter)

Like the other countries in Central Africa, the music of the Pygmy populations of Gabon is traditionally oral. They are cyclical and most often voco-instrumental. While the majority of these types of music are measured, the metric characteristics reveal little more diversity than what has been described so far in Central Africa.

The musical scales are very diversified. Indeed, with regard to the Central African Republic where all populations use a pentatonic scale without semitone, there exists in Gabon about a dozen different scales that are distinguished both by the number of degrees included in the octave - for example non-marginal scales to 8 or 9 degrees - and by the number of semitones. However, the semitone hexatonic scale is mainly represented in both vocal music and in the tuning of musical instruments.

There are some examples of monodic music with a capella songs in certain ritual contexts (incantation, singing of extracts from mythical stories). The majority of the music is still polyphonic, homorhythmic for the most part and in counterpoint with different parts for specific populations, namely three pygmy groups: the Baka, Bongo from Mbigou region and Murimba. In the latter two cases, it is important to note that this practice of counterpoint does not appear in all the repertoires, but mainly in those which seem to be pygmy populations.

From the point of view of repertoires, the musical heritage of the Pygmy populations of Gabon (except for Baka, Moghama and Murimba) is composed of a first layer corresponding to their own social practices, a second layer of social practices acquired specifically from a non-pygmy group, the Ongom and, finally, a third due to borrowing from different populations brought together during movements and successive settlements.

The vast majority of groups have

hunting repertoires, with some groups having specific repertoires for hunting certain animals (elephant, bush pig, mandrill, etc.). The strongest shared feature that could be observed is a shared hunting repertoire with the Nzebi language Bongo from Muyiku village (Ngounié province) and the Koya (Ogooué Ivindo province). This trait is particularly strong because it associates the denomination of a repertoire, *ibwema*, and a precise function, namely the preparation of the hunt for the bush pig. Since these two groups do not speak the same language, as the Koya have adopted the ongom language, the existence of the same denomination for a repertoire used in the same context and for the same function can only be attributed to an originally common practice or to a borrowed practice, these two populations being the only ones to date having this repertoire. The other repertoire functions concern healing rituals, brotherhood and sisterhood ceremonies, mourning and entertainment principally.

The musical instruments of the pygmy populations of Gabon are for the majority shared with the non-pygmy populations that they co-exist with. They are two-skins conical drums, 7 strings harp, the musical bow with mouth resonator and various types of rattles. They are sometimes the owners of a shared instrument, which is the case for the zither harp among the Bongo of the province of Haut Ogooué and that of the Koya of the province of Ogooué Ivindo.



Jean Jacques Sami and his harp ziter (otchendze) Photo : Sylvie Le Bomin

Other instruments are their own, such as the Baka two-string bow and the papaya leafstalk whistle, among the Baka always, but also in different Bongo groups and Murimba. At least four groups have counterpoint polyphonies (Baka, Murimba, Koya, Bongo of Ngounié, Bongo of the region of Mbigou); three groups sing with the technique of yodel or pseudo yodel (Baka, Murimba and Babongo from the region of Mbigou) but only in their own repertoires.

The table below brings together all the common features between the different pygmy groups in Gabon. These common features are shared at the different levels of the population depending on the different pygmy groups. They are indeed present throughout the group for the Baka, Koya or Murimba, while they are mostly at the village level in the Bongo. In fact, they appear to be particularly sensitive to the diversification of their musical heritage - making it possible to recognize each village musically - while at the same time appearing to have common traits that could bear witness to a common history with non-Bongo pygmy groups.

| | Baka | Koya | Murimba | Bongo with nzebi language | Bongo with tsogho language | Bongo with awandji language | Bongo with teke language | Bongo with kainghi language |
|-----------------------------------|------|------|---------|---------------------------|---------------------------------|-----------------------------|--------------------------|-----------------------------|
| Hunting repertoire | * | | | * | * | * | * | * |
| <i>Ibwema</i> repertoire | | * | | | * (Muyiku village) | | | |
| papaya leafstalk whistle | * | | | | * (Muyiku village) | * | | |
| Bamboo Whistle | * | | | | * (Muyiku and Midouma villages) | | | |
| Vocal polyphony with counterpoint | * | * | * | | | * | * | |

Common musical traits between Bongo groups and other Pygmy groups in Gabon

It thus appears that despite a very large diversity, it is nevertheless possible to reveal common musical traits on some level.

The presence of a specific musical instrument and its linguistically close denominations make it possible to link the Pygmies of Gabon with certain groups of the Central African Republic and Cameroon. These are two forms of whistle that the Aka from Lobaye region (RCA) name *mo.beke*, *di.beka* being the term used by the Bongo Nzebi language of the village of Muyiku to call the two types of whistles and *di. boka* is the term used by the Bongo nzebi language of the village of Midouma to designate their bamboo whistle. This same whistle is called *li.beka* by the Bongo awandji language.

| Population | Object | Terminology |
|-------------------------------------|--|----------------|
| Aka from Lobaye | papaya leafstalk whistle | <i>mo.beke</i> |
| Bongo from Muyiku (nzebi language) | papaya leafstalk whistle Bamboo whistle | <i>di.beka</i> |
| Bongo from Midouma (nzebi language) | Bamboo whistle | <i>di.boka</i> |
| Bongo (awandji language) | Bamboo whistle | <i>li.beka</i> |

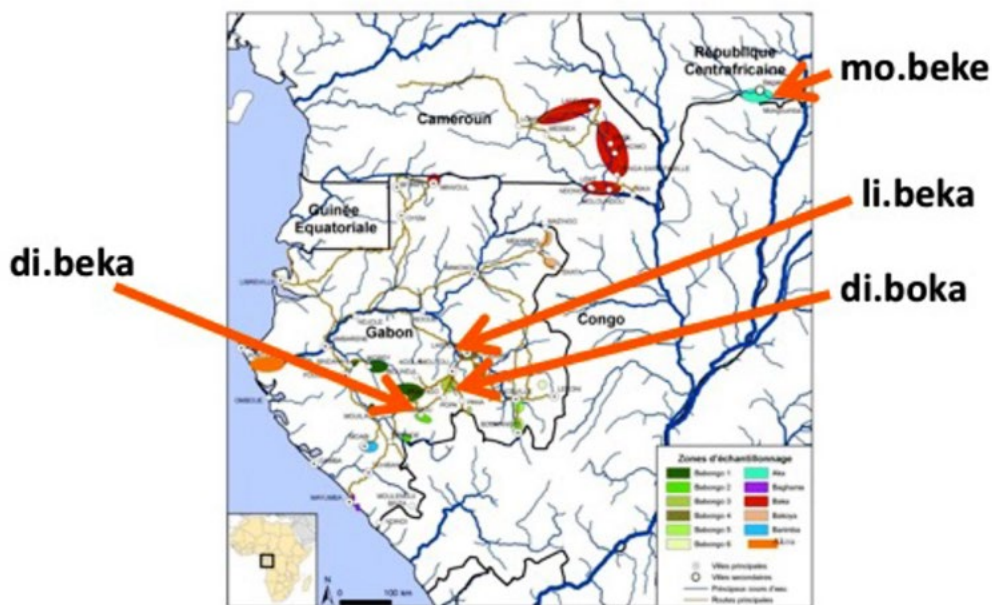


Mama Alina playing a papaya leafstalk whistle

CONCLUSION:

The musical heritages of pygmy populations shows a more or less consistent homogeneity depending on the scale of observation on which one places oneself. Thus, the same ethnonym can refer to a homogeneous musical heritage whichever locality is concerned. In fact, global musical knowledge is shared by the entire community. This is the case of the Baka and the Koya. For the Bongo, the village is the only entity with a homogeneous musical heritage. It does not exist at the level of a region, nor at the level of a common language. Diversity is increased because of the borrowing of practices that do not come from populations with which they cohabit, but populations with which they are just in contact with for quite a long time. Finally, there are musical traits shared by different pygmy groups in Gabon (hunting repertoires, presence and denomination of a whistle, more or less partial counterpoint), even at the level of Central Africa, which could suggest a common musical heritage stemming from a hypothetical ancestral common population. This would not be incongruous since genetic studies have shown that all Pygmy groups studied are from a common biological ancestor (Verdu et al. 2009).

Edited by Lottie Valks, UK



SYLVIE LE BOMIN is an ethnomusicologist, lecturer at the National Museum of Natural History and holder of the habilitation to direct research. Her research concerns the systematics and evolution of musical heritage in the Central African area. She worked for 10 years in the Central African Republic where she studied the process of learning the xylophone by the Banda Gbambiya. This allowed her to bring to light the relations that link musical conception and realization by working on the notions of models, matrices, prototypes, variations, etc. For more than 15 years she has been working in Gabon in a vast program of comparative studies of music produced by the different communities of the Pygmy and non-pygmy populations. Associated with geneticists and phylogeneticists, she works on human cultural evolution by trying to determine the processes of evolution of the various elements of musical heritage. By working on about twenty populations in Gabon, this allowed her to develop a method of musical phylogeny and to lay the first bases of the ways of evolution of the musical patrimonies of these populations. It is based on a deep knowledge of musical systematics and endogenous categorization processes of the musical heritage of these societies. She teaches at the Museum and at the University of Libreville. She is the author of numerous articles, two books on music from Gabon and three CDs, one on Central African music and two on music from Gabon. Email: sylvie.le-bomin@mnhn.fr

INTRODUCING KORAL: BOOSTING CHORAL PRACTICE THROUGH TECHNOLOGY

ANDREA ANGELINI

choral director, composer, ICB managing editor

TODAY WE MET KORAL, A TECH STARTUP AND A SOCIAL ENTERPRISE WITH A SIMPLE AND AMBITIOUS 2-WORD MISSION: "EVERYBODY SINGS!" THE TEAM, MADE OF SIX YOUNG ITALIANS WITH IMPRESSIVE PROFESSIONAL BACKGROUNDS RANGING FROM THE UNITED NATIONS TO GOOGLE TO CREDIT SUISSE, IS TRYING TO MAKE CHORAL PRACTICE MORE ACCESSIBLE AND WIDESPREAD THROUGH TECHNOLOGY. THEY RECENTLY LAUNCHED THEIR FIRST ONLINE SERVICE, VOKALIA.COM, WHICH IS HELPING CHOIRS FROM ALL OVER THE WORLD TO MAKE MORE MUSIC TOGETHER AND DO LESS NOTE-READING DURING THEIR REHEARSALS.

AA: Hello Koral team, can you explain to our readers what Vokalia is?

Koral: Vokalia is a website where you can find neat executions of your favourite choral pieces and listen to them in a simple yet powerful player. A complete choral score is displayed where an indicator moves in sync with the music, so that you know which note is being sung at any time. On the left side of the score you have one button for each voice of the piece (e.g. soprano, alto, tenor, bass). By clicking on a button once, you lower the volume of that voice, by clicking again you mute it. You can also slow everything down.

AA: Using digital learning aids is not something new. Many choir singers are downloading midi files from the internet and many conductors make recordings of each voice part for their choir. How is Vokalia different from existing solutions?

Koral: Vokalia is different for at least a couple of reasons. First off, the quality of the recordings:

we don't use synthesized audio tracks (where the sound is produced by software), neither do we offer rough executions from improvised singers. Our recordings are sung by top level singers and are very close to what you would call "technical perfection". Second, is the learning experience itself. Vokalia is not about downloading an audio file and listening to it. On Vokalia you are immersing yourself in a virtual yet fruitful learning environment where you can replicate the same process as a choir rehearsal: you are in front of a full score, you start from your own part and progressively add the others, so that you both become more familiar with the song's structure (e.g. attacks, breaks) and you reinforce your individual preparation. And, by the way, you don't need to download anything, it's totally web-based and works perfectly on your smartphone too.

AA: That's clear, and I might add that I was impressed by how fast the songs are loaded and by how simple and intuitive the interface is, even from mobile. Tell us a bit more about the audio content. How did you obtain it?

Koral: We were flattered that M.o Antonio Eros Negri (teacher, conductor and composer for the Schott label) accepted our offer to lead the artistic side of our project. Together with him, we formed a team of excellent singers (mostly from the choir of Teatro Alla Scala) and worked with a top-notch recording studio (Preludio Music, Milan) in order to get remarkable quality.



The Vokalia logo



The Vokalia team; left to right, up to down: Alberto Carlini, Letizia Dottorini, Lorenzo Marcon, Giacomo Galilei, Roberto Gianfelici, Federica Montirosi

Arbitrary interpretation and stylistic artifices are minimized, and even the vocal style is super clean and as neutral as possible. We only teach notes and rhythm, not vocal technique nor choral expressivity and dynamics. We want the conductor to do that during rehearsals. As our website says, "Vokalia for the basics, rehearsals for the music."

AA: I think choir conductors will be relieved from such a claim. How do you think Vokalia.com can impact the life of a choir?

Koral: If a choir needs 3 months to learn a new song, that means their repertoire will not evolve over time, they won't have as many performances throughout the year, the singers (especially the best ones) will eventually get tired, and definitely any newcomers won't be as excited. Even worse, 80% of the conductor's time and skills will be used for teaching the notes and the rhythm. We believe conductors can add much more value than just that. By using Vokalia, choirs learn twice as fast, perform more, and attract and retain more singers. The singers will enjoy themselves more, become autonomous, and improve at reading music. Conductors can finally focus on making music and discovering new repertoires.

We only teach notes and rhythm, not vocal technique nor choral expressivity and dynamics. We want the conductor to do that during rehearsals.

AA: *Wouldn't it be better to teach people music reading skills?*

Koral: That's an important part of our plan. Vokalia.com will definitely host specific music trainings for that. Furthermore, including a full score into our music player was not an easy choice, but we believe it's an important first step in order to help people familiarise themselves with music notation. We all dream of a day where nobody needs Vokalia because everybody can sight sing in polyphony. Until then, we think what we offer is very helpful - and not only for amateur singers.

AA: *Why are you doing this?*

Koral: Our inspiration came from J.A. Abreu's "El Sistema". We saw from that model, and from a number of studies, how beneficial collective music practice is to individuals and communities and how singing is a natural entry point for those benefits. We started a blog (<http://blog.koral.co>) where we tell great stories from all over the world about the positive impact of choral singing. We don't believe anyone is tone-deaf and we want everybody to experience the magic of singing together. A prerequisite for that is the growth of choirs from a quantitative and qualitative perspective. At Koral, the company behind Vokalia, we help choirs grow by means of the best thing our team can offer: technology. Technology is

already present in the choral world (digital learning aids, tablets instead of paperback scores, virtual choirs) and we thought the learning process was the most urgent field of application. But we don't intend to provide "yet another new digital service"; we want to radically improve the way choral singing is practiced. As for any other cultural change, it will take time, and that's why we built a very long-term vision, where Vokalia.com is just the first step.

AA: *How will you make your vision happen? Is it economically sustainable?*

Koral: Our project started thanks to a 160,000 € grant by Cariplo Foundation and the Municipality of Milan, but we decided to incorporate as a social enterprise. That means we are a company, not a charity. We need to generate revenues from our products and services in order to ensure our sustainability. Donations, crowdfunding, public funds, etc. are not the way we want to primarily fund our growth. At the same time, we are a nonprofit organization. Social and cultural impact is our first driver and all the profits can only be re-invested in our mission, not distributed among founders or shareholders. We are not alone in the market but we don't look at other players as enemies or competitors. We want to grow through partnerships and collaborations, and we look forward to introducing our unique technology to serve a broader project. For example, we recently signed an agreement with G7 Music Group. Their whole catalog of 600 opera arias with orchestra backing tracks is now available on Vokalia. We are totally aware that either we succeed together, or we don't succeed.

AA: *Your mission to boost choral practice through technology is very ambitious and broad. The most important choral institutions (including IFCM) share the goal of making the choral movement progress. Do you see any risk of duplicating efforts?*

Koral: As we just said, we know we are not alone in the choral space and we want to act in perfect harmony with the other players at stake. We are not policy makers, we are not public organisations, and we are not representing anyone. We are fully aware of that and intend to keep our identity as one of our values. We are a social enterprise. Our model needs to be different from IFCM or ECA-Europa Cantat, and that's much more an opportunity than a problem. We see a strong interrelatedness and we strongly believe in the collaboration between private and public (or publicly-funded) players. We look forward to collaborating with such institutions. Our ambition is to become a key enabler for their projects.

Edited by Karin Rockstad, USA

ANDREA ANGELINI graduated in Piano and Choral Conducting. He leads an intense artistic and professional life at the head of various choirs and chamber music groups. He has used his particular expertise in the field of Renaissance music to hold workshops and conferences the world over, and is often called upon to act as a juror in the most important choral competitions. Along with Peter Phillips he has taught for years on the International Course for Choristers and Choir Directors at Rimini. He is artistic director of Voci nei Chiostrì choir festival and of the Rimini International Choral Competition. Since 2009 he has also been Editor of the ICB. As a composer he has had work published by Gelber-Hund, Eurarte, Canticanova and Ferrimontana. Email: aangelini@ifcm.net



MUESCORE: A POWERFUL AND FREE MUSICAL NOTATION SOFTWARE

ANDREA ANGELINI

choral conductor and ICB Managing Editor

MUESCORE IS A COMPLETE TOOL TO HELP MUSICIANS AND SONGWRITERS WRITE MUSICAL SCORES, PLAY THEM BACK AND PRINT THE SHEET MUSIC. IT IS AVAILABLE IN VERSIONS FOR WINDOWS OSX 10.7 (OR HIGHER) AND IN A VARIETY OF LINUX DISTRO PACKAGES. IT IS A FULLY OPEN-SOURCE SOFTWARE LICENSED UNDER GNU GPL. THIS MEANS THAT THE SOFTWARE IS FREE!

The user interface is similar to a word processor or text editor for entering notes on a blank score sheet. All the playback controls and tools are located in drop-down menus across the top of the screen. You can enter notes by clicking and dragging, or use shortcuts to speed up this otherwise mundane method.

WYSIWYG (what you see is what you get) is an ideal music score typesetter. It has an unlimited number of staves, allows up to four voices or staves, and makes it easy to enter notes using mouse, keyboard or midi.

Getting Started

When MuseScore loads, you see the Start Centre. The user interface is very intuitive and well-designed. It is the music score equivalent of what you would find in high-end word processing or page designing software.

MuseScore's user interface and numerous built-in features make music-writing a harmonious experience.

The menu options are straightforward. Some are in drop-down categories, while others are icons in the toolbar under the menus.

You can choose between options such as create a new score, open a previously opened score, save score to file, or print score. Connections to the website or related services provide other options, such as the "In the spotlight" score of the day, as well as the ability to search for sheet

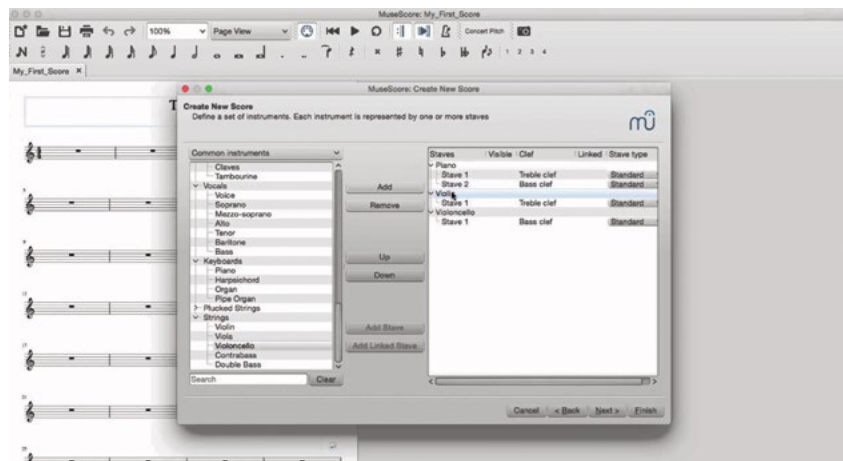
music on musescore.com, a link to mobile apps, and a link to follow MuseScore on social networks.

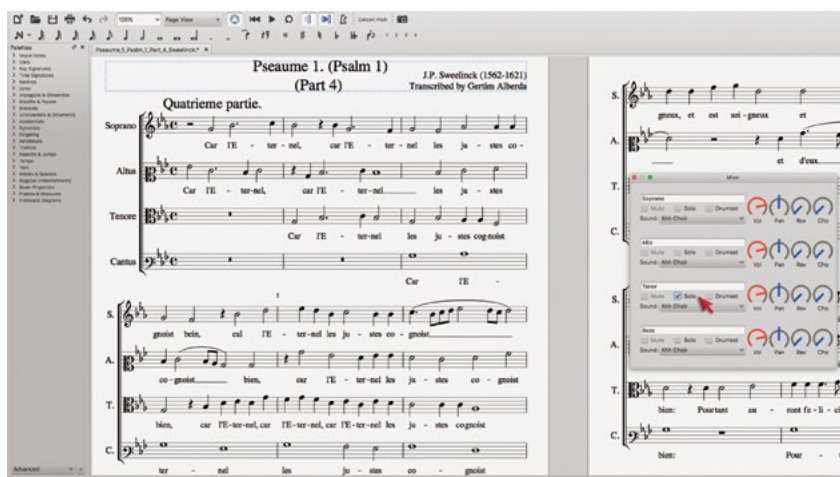
Use

MuseScore provides many built-in features to avoid doing repetitive tasks from scratch, but it also offers a wide range of tools to make creating or editing sheet music fast and efficient. For example, Select Template lets you choose from a range of solo, ensemble and orchestral templates. You also can choose the instruments for your score in the General menu. You can use MuseScore to create music for a single instrument you play or use it to write the score for your choir or for all the instruments used in your band. You do this in the instrument window, which is divided into two columns.

Flexible and Fast

The left column, which is categorized by instrument families, lists instruments or voice parts to choose from. Click a category to show the full list of instruments in each family, or select an instrument and click Add to include that instrument in the right column. The right column is empty until you add instruments or voices to form a list for your new score. The default entry is Common Instruments. You





can choose from others, such as Jazz Instruments and Early Music, or you can type the name of an instrument into the search box to filter for it in All Instruments. Everything is adjustable. The New Score Wizard gets you started with pre-set or default options. Menu options and shortcuts let you set or change key signature and tempo.

Wizards make writing music scores fast and easy, or you can start with a blank sheet and input from scratch with MuseScore.

You also can set or modify the Time Signature and Pickup Measure, and set the number of measures. You can change any of the settings as you continue working on the score using the menu options such as Measure Operations and Text Editing.

Try Templates

The second screen of the New Score Wizard is the entryway to using a template to create a score. Click on a template instead of the Choose Instruments option. The program creates two template folders by default. Template files are normal MuseScore files and are stored in a template folder. The system template folder contains the templates installed with MuseScore. A private user template folder holds your own templates. You can create a template that will show up in the New Score Wizard by saving a score into that folder.

Colourful Playback

MuseScore has built-in playback controls so you can hear how your score sounds as you develop it without grabbing an instrument. This handy feature is especially useful for listening to trills and other ornaments as well as glissandi and bends. Other controls customize or disable the effect. You also can listen to entire musical scores without leaving MuseScore. No need to export and load files into other audio players thanks to the internal music player, which lets you listen to and edit all in one application. MuseScore can colour notes that are outside of an instrument's range. Notes within an instrument's playable range or voice appear in black. Notes that extend beyond the normal range of an instrument are marked red. Obviously, the range some instruments allow depends on the skill of the musician. For these instruments, MuseScore colours the notes outside the range of an early amateur in dark yellow. Notes outside the typical range of a professional musician appear in red. The colours are informational and appear on the computer screen. However, they do not show up on printed copies. You can disable note colours from within the menu.

Plugging In Sound

MuseScore comes close to being a full-service music creation tool. A variety of input methods makes this a multifaceted music creation application. One menu option lets you enter notes directly onto the score sheet and hear the note at the same time, or you can use the virtual keyboard. Another input method to write musical scores is a MIDI keyboard attached to the computer. Other input methods and sound modification features include MIDI import, Mid-staff instrument change, Soundfont, Swing, Synthesizer, Tempo and Dynamics. Plug-ins - small pieces of code that add a particular feature to MuseScore - provide yet another interesting feature. These include tasks such as naming notes, colouring them, removing notes, and inserting breaks after every pre-set number of measures. When you enable a plug-in, a new menu option appends to the Plugins menu in MuseScore to accomplish a given action on the score or a part of it. Some plug-ins come preinstalled with MuseScore, and you can find many more in the plug-in repository.

Bottom Line

MuseScore is an impressive music writing application. In the hands of advanced amateur and professional musicians, this application can bring music-writing productivity to a new level. You can download the software from <https://musescore.org/en/download>

Edited by Mirella Biagi, Italy

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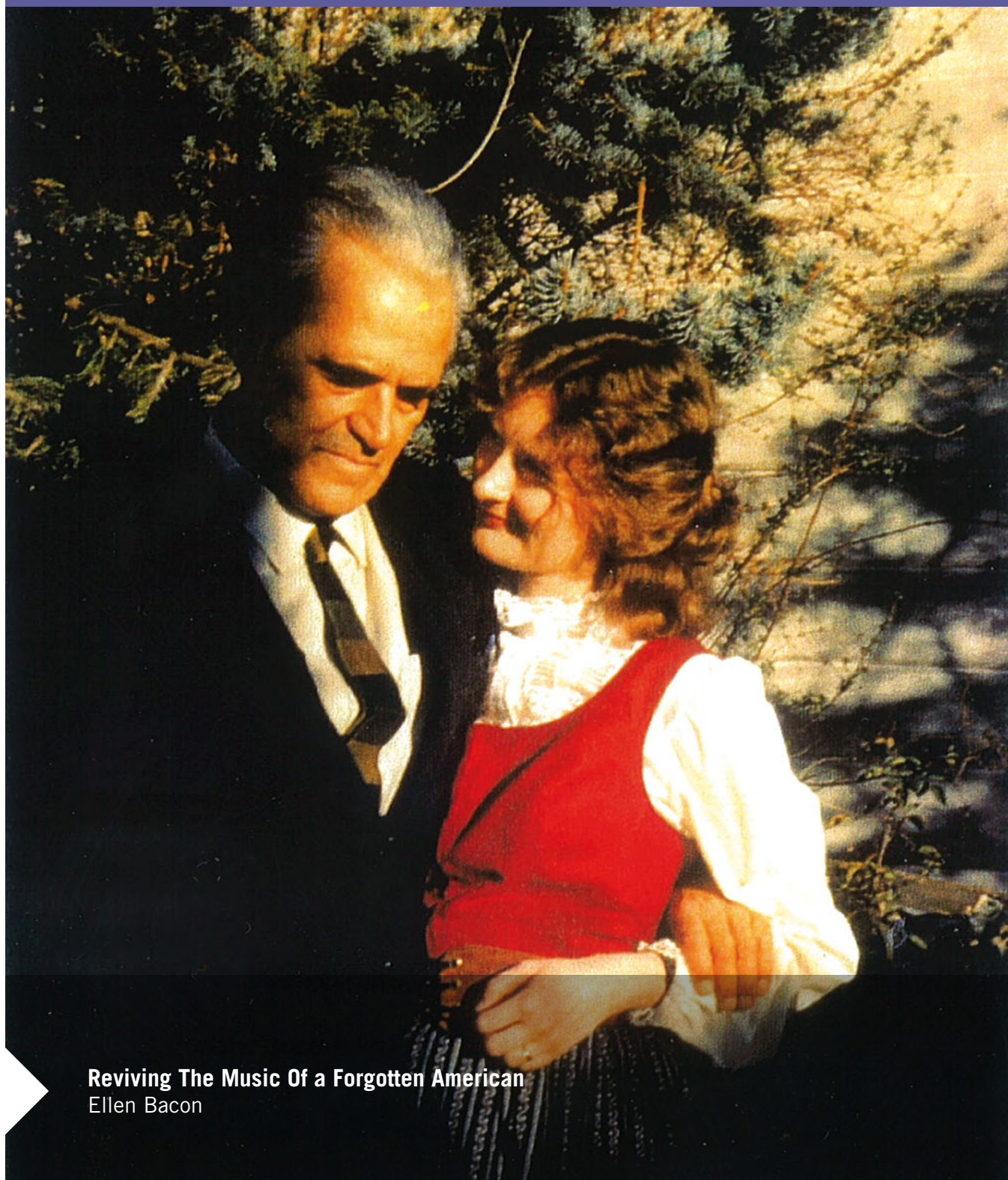


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COMPOSER'S CORNER



Reviving The Music Of a Forgotten American
Ellen Bacon

REVIVING THE MUSIC OF A FORGOTTEN AMERICAN

ELLEN BACON

Widow of Ernst Bacon and president of The Ernst Bacon Society

IN THE MID-20TH CENTURY, THE AMERICAN COMPOSER ERNST BACON (1898-1990) WAS WELL-KNOWN. IN 1932, HIS *SYMPHONY IN D MINOR* EARNED HIM THE AWARD OF A PULITZER SCHOLARSHIP. IN THE '30S, HE WAS APPOINTED HEAD OF THE WPA FEDERAL MUSIC PROJECT IN SAN FRANCISCO AND FOUNDED THE CARMEL BACH FESTIVAL. IN THAT DECADE ALSO, HE COMPOSED HALF OF HIS TOTAL OUTPUT OF 67 EMILY DICKINSON ART SONGS, A GENRE IN WHICH HE WAS A PIONEER. ERNEST BLOCH WROTE: "YOUR SONGS SEEM TO ME THE TRUE AND DELICATE EXPRESSION OF A VERY FINE SENSIBILITY WHICH HAS FOUND ITS SUBTLE MEDIUM – THERE IS NO DOUBT THAT YOU ARE A BORN SONG-WRITER."

Born in Chicago of an Austrian mother and American father, Bacon is something of an American Schubert. Besides about 250 art songs, he composed orchestral, chamber, and choral works, along with a few operas and ballets. In 1946, Virgil Thomson, hearing an all-Bacon vocal and chamber music concert in Times Hall, called him "one of America's best composers." Included in this programme were half a dozen of his Appalachian folk song settings for unison and SA chorus and his cantata for women's voices (SSAA), *From Emily's Diary*. A later cantata for women's voices, *Nature*, is also based on Emily Dickinson poems.

Besides many lively and spirited SATB pieces, published by Lawson-Gould, Peer International, Belwin-Mills, Shawnee Press, Rongwen, Summy-Birchard, Edward B. Marks, Theodore Presser, and Mercury Music, Bacon composed dozens of SA pieces, many published and many still in manuscript. Some of these were written for the San Francisco Boys Chorus, which was founded, and for 25 years conducted, by Ernst's sister, Madi Bacon. As Ernst's 4th wife, I "commissioned" (as birthday and Christmas presents) many unison and SA pieces for my elementary school choral groups. One of them,

"Buttermilk Hill," which was first published by Boosey & Hawkes at the time of the 1976 American bicentennial, is still selling.

Much of Ernst Bacon's music, however, is in danger of being permanently lost. His fertile imagination kept him busy composing ever-new works, but taking little time to promote the existing ones. His preference for living in hilly areas – where hiking provided a good balance to the sedentary activity of composing – kept him away from New York City, where most of the major careers of his generation were launched. And most of all, the tyranny of the musical avant-garde in the last 4 decades of his life drove him underground. The fate of a melodist whose sophisticated harmonic writing was NOT atonal was to be ignored; and so he pursued his own path of imagination and integrity in relative isolation.

Since Bacon's death, a slow but steady revival of his music has been under way. Juilliard cellist Joel Krosnick and pianist Gilbert Kalish discovered, edited, and often perform *A Life*, written as a musical tribute to Ernst's son, who died in an accident at age 27. According to Joel, "Gil and I feel strongly that Ernst Bacon has not received his due recognition for the eloquent

master he is." (*Juilliard Journal*, December, 2007). *A Life* was recorded by Krosnick and Kalish on the Arabesque CD, "Forgotten Americans."

Leonard Slatkin chose *Ford's Theatre* from 90 Lincoln-related pieces to include on his NAXOS CD, "Abraham Lincoln Portraits." Thomas Hampson recorded half a dozen Bacon songs for his Library of Congress series, "Song of America," which was broadcast by WFMT. And, of the 36 songs – by a dozen American composers in soprano Martha Guth's Emily Dickinson tribute in 2014-15, 14 were by Ernst Bacon.

But Bacon's choral music has not yet been revived and needs to be rescued from almost total oblivion. With the Walt Whitman bicentennial coming up in 2019, this would be a good time to perform his short oratorio (46 minutes), *By Blue Ontario*, based on various



Ernst Bacon in the 1930s with poet and folklorist Carl Sandburg

Whitman texts. This stirring and quintessentially American piece was composed and premiered at Syracuse University in 1958 and performed again 1969 (at the time of the Whitman sesquicentennial) by the MIT Choral Society and Orchestra. Other pieces in this Whitman-themed programme included Vaughan Williams' *On the beach at night alone*, Holst's *Dirge for Two Veterans*, and Delius's *Songs of Farewell, Nos. 2, 3, and 5*. A recent work that would also be a good companion piece is Jeffrey Van's powerful and moving *A Procession Winding around Me* (four Civil War poems for mixed chorus and guitar).

I'd like to conclude with some thoughts written by Ernst Bacon about the connections between language and musical style, especially as they pertain to Walt Whitman.

"I have long been of the opinion that poetry is the basis of musical melody: and that many of the greatest changes in musical style have resulted from the need to give musical expression to types of language, whether poetry or drama, hitherto unused.....A new music arose from the introduction of the German language into the Protestant church service. The Italian theatre, when it introduced song, produced something unique in music.....To the native musical writer of today, poetry, English and American, could be the simplest and most reliable guide to an indigenous style. Its meters and its subject matter would decide the geometry of its melody, its curves and cadences, its pace and the cast of its forms. You can't write fifty



Photo of Ernst Bacon from the 1950s in his studio at Syracuse University, at about the time when he composed "By Blue Ontario."

songs to Whitman and still sound like a Frenchman. You can't do a cycle of Emily Dickinson in the manner of Hugo Wolf.

"Whitman revealed himself to me with his all-embracing sympathy and generosity, his Biblical eloquence, his poetic geography and love of place, his respect for the commonplace, and his vast faith in democracy.....'Whitman,' Alfred North Whitehead said, 'seems to me to have been one of the few very great poets that ever lived. Much of what he says is so new that he even had to invent a form for saying it.' A composer approaching this grand prophet feels no fear. His greatest concern is that he may not achieve sounds worthy of Whitman's great lines.

"Worthy does not mean equal to, but respectful of, and in tune with. Great poetry may invite music, but seldom needs it. It is rare when a composer measures up to the greatest of poets: as Schubert did with Goethe in some songs; or as Verdi did with Shakespeare in *Othello*; or Moussorgsky in *Boris Godunov*. Most great songs and music dramas look to lesser texts; for it is natural for the music to take first place, and it is no less unnatural and improper that music should stand before poetry greater than itself.

"However, a composer sometimes sets the greatest poetry to music as a form of tribute. And it is in this spirit that I have dared to choose Walt Whitman's lines for my new work for chorus and orchestra, *By Blue Ontario*."

Edited by Caroline Maxwell, UK

To download the music score of the Oratorio, please follow this link:
<https://app.box.com/v/baconoratorio>

Growing up in Haddonfield, NJ, ELLEN BACON's favourite activities were singing, playing the piano, and writing, none of which she pursued professionally. Instead Ellen chose to teach music to children - for 3 years in Concord, MA., and for 22 years in the SF Bay area. She held the latter job while being married to the composer, Ernst Bacon, whom she met in 1968 on a Sierra Club trip. Ellen was 26, and Ernst was a widower of 70; they were married in 1971, and their son, David, was born in '73. After Ernst died in 1990, Ellen relocated to Syracuse, NY, where Ernst had left a legend of himself at the University. In 1995, with her step-grandson she founded the Ernst Bacon Society (www.ernstbacon.org). Besides teaching piano in her home and taking care of her two dogs, Ellen supervises the engraving of Ernst's manuscripts and does her best to spread the word about Ernst's music. Email: ellenwbacon@gmail.com



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REPERTOIRE



“Ne Kongo” Negro Folksong
Ambroise Kua-Nzambi Toko

“NE KONGO” NEGRO FOLKSONG

AMBROISE KUA-NZAMBITOKO

author-composer, cultural ambassador, educator

THE CONGOLESE CHORAL REPERTOIRE AND ITS ORIGINS

From the arrival of missionaries in 1877 to the present day, the choral movement has truly flourished in the Democratic Republic of the Congo (DRC). Its repertoire has been enriched by innumerable works from multiple sources, some imported – including Spirituals, gospel hymns and choral works dating back to the Renaissance, brought to Africa by Western missionaries – and others, including traditional works from more than 440 Congolese ethnic groups, each inspiring the other.

THE “NE KONGO” NEGRO FOLKSONG

The “Ne Kongo” Negro Folksong is a typical example of the Congolese “choral” musical output. These songs form part of the contemporary Congolese choral repertoire, the result of the meeting of the Negro Spiritual and what is surely one of its roots, the traditional Ne Kongo song. The culture shock brought on by missionaries from America and elsewhere who flooded into the central part of the west coast of Africa during the 1930’s came to an end through true return to its sources.

The Kongo ethnic group at the heart of this musical style has its origins in the great and mighty Kongo kingdom that has existed since the 14th century in the central part of Africa’s west coast. Today, members of the Ne Kongo ethnic group can be found living in the RDC (southwest), in Congo-Brazzaville (southeast) and in Angola (north).

The first generation of Congolese choral music composers within Protestant communities was drawn primarily from that ethnic group. Nearly all were trained at the celebrated School for Pastors and Teachers (EPI) that missionaries established in Kimpese. Musical training, in particular the Solfa notation as well as experience in choral singing, occupied a prominent place in the curriculum. Indeed, it was graduates of this renowned school, mostly choristers and composers, as well as some missionaries who had learned the local language, who translated a number of imported songs, notably American Negro spirituals and songs from other sources, into Kongo, the language of the Ne Kongo people.

Curiously, Kikongo remains to this day one of the best languages for performing Negro spirituals. The Palata

Singers, a quartet from Congo-Brazzaville that evolved along the lines of the American Golden Gate Quartet, excelled in the performance of spirituals and gospel songs, first translating, then performing a good number in Kikongo. They eventually came to compose their own gospel-style music on texts written in Kikongo.

GENEALOGY AND ESSENTIAL CHARACTERISTICS TYPE – THEMES – FORMS AND STRUCTURES – MELODIC AND POLYPHONIC APPROACHES

The Ne Kongo Negro folksong straddles the line between Afro-American Negro spirituals and traditional Ne Kongo songs in all their diversity, the two displaying quite a substantial common denominator. Through contact with Spirituals, the first generation of Congolese Ne Kongo composers were likely able to distinguish themselves because of the strong affinity that exists between the two musical genres; their meeting provoked a true artistic “coup de foudre” (love at first sight).

At its heart, the Ne Kongo Negro folksong is essentially religious (Protestant), as are spirituals and certain songs from the traditional Ne Kongo sacred repertoire. The theme of most songs relates to the liturgy, the life of the Church and its mission.

In its musical content as well as the text, the expression of real and deep emotions of the soul characterizes the core of the messages transmitted by this style of song,

SINGERS OF SOUL, NOT OF CHARM

In Ne Kongo Negro folksongs, the soul expresses itself, exalts, is transfigured, and even experiences ecstasy. It cries, prays, meditates, lifts itself up towards God; it addresses its neighbor and paints a picture of life’s circumstances through song, as is the case in traditional Ne Kongo music.

In its vocal expression, esthetic beauty is present but is often supplanted by the beauty of the senses, which is one of the important elements of African lyricism.

Ne Kongo men and women often express themselves in different registers during palavers and in other situations, typically through Ne Kongo poetry; that has in part affected their vocal expression in song. In general, singers of Negro folksongs are singers of the soul rather than singers of charm.

It is the privilege of men to express their voice through



One can easily affirm here that although the West used a more developed tone up until the advent of serialism, passing through atonality, Africa quietly held on to modality and made it richer. And the richness that springs from the diversity of the Ne Kongo song is but one example.

this style of song, thanks to their traditional role as composers, the Kongo tradition's habits and customs, its creative sources and to certain other considerations (e.g. the Nzonzi – men only who serve as spokespersons during palavers). This leads one to speculate about Afro-American vocal quartets and quintets that perform gospel music and spirituals, which are usually all-male.

One can surmise from the rhetoric acknowledged by the Ne Kongo in their spoken and sung expressions — so charged with emotion, character, sensuality and a fair dose of melancholy — that the use of “kingongo” in the Negro folksong is justified. Without it, all interpretation becomes over-exaggerated. Putting charm and sensuality into the expression of sadness, anger, and pain — but also of joy, wonder, and other positive characteristics — through simple vocal games, one liberates sounds that are at times round, dramatic, dense and melancholic, that is to say, the “kingongo” that one adores in the sung voice.

FORMS AND STRUCTURES

In its primitive form (first generation – prima pratica), it remains a collective art with a strophic format (form variation A A' A', round AB AC), with the use of cesuras between strophes, a structure developed more in its current form and its recent and more elitist version (second generation – seconda pratica). Harmonized chorales, varied chorales, grand chorales and contrapunctual forms constitute the most dominant musical architecture.

Melodic approach, modality, tonality, modulation, chromaticism

In general, melodies are simple, constructed on reduced tri-tonic, quadratonic and pentatonic scales (as is the case in traditional Ne Kongo song) and especially the mode of the first degree of each key, that of transposed Do.

Rhythmic and key modulations are rare, with the exception of “Yombe” songs, in which modulations are very frequent.

Accidents and chromaticisms are quasi-absent in the Negro Folksong in the first generation. Conversely, one finds early on the use of blue-notes, which are very much prized in songs of Yombe and Manianga origin, both being variations of traditional Ne Kongo songs.

Apart from the responsorial and antiphonic writing styles, the melodic construction on binary AB AB' and tertiary AB AB' AC literary phrases remains a valued approach.

The frequent use of certain rhetorical figures seems to be confirmed as an esthetic choice quite characteristic of the style. This is the case with anaphores, epiphores, anadiploses of a literary, melodic or rhythmic nature, which are already present in the Kongo oral literature and traditional song.

POLYPHONIC APPROACH

Negro Folksongs have been written for SATB, TTBB and SSAA choirs but, of the three, have had their greatest success with TTBB choirs because these songs comprise the foundation of their repertoire. It also seems that the fact of having the basses play particular roles by having them sing overlapping parts, descants, and counterpunctual melodies has psychologically influenced that passion for Negro Folk. The very simple harmonies are often constructed on the strong tones of the key.

THE NEGRO FOLKSONG IN SPACE AND TIME

Negro Folk of the first generation (prima pratica) is measured, ponderous, sober, ascetic, pious and pure; it is content with expressing religious sentiments, but also with common human experiences. It is not one of the so-called “ethereal” musical categories because its nature is neither

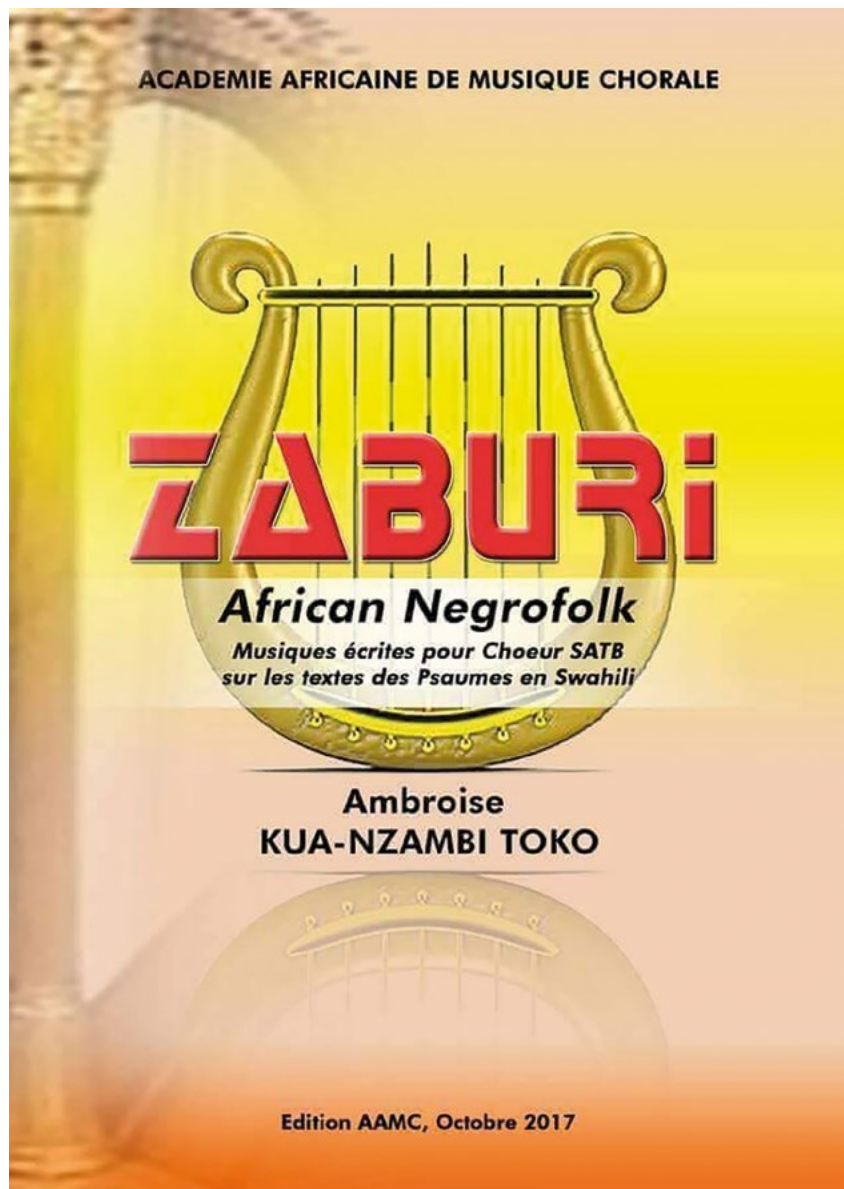
delicate nor unreal.

It does not lend itself to extravagances, nor to emotional outbursts, and even when it enters into a trance, it remains seductive. During the 1940s and 1950s, it existed in an embryonic state, but quickly affirmed its own style by the 1960s and 1970s. The end of the 70's and the beginning of the 80's constitute the period of its first golden age, marked especially by the close collaboration among three generations of Negro Folk composers, during which spiritual fathers, sons and grandsons all had the opportunity to make their mark on the national stage.

The second generation Negro Folk, which is no longer recognizably Ne Kongo but rather Congolese found its key. It aspires to, and sees itself in quest of sonoric opulence, of a more elaborate structure built with rhythmic complexity and subtlety, with harmonic richness rather than harmonic simplicity, on a true base of succeeding strong tones of the key. It is constructed on the rhythms of other ethnic groups, with which they combine with a relatively acceptable degree of coherence. They are sung in other languages rather than in Kikongo. The Zaburi work illustrates this : It can be accompanied by any instrument, not only percussion instruments. The hologram of Negro Folksong being thus formed, the need to become democratic and universal is genuinely enriching.

From Congolese Ne Kongo Negro Folk to a universal Negro Folk, by way of an African Negro Folk style, yes, it is possible.

Translated by Anita Shaperd, USA



Author-composer, cultural ambassador, educator, Arts and Letters silver medal winner (2006), Wallonia-Brussels choral artist of the 50th Anniversary of the RDC (2010), Head (CHEF) of the African Youth Choir (2012-2014), President of the Congolese Federation of Choral Music (2005-2010), Council member of the International A Cœur Joie Choir, (2005-present), Representative of the RDC at the World Choir Games Council (since 2004), Director of the African Academy of Choral Music (since 2008), Director of the "AKTO Space" Cultural Center, Choral Director of the Grace Choir of Kinshasa, PHYSICIEN and trained musician, AMBROISE KUA-NZAMBI TOKO has taught for 10 years at the University of Kinshasa. An independent researcher, he currently works to develop, promote and disseminate African choral music, which he considers his ministry and apostolate. Email: Kuanzambi@yahoo.fr

Tuna kushukuru Mungu

Andante ♩ = 95

Ambroise KUA-NZAMBI TOKO

Soprano

1. Tu-na ku-shu ku ru kwa
2. Wa-tu wa-na si mu lia

Alto

Tu-na ku-shu-ku ru Mu-nгу Tu-na ku-shu ku ru kwa
Tu-na ku-shu ku ru Mu-nгу Wa-tu wa-na si mu lia

Tenor

Tu-na ku-shu-ku ru Mu-nгу ku-shu ku ru
Tu-na ku-shu ku ru Mu-nгу wa-na si mu

Bass

Tu-na ku-shu-ku ru Mu-nгу ku-shu-ku ru Mu-nгу ku-shu-ku ru
Tu-na ku-shu-ku ru Mu-nгу ku-shu-ku ru Mu-nгу wa-na si mu

1. 2. Refrain

S.

ku-wa ji-na la-ko ni ka-ri - bu éh éh bu éh éh
juu ya ka-zi za-ko za a-ja - bu bu

A.

ku-wa ji-na la-ko ni ka-ri - bu éh éh bu éh éh
juu ya ka-zi za-ko za a-ja - bu bu

T.

ji-na la-ko ni ka-ri - bu bu Tu-na ku-shu ku ru
ka-zi za-ko za a-ja - bu bu

B.

la-ko ni ka-ri - bu Tu na bu Tu-na ku-shu ku ru
za-ko za a-ja - bu Tu na bu

S.

Tu-ta - i-mba re he ma za Bwa-na kwa mi-le-le éh éh éh Tu-ta i-mba re he ma

A.

hum! kwa mi-le-le éh éh éh tu-ta i mba

T.

Bwa-na hum! kwa mi-le-le tu-ta i mba

B.

Bwa-na hum! kwa mi-le-le tu-ta i mba

pp *Sostenuto*

21

S. za Bwa-na kwa mi-le-le e e Tu-ta ju-li-sha vi za-zi vyote ua mi ni fu wa-ko. Tu-na

A. — kwa mi-le-le e e Tu-ta ju-li-sha ua mi ni fu wa-ko

T. 8 — Bwa-na kwa mi-le-le e e Tu-ta ju-li-sha ua mi ni fu wa-ko

B. e kwa mi-le-le e e Tu-ta ju-li-sha ua mi ni fu wa-ko

Coda

28

S. 1. ku-shu-ku ru Mu-n-gu Bwa-na we - tu tu tu éh Cris
2. D.C. 3.

A. ku-shu-ku ru Mu-n-gu Bwa-na we - tu tu tu éh

T. 8 ku-shu-ku ru Mu-n-gu Bwa-na we - tu Tu-na tu Tu-na tu éh
(2)

B. ku-shu-ku ru Mu-n-gu Bwa-na we - tu Tu-na tu Tu-na tu éh
(2)

CHORAL REVIEW



CD Review: *Veiled Light*
Miami University Men's Glee Club, cond. Jeremy D. Jones
T. J. Harper

CD REVIEW

DR. T. J. HARPER

choral conductor and teacher

VEILED LIGHT

MIAMI UNIVERSITY MEN'S GLEE CLUB

JEREMY D. JONES, CONDUCTOR

HALL AUDITORIUM OF THE MIAMI UNIVERSITY IN OXFORD, OHIO

(2015; 58'58")

Founded in 1907, the Miami University Men's Glee Club (MUMG) is among the oldest and largest collegiate male glee clubs in North America and have performed throughout the US and Europe. Under the direction of Dr. Jeremy D. Jones, Associate Professor of Music and Naus Family Faculty Scholar at Miami University, MUMG maintains a century-old tradition of musical excellence, brotherhood and camaraderie. In their debut recording, *Veiled Light*, the Miami University Men's Glee Club presents a rich diversity of contemporary arrangements and original compositions for men's voices. Recorded between 18-23 May 2015 in the Hall Auditorium of the Miami University in Oxford, Ohio, this CD is marked by a robust emotional strength and the vocal vitality one hopes for in a men's choral ensemble.

Veiled Light is described in the CD booklet as an "innovative and ambitious recording featuring works by living composers, capturing a wide range of artistry and musical emotions with great spirit, sensitivity and sincerity."¹ The true power of this collection of songs exists in the profound texts at the very heart of each composition. These texts which represent an eclectic yet earnest insight into the human condition, are treated with an unrelenting and exhilarating expressivity by this collegiate men's ensemble mature

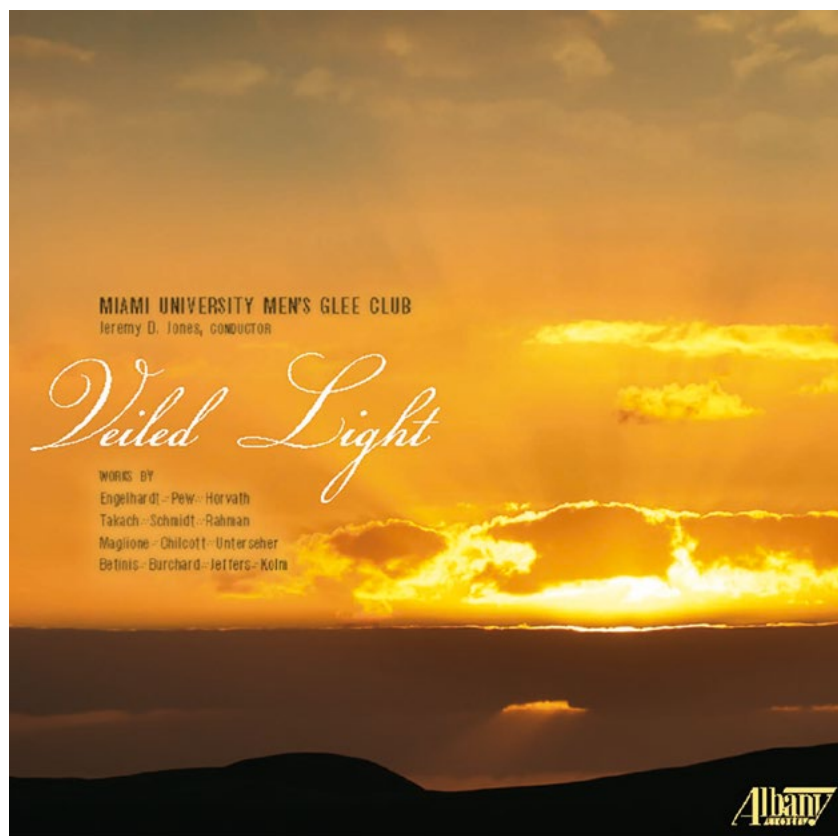
beyond their apparent years. These seemingly wide-ranging sentiments represented in this recording in fact open a doorway to exegetical musical performances intimately tied to three cornerstone concepts: Strength, Hope, and Introspection.

Representing the first cornerstone concept: Strength, the following five works are performed with the intensity expected of a men's glee club and ably maintains lyrical warmth throughout. The opening, ***Gaudete*** by Michael Engelhardt (b. 1974) is a powerful "post-modern quasi-industrial groove anthem" with increased intensity created by the use of metallic percussion. This well-known Latin motet from the *1582 Pia Cantiones* collection finds the perfect rhythmic counterpoint

1 Notes excerpted: Jeremy D. Jones, *Veiled Light: Miami University Men's Glee Club*, CD Booklet, Albany Records, compact disc, May 2015.





 Jeremy D. Jones


 CD Cover

in the highly accented dance-rhythms. Track 4, ***Rough Beast*** was written by Timothy C. Takach (b. 1978) with intense percussion and a riveting text of anti-war sentiment by William Butler Yeats (1865-1939) is one of five compositions written specifically for the Miami University Men's Glee Club. Track 6, ***Wedding Qawwali*** was arranged for MUMG by former director, Ethan Sperry (b. 1971) employing traditional Indian rhythms and melodies and based on the eponymous final musical number in the Bollywood Musical *Bombay Dreams* by composer Allah-Rakha Rahman (b. 1967). In track 10, ***Abraham Lincoln Walks at Midnight***, composer Abbie Betinis (b. 1980) "the piano and snare drum...help provide a nostalgic and solemn mood to the imaginative text, vividly portraying the iconic Lincoln mystically returning to his neighborhood home in Springfield, Illinois." The original text by American poet Vachel Lindsay (1879-1931), stands

as a pillar to the Modern Singing Poetry tradition Lindsay founded where verses were meant to be sung or chanted. The final track of this set truly belongs to all three cornerstone delineations due to the poignancy of the text by Francis Ellen Watkins Harper (1825-1911). Francis E. W. Harper was an African American poet, abolitionist and suffragette who wrote ***Songs of the People*** "as an inspiring message to people of all ages experiencing strife in the continued struggle for civil rights and world peace." Composed by Jonathan Kolm (b. 1977) the stylistic approach is at once aesthetically pleasing as it highlights the emotional intensity in the close relationship between the text and the music.

The second cornerstone: Hope, is characterized by an approachable harmonic style and rich textures that allow for a romantic emotional quality. There is a vocal vitality in these selections that benefits from the youthful vigour and brighter sonority of the Miami University Men's Glee Club. Described as being "devotional with a sense of yearning for divine direction" track 2, ***Lead Gently, Lord*** by Douglas Pew (b. 1980) has a unique compositional voice that relates directly to a deep sensitivity found in the poignant text by African American poet Paul Laurence Dunbar (1872-1906). Track 5, ***Lux Aeterna*** by Brian Schmidt (b. 1980) won the 2004 American Choral Directors Association (ACDA) Raymond W. Brock Memorial Student Composition Award. Highlighted by intense sensitivity, this work "is lush with rich harmonies and long phrases that eloquently capture the hopeful nature of this solemn text as a prayer for God's grace to shine on those who have passed before us." The text is the Communion Antiphon found in the Roman Catholic *Requiem Mass*. Track 9, ***The Steady Light*** by Reginald Unterseher (b. 1956) is notable for its warm and rich textures where the text by Unterseher's wife, Sheila Dunlop "expresses a deeply sentimental and somewhat spiritual tone and is woven with rich homophonic choral

writing.” Finally, with the recent passing of renowned choral pedagogue, scholar, composer and conductor Ron Jeffers (1943-2017), track 12, **I Have Had Singing** holds noteworthy significance to the life of someone who exemplified the “universal truth of the satisfaction and lifelong joy singing can bring to one’s life.” The text, taken from *Akenfield, Portrait of an English Village* by English poet Ronald Blythe (b. 1922), evokes a sense of satisfaction and safety we all hope to discover through the simple act of singing.

Representing the third and final cornerstone concept: Introspection, the following works are performed with unique emotional substance informed by thoughtful phrasing and a clear understanding of the text. At times, there is an acceptance of ever-present suffering and pain which amplifies the universality of the text. Composed by Jeffrey Horvath (b. 1980) while still a student at Miami University specifically for MUMG, track 3, **Demon in My View** is an incredibly moving composition that complements the contrasting emotional metaphors of the descriptive and self-identifying language. Written by Edgar Allan Poe (1809-1849) in 1829, “the poem provides a flashback to his melancholy childhood with feelings of desolation and uniqueness where the tone is overwhelmingly sombre and dark, providing a first-person account of his life and the hardships he endured.” According to composer Anthony J. Maglione (b. 1978) in track 7, **Night, Veiled Night**, “the work is not an attempt to recreate Indian music, but a merging of this lovely Indian text with my distinctly Western compositional style with Eastern influences.” The text by Bengali poet, Rabindranath Tagore (1861-1941) imagines a reality where one may find their voice in the infinite expanse of the night. English poet Edwin Brock (1927-1997) wrote the poem for Track 8, **Five Ways to Kill a Man** in 1972, which “vividly captures the degradation and loss of humanity during times of warfare along with other inhumane behaviours, by using historical references, dark humour, and irony along with powerful imagery.” Composer Bob Chilcott (b. 1955) creates a musical setting that outlines the 5 stanzas of this evocative poem. “The first four stanzas describe Christ’s crucifixion, war of knights in the medieval age, gas utilized in World War I, and the age of the atomic bomb in World War II. The fifth stanza is the most sardonic: reiterating that the methods previously described are ‘cumbersome’ he suggests leaving man ‘somewhere in the middle of the twentieth century’ to his own demise.” Track 11, **Dedication** by Richard Burchard (b. 1960) is utterly beautiful and touching. The adapted text by Mark Twain (1835-1910) is taken from the eulogy for his 24-year-old daughter.

Edited by Mirella Biagi, Italy



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Email: harper.tj@gmail.com



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OUTSIDE BACK COVER ▼

12th World Symposium on Choral Music 2020

*Warm summer sun,
shine kindly here;
Warm southern wind
blow softly here;
Green sod above,
lie light,
Good night, dear heart,
Good night, good night.
Mark Twain*

CHORAL CALENDAR



**Festivals, Competitions,
Conferences, Workshops &
Masterclasses, and more...**
Compiled by Nadine Robin

World Youth Arts Festival 2018, Stuttgart, Germany and, Wien, Austria, 2-4 Feb 2018 (Stuttgart) & 6 Feb 2018 (Wien). For all kind of choirs from all around the world. Contact: Internationaler Volkskulturkreis e.V., Email: info@volkskulturkreis.de - Website: <http://internationaler-volkskulturkreis.com/Events/2018/>

38th Annual National Conductors' Symposium, Vancouver, Canada, 12-17 Feb 2018. Contact: Vancouver Chamber Choir, Jon Washburn, executive & artistic director, Email: info@vancouverchamberchoir.com - Website: www.vancouverchamberchoir.com

One Earth Choir 2018, Global project, Seven Continents, 21 Feb 2018. One day, one hour (11.00 Greenwich mean time), seven continents, people in cities wherever, one global video transmission, choirs, schools, theatres, orchestras, associations, companies, institutions and you will sing together the same music simultaneously, conducted by the same conductor. Contact: Vocal Sound Bacchia Studio Research Cultural Association, Email: contact@OneEarthChoir.net - Website: www.OneEarthChoir.net

5th Children & Youth Choral World Championship, St. Petersburg, Russia, 21-25 Feb 2018. Contact: International Choral Festival and Competition, Email: interaspect@mail.ru - Website: <http://en.wccc.su/>

Paris International Choir Festival, France, 1-5 Mar 2018. Friendship concert with a local choir at their home venue, massed sing at La Madeleine Church, Sunday worship service singing, sightseeing. Contact: Music Contact International, Email: info@musiccontact.com - Website: www.musiccontact.com

Roma Music Festival 2018, Italy, 7-11 Mar 2018. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

7th International Gdansk Choir Festival, Poland, 9-11 Mar 2018. Contact: MELODY & Polonia Cantat, Email: mail@gdanskfestival.pl - Website: www.gdanskfestival.pl

ON STAGE in Tel Aviv, Israel, 15-18 Mar 2018. No competitions but a buzz of choral activities for all kind of choirs from around the world. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

Discover Puerto Rico and its Choral Music, Ponce, Puerto Rico, 16-19 Mar 2018. 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. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Choir Conducting Competition for Young conductors, Tampere, Finland, 17-18 Mar 2018. For conductors born in or after 1985. The prize in this competition is a concert with the professional choir Tampere Cappella at the Tampere Vocal Music Festival in 2019. Also cash prizes. Contact: Aino Holma, Press Officer, Email: aino.holma@tampere.fi - Website: www.tamperemusicfestivals.fi/vocal/

Workshop with Colin Touchin, Lloret de Mar, Spain, 18-22 Mar 2018. Rehearsal planning, concert schedules, maximising time; Rehearsal discipline and organisation; creating areas of responsibility within the choir; Programme planning for audiences; building the choral community; Mixing with other singers – blending choral tones and styles; Adjudication issues. Contact: Fiestalonia Milenio, SLU, Email: info@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

Golden Voices of Montserrat! International Contest dedicated to David Bowie, Montserrat Monastery, Catalonia, Spain, 18-22 Mar 2018. 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@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

Young Prague Festival, Prague, Czech Republic, 21-25 Mar 2018. 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. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Dublin International Choral Festival, Ireland, 22-26 Mar 2018. Individual workshop with one of Ireland's highly acclaimed conductors. Friendship Concert with an Irish host choir. Closing Concert Rehearsals with all participating choirs. Closing Concert Performance and Massed Sing. Contact: Music Contact International, Email: ireland@music-contact.com - Website: www.music-contact.com

ON STAGE with Interkultur in Mallorca, Spain, 22-25 Mar 2018. No competitions but a buzz of choral activities for all kind of choirs from around the world. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

Festival of Peace and Brotherhood, Castelli Romani, Italy, 22-26 Mar 2018. Sing together with local Italian choirs as well as choirs from around the world. Contact: Music Celebrations International, LLC, Email: info@som50fest.org - Website: www.romechoralfestival.org

11th Fukushima Vocal Ensemble Competition, Fukushima, Japan, 22-26 Mar 2018. Biggest chorus competition for vocal ensembles (2-16 singers) in Japan. Category Competition, Grand Champion Competition, Friendship Concert, Welcome Party, Workshop. Contact: Fukushima Vocal Ensemble Competition, Email: bunka@pref.fukushima.lg.jp - Website: www.vocalensemble.jp/en/

Cherry Blossom Washington D.C. International Choral Festival, USA, 22-25 Mar, 29 Mar-1 Apr, 5-8 Apr, 2-15 Apr 2018. Festival celebrating the friendship symbolized by the gift of flowering cherry trees from Tokyo to Washington, D.C. and demonstrating cross-cultural exchange through a dynamic mix of American, Japanese, and other cultural performing arts. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

21th International Festival of Children's and Young Choirs Rainbow, St. Petersburg, Russia, 24-25 Mar 2018, Contact: MELODY & Polonia Cantat, Email: info@petersburgfestival.com - Website: www.petersburgfestival.com

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 Horvath e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

Barcelona Workshop "Easter Week and Religious Choral Music", Spain, 26-29 Mar 2018. Intensive workshop with Josep Prats (Spain) as main guest conductor. Contact: Festival Internacional de Coros Corearte Barcelona, Email: stage@corearte.es - Website: www.corearte.es

4th Japan International Choral Composition Competition 2018 (ICCC Japan 2018), Japan, 31 Mar 2018 23:59 (GMTsee regulation for details). First prize winner will be published by Pana Musica

and premiered in the Karuizawa International Choral Festival. Selected awarded works may be considered as the set repertoire for the 2nd Tokyo International Choir Competition (to be held in 2019). Contact: International Choral Organization of Tokyo, Email: info@icccj.org - Website: www.icccj.org

Gotham SINGS!, New York City, USA, 1 Apr 2018. Featuring 3 to 4 ensembles in a 35-minute spotlight and featured performance (40 minutes of Stage time) on the Stern Auditorium Stage at legendary Carnegie Hall! Contact: Sechrist Travel, LLC, Email: info@sechristtravel.com - Website: www.sechristtravel.com

Istra Music Festival 2018, Pore , Croatia, 4-8 Apr 2018. For choirs and orchestras from around the world. Apply before Feb 15, 2018. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: <https://www.mrf-musicfestivals.com/>

Voices for Peace, Assisi, Italy, 4-8 Apr 2018. To Compete or not to Compete. Opportunity to participate in both non-competitive and competitive activities. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

Verona International Choral Competition, Verona, Italy, 4-8 Apr 2018. Performances before an international panel of esteemed judges at a friendly choral competition. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

ON STAGE with Interkultur in Verona, Italy, 5-8 Apr 2018. No competitions but a buzz of choral activities for all kind of choirs from around the world. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

4th International Children's & Youth Chorus Festival 'StimmenKlangRaum', Weimar, Germany, 5-8 Apr 2018. Four day festival full of music, recreation and social interaction in inspiring environment full of parks, historical buildings and modern architecture. All concerts are non-competitive and non-judged. Contact: Schola Cantorum Weimar, Email: sg@schola-cantorum-weimar.de - Website: www.schola-cantorum-weimar.de

International Choir Festival and Competition of Lithuanian Music Patriarch Juozas Naujalis, Kaunas, Lithuania, 5-8 Apr 2018. Concerts in city halls, churches, choir competition in many categories. Contact: Lituania Cantat, Email: info@lchs.lt - Website: <http://www.lituaniancantat.lt/>

6th International Choral Competition for Children's Choirs "Il Garda in Coro", Malcesine sul Garda, Verona, Italy, 12-14 Apr 2018. Event held in Malcesine on Lake Garda, acknowledged to be the world capital of Children's Choir competitions. Apply before 20 Jan 2018. Contact: Associazione Il Garda In Coro, Renata Peroni, Email: segreteria@ilgardaincoro.it - Website: www.ilgardaincoro.it

Music at Gargonza, Tuscany, Italy, 15-21 Apr 2018. A course for experienced choral singers of all ages and nationalities in a fortified mediaeval Tuscan village and led by Patrick Craig. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

2nd Michelangelo International Music Festival, Florence, Italy, 17-19 Apr 2018. Competition and festival for choirs and orchestras. Contact: Florence Choral, Email: chairman@florencechoral.com - Website: www.florencechoral.com

64th Cork International Choral Festival, Ireland, 18-22 Apr 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. Contact: Cork International Choral Festival, Email: info@corkchoral.ie - Website: www.corkchoral.ie

Young Voices in Harmony Festival with Henry Leck, Pleasanton, California, USA, 20-21 Apr 2018. Workshop including practical and helpful topics such as Vocal Techniques for the Young Singer and Boys Changing Voice with adolescent boys as demonstrators. Contact: Cantabella Children's Chorus, Bee Chow, Festival organizer, Email: bee@cantabella.org - Website: <http://cantabella.org/>

Slovakia Cantat, Bratislava, Slovak Republic, 26-29 Apr 2018. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

8th International Messiah Choir Festival, Salzburg, Austria, 26-29 Apr 2018. 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: <https://messiah-chorfestival-salzburg.jimdo.com/english/home/>

Workshop on Digital Communication with a Focus on Social Media , Bonn, Germany, 26-27 Apr 2018. For managers and staff of organisations. The Digital Communication Workshop will give you the skills needed to develop, implement, and continuously improve the communication and social media strategy of your organisation. Speakers: Alan Kelly (Board member of the Association of Irish Choirs) and Stefano Zucchiatti (Communication Manager at Europe Jazz Network) [Application form](#) Contact: European Choral Association – Europa Cantat, Email: communication@EuropeanChoralAssociation.org - Website: <http://www.europeanchoralassociation.org/>

66th 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

8th World Choir Festival on Musicals, Thessaloniki, Greece, 27-29 Apr 2018. Non competitive choral event for all types of choirs and vocal ensembles all over the world with audience prize awarded to the best choir at each concert. Contact: Choir Korais, Email: choirkorais94@gmail.com - Website: www.xorodiakorais.com

16th Venezia in Musica, International Choir Competition and Festival, Venice and Caorle, Italy, 28 Apr-2 May 2018. Contact: Meeting Music Inh. Piroska Horváth e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

World of Choirs, Montecatini Terme, Toscana, Italy, 29 Apr-2 May 2018. 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

14th International Choir Competition & Festival Bad Ischl, Austria, 2-6 May 2018. 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

Sansev Istanbul International Choirs Festival, Istanbul, Turkey, 3-6 May 2018. Each year festival is dedicated to a composer. 2018 will feature honorary guest composer Ahmed Adnan Saygun, a Turkish composer, musicologist and writer. Apply before Feb 28, 2018. Contact: Sansev Artists Art Lovers Culture & Provident Association, Email: info@sansev.org - Website: www.sansevfest.com

6th Queen of the Adriatic Sea Choral Festival and Competition, Cattolica, Italy, 3-6 May 2018. 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 2018. Contact: Queen Choral Festival and Competition, Email: office@queenchoralfestival.org - Website: www.queenchoralfestival.org

8th Kaunas Cantat International Choir Festival and Competition, Kaunas, Lithuania, 3-6 May 2018. Concerts in city halls, churches, choir competition in many categories. Contact: Lithuania Cantat, Email: info@lchs.lt - Website: www.lchs.lt

ON STAGE with Interkultur in Stockholm, Sweden, 6-9 May 2018. No competitions but a buzz of choral activities for all kind of choirs from around the world. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

Sea Sun Festival & Competition, Costa Brava, Spain, 6-11 May, 17-22 June, 8-13 July, 23-28 Sep 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: info@fiestalonia.net - Website: www.fiestalonia.net

International Choir Festival on the Sea of Galilee, Israel, 7-14 May 2018. For any kind of choirs to perform their own repertoire and join voices to perform Rutter's Gloria and Mendelssohn's Psalm 42 with orchestra. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

11th European Festival of Youth Choirs, Basel, Switzerland, 8-13 May 2018. 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 2017. Contact: Europäisches Jugendchor Festival Basel, Kathrin Renggli, Email: info@ejcf.ch - Website: www.ejcf.ch

19th International Festival of Choral Singing Nancy Voix du Monde, Nancy, France, 9-13 May 2018. Festival for all choir categories. 1600 singers from all over the world. Invited choirs' local costs covered by the festival. Apply before 1 Feb 2018. Contact: Festival International de Chant Choral de Nancy, Email: festival-choral@orange.fr - Website: www.chantchoral.org

Helsingborg International Choir Competition, Sweden, 9-13 May 2018. Sweden's choirs rank among the world's best ensembles and determine the level of international choir competitions in many years. A great music festival awaits you in Helsingborg, one of the most exciting places at the northern Baltic Sea. The city's cultural life is thriving in recent years: Fans of classic, Jazz and modern music regularly find what they're looking for. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: www.interkultur.com

CantaRode International Choral Festival & Competition, Kerkrade, The Netherlands, 10-14 May 2018. Open to mixed voices 16-40 singers and equal voices 12-40 singers. Apply before December 15, 2017. Contact: Stichting Kerkrade, Email: info@cantarode.nl - Website: www.cantarode.nl

21st Statys imkus Choir Competition, Klaipeda, Lithuania, 10-13 May 2018. Open to open to mixed, male, female, youth, children's choirs (min 26 max 45 singers). Apply before 15 Jan 2018. Contact: Klaipeda Choir Association „AUKURAS“, 19th International Stasys imkus Choir Competition, Email: aukuras@ku.lt or simkus.competition.lt@gmail.com - Website: <https://www.aukuras.org/simkus>

16th International Student Choirs' Festival Young Voices 2018, Nizhny Novgorod City, Russian Federation, 10-13 May 2018. Festival sharing the artistic heritage of Russia and the world with collective performances, exchanges in cultural and humanitarian education areas and friendship. Contact: Young Voices 2018 Festival Organizing Committee, Email: kotovolga@yandex.ru - Website: <https://mgolosa.ru/?p=1270&lang=en>

2nd Lorenzo de Medici International Music Festival, Florence, Italy, 12-14 May 2018.

Competition for all genres of choral singing, in 11 competitive and non-competitive categories. Contact: Florence Choral, Email: chairman@florencechoral.com or info@musicaficta.org - Website: www.florencechoral.com

Singing in Venice, Italy, 14-19 May 2018. A week of music for experienced choral singers in a church on the Grand Canal in Venice and led by Carlos Aransay. Repertoire: Officium Defunctorum (Tomás Luis de Victoria). Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

15th International Choral Festival London, United Kingdom, 17-21 May 2018. For any kind of choirs from around the world. Contact: Maldiviaggi Turismo & Tempo Libero, Email: info@maldiviaggi.com - Website: www.maldiviaggi.com

1st Birštonas Cantat International Choir and Orchestra Festival and Competition, Birštonas, Lithuania, 17-20 May 2018. Concerts in city halls, churches, choir competition in many categories, workshops. Contact: Lituania Cantat, Email: info@lchs.lt - Website: <http://www.lituanicantat.lt/>

Musica Sacra International Festival, Marktoberdorf, Germany, 18-23 May 2018. 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

3rd International Choral Celebration and Laurea Mundi Budapest, Hungary, 18-22 May 2018. Contact: Meeting Music Inh. Pirosk Horvath e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

International Choir Festival Corearte Senior 2018, Puerto de la Cruz, Tenerife, Spain, 22-27 May 2018. Non-competitive event for amateur choral groups of adults (50 years old and more). Participants will perform at iconic venues of the city and enjoy workshops with renowned teachers, including José Híjar Polo (Tenerife, Spain). Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

Istanbul International Chorus Competition and Festival, Istanbul, Turkey, 23-27 May 2018.

For children, female, male, mixed choirs and folk groups. Contact: Istanbul Harman Folklor, Email: istanbul@istanbulchorus.com - Website: www.istanbulchorus.com

ON STAGE with Interkultur in Florence, Italy, 24-27 May 2018. No competitions but a buzz of choral activities for all kind of choirs from around the world. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

Cantate Croatia International Choir Festival, Croatia, 24-28 May 2018. individual performances and common song performed in historic venues. Exchange with choirs from all over the world. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

19th Fort Worden Children's Choir Festival, Port Townsend WA, USA, 25-26 May 2018. Open to all treble choirs. Guest Conductor: Dr. Rollo Dilworth. Contact: Stephanie Charbonneau, Email: fortwordenfestival@gmail.com - Website: www.fortwordenfestival.com

61th International Festival of Choral Art Jihlava 2018, Czech Republic, 25-27 May 2018. Competition of chamber choirs and big mix choirs, non-competitive concerts, workshop, meetings. Contact: NIPOS Artama, Email: nipos@nipos-mk.cz - Website: www.nipos-mk.cz

Gotham SINGS!, New York City, USA, 27 May 2018. Featuring 3 to 4 ensembles in a 35-minute spotlight and featured performance (40 minutes of Stage time) on the Stern Auditorium Stage at legendary Carnegie Hall! Contact: Sechrist Travel, LLC, Email: info@sechristtravel.com - Website: www.sechristtravel.com

Sing'n'Joy Vienna 2018 4th Choir Festival & 31th International Franz Schubert Choir Competition, Austria, 30 May-3 June 2018. For the 31st time, the Franz Schubert Choir Competition and Festival will take place in the European Capital of Music, Vienna. The Sing'n'Joy concept focuses on the traditional Schubert competition but also features intercultural meetings and performances in Friendship Concerts. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

Sing Along Concert in Paris - World Festival Singers, France, 1-3 June 2018. The last years have proved, that the Sing Along Concert by the Berlin Radio Choir was not only a good idea, but with constantly 1.300 singers from all over the world a manifested grand in Berlins' musical life. In year 2018 the Rundfunkchor Berlin, Simon Halsey and singers from all over the world are invited to perform Georg Friedrich Händel's "Messiah" in the new Philharmonic of Paris. Contact: Interkultur e.V., Email: mail@interkultur.com - Website: www.interkultur.com

47th International Competition Florilège Vocal de Tours, France, 1-3 June 2018. Contact: Florilège Vocal de Tours, Email: contact@florilegevocal.com - Website: www.florilegevocal.com

7th International Wrocław Choir Festival Vratislavia Sacra, Wrocław, Poland, 1-3 June 2018. Contact: MELODY & Polonia Cantat, Email: info@vratislaviasacra.pl - Website: www.vratislaviasacra.pl

Mostly Modern Festival, Saratoga Springs, NY, USA, 4-18 June 2018. The focus of the festival is "mostly modern": music by living composers from around the world, with occasional works from the standard repertoire. There will be four concerts a week, featuring world class ensembles, including the American Modern Orchestra, American Modern Choir, American Modern Ensemble, and Guest Artists. Contact: Mostly Modern Festival Institute - Website: <https://mostlymodernfestival.org/about-institute/>

The Harold Rosenbaum Choral Conducting Institute Workshop, New York, USA, 4-8 June 2018. Open to choral conductors and composers from around the world who wish to enhance their careers, expand their contacts and have an intensive experience with Dr. Harold Rosenbaum, one of the world's leading choral conductors. Contact: The Harold Rosenbaum Institute, Email: HaroldRosenbaum@gmail.com - Website: <http://www.haroldrosenbaum.com/institute.shtml>

55th International Choral Competition Castle of Porcia, Spittal an der Drau, Austria, 5-8 July 2018. For mixed a cappella choirs (16-45 singers). Categories: Choral works, classical and modern, and folksong. Apply before Jan 31, 2018. Contact: Kulturamt der Stadt Spittal an der Drau, Email: info@chorbewerb-spittal.at - Website: <http://www.chorbewerb-spittal.at>

8th International Robert Schumann Choir Competition, Zwickau, Germany, 6-10 June 2018. Competition and Festival, which in 2018 celebrates its 8th anniversary, revolving around Schumann's compositional works and his contemporaries while focusing not only on the cultivation, but also on a new interpretation of these great 19th century works. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: www.interkultur.com

8th International Choral Festival Chernomorski zvutsi, Balchik, Bulgaria, 6-10 June 2018. Contact: Valentina Georgieva, President, Email: festival@chernomorskizvutsi.com - Website: www.chernomorskizvutsi.com/

3-Summer Master of Music in Choral Conducting, Indianola IA, USA, 6 June-28 July 2018. . Contact: Simpson College, Email: gradmusic@simpson.edu - Website: <http://simpson.edu/mmcc/>

Czech Choir Festival Sborové slavnosti, Hradec Králové, Czech Republic, 7-10 June 2018. For any kind of choirs from all over the world. Contact: Czech Choir Festival Sborové slavnosti, Email: <https://www.facebook.com/CzechChoirFestival/> - Website: www.sboroveslavnosti.cz

Limerick Sings International Choral Festival, Limerick, Ireland, 7-10 June 2018. Contact: Limerick Sings, Email: information@limericksings.com - Website: www.limericksings.com

Grieg International Choir Festival and NINA Solo Competition for Young Singers, Bergen, Norway, 7-10 June 2018. 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, 2018. Contact: Annlaug Hus, Email: post@griegfestival.no - Website: www.griegfestival.no

9th International Krakow Choir Festival Cracovia Cantans, Poland, 7-10 June 2018. For all kinds of choirs, 9 categories, many concert opportunities. Gala concert in Krakow Philharmonic. Apply before November 11, 2017. Contact: MELODY & Polonia Cantat, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

8th European Forum on Music, Oslo, Norway, 7-10 June 2018. 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/

Music at Monteconero, Sirolo Ancône, Italy, 10-16 June 2018. A week of choral singing in a mountain-top former monastery on the Adriatic directed by JanJoost van Elburg. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

31st International Choir Festival, Vranov nad Top'lou, Slovakia, 14-17 June 2018. Non-competitive choral festival for all types of choirs. Concerts, workshop, seminar, discussion club, trips, meetings of choirs etc Contact: Vilma Krauspeová, Email: ozvena@ozvena.sk - Website: www.ozvena.sk

Bratislava Choir Festival, Slovak Republic, 14-17 June 2018. International choral music festival, competition, workshop, concerts in the best venues, 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 2018. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

International Choral Festival in Tuscany, Montecatini Terme, Italy, 14-18 June 2018. 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. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://tuscany.music-contact.com/>

ROMAinCANTO International Choir Festival, Rome, Italy, 15-22 June 2018. Individual concerts and combined festival concerts. Conductor: Fabio Avolio. Option to tour Florence and Venice. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

International Contest Sun of Italy, Montecatini Terme, Toscana, Italy, 17-20 June, 8-11 July 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

Roma In Canto International Festival of Sacred Music, Rome, Italy, 17-21 June 2018. Perform a stunning repertoire of music by Monteverdi and Palestrina during High Mass at St. Peter's Basilica alongside choirs from across the globe. Create

new friendships with singers from around the world during rehearsals and festival ceremonies. Additionally, perform your own repertoire as part of the festival concert series at a local church in Rome. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://tuscany.music-contact.com/>

Belgian Summer Sing, Ghent, Belgium, 19-23 July 2018. Europe's largest open-air cultural festival, the Ghent Arts and Music Festival, includes choirs from Europe and North America performing in the stunning St. Michael's Cathedral. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com/index.php/belgian-summer-sing

9th Rome International Choral Festival, Italy, 21-25 June 2018. Announcing the ninth-annual Festival Corale Internazionale di Roma from June 21-25, 2018 with Z. Randall Stroope! The festival will feature Mass participation at St. Peter's Basilica in the Vatican and a formal finale concert at Rome's famed Saint Mary above Minerva Basilica. Contact: Music Celebrations International, LLC, Email: info@romechoralfestival.org - Website: www.romechoralfestival.org

The Belt and Road Choral Festival in Hohhot, Inner Mongolia, 13-20 July 2018. Contact: office@ifcm.net - Website: <http://ifcm.net/>

14th China International Chorus Festival Come to Beijing, Listen to the Songs of the World, Beijing, China, 19-25 July 2018. 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: cicfbj@163.com - Website: www.cicfbj.cn/en

The International Folk Song Choral Festival and IFCM Voices Conference in Kaili, 27-30 July 2018. Contact: office@ifcm.net - Website: <http://ifcm.net/>

International Children's Choir Festival at Canterbury Cathedral & London, United Kingdom, 21-28 July 2018. With Henry Leck (Indianapolis Children's Choir) and David Flood (Master of the Choristers at Canterbury Cathedral). The festival is

centered around three major choral performances: a joining of voices at the Evensong and a massed concert at Canterbury Cathedral, and the final festival concert in London. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

2nd International Choral Fest Costa Rica, San Jose, Costa Rica, 21-26 June 2018. Repertoire must be a cappella and of free choice giving preference to music of the choirs' own country or region. All accepted choirs will sing together a common piece, which will be rehearsed during the festival. Contact: Costa Rica International Choral Festival, Email: info@choralfestcostarica.org - Website: www.choralfestcostarica.org/

International Contest of Classical Music and Singing Música del Mar, Lloret de Mar, Spain, 24-27 June 2018. Competition performance in the stunning castle-fortress of the 12th century Villa Vella. For classical and jazz singers, academic and chamber choirs. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: <https://fiestaloniamilenio.net/fest/musica-del-mar/>

picfest - Youth Choral Festival, Eugene, Oregon, USA, 26 June-2 July 2018. Pacific International Choral Festivals' 21st Season: Join conductor Bob Chilcott and Treble/ SATB/TB choirs (through age 18) in America's majestic Pacific Northwest! This non-competitive event features individual choir performances/workshops; mass chorus schedule of inspiring rehearsals, fun-filled socials, shared meals, culminating Gala Concert. Contact: Oregon Festival Choirs, Email: peter@picfest.org - Website: <http://picfest.org/>

Salzburg Choral Festival Jubilate Mozart!, Austria, 27 June-8 July 2018. The festival will feature a large chorus consisting of mixed voice choirs. Three days of festival rehearsals, mingling side-by-side with singers from a variety of backgrounds will lead festival participants to a grand finale concert in the historic and stunning Salzburger Dom. Under the direction of Dr. Eph Ehly, the festival chorus will perform outstanding classical works selected by Dr. Ehly. János Czifra, Domkapellmeister of the Dom, will conduct Mozart's Mass in C Major, "Coronation," KV 317, accompanied by the Salzburger Domorchestra. Contact: Music Celebrations International, LLC, Email: info@mozartchoralfestival.org - Website: mozartchoralfestival.org

6th Per Musicam Ad Astra, International Copernicus Choir Festival and Competition, Toru , Poland, 27 June-1 July 2018. For all kinds of choirs from all around the world. Apply before February 25, 2018. Contact: Meeting Music Inh. Piroška Horváth e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

Fundy Sound: a Choral Festival by the Sea, Saint John New Brunswick, Canada, 27 June-1 July 2018. Singers will enjoy enriching developmental and educational experiences with local and international musicians including the opportunity to work with one of the world's leading choral experts: Z. Randall Stroope. In addition to participating in workshops, choirs have the opportunity to showcase their own work through a number of concerts throughout the Festival. Contact: Fundy Sound, Email: info@fundysound.com - Website: <http://fundysound.com>

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>

20th International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 28 June-1 July 2018. Ten 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

2018 Podium on the Edge, Singing from Sea to Sea to Sea, St. John's Newfoundland & Labrador, Canada, 29 June-3 July 2018. 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. Sessions exploring innovation and/or best practice are highly encouraged. Apply before: 30 June 2017. Contact: Choral Canada, Email: podium@choralcanada.org - Website: www.podiumconference.ca

FICA'18 international choral festival, Aveiro, Portugal, 29 June-3 July 2018. Contact: Voz Nua Chamber Choir, Email: voznua@gmail.com - Website: <https://www.voznua.com/en/fica/about/>

Festival of Voices, Hobart, Tasmania, Australia, 29 June-15 July 2018. Performance such as concerts to clubs, cabaret venues and pop up performances for participants and singers of all ages and backgrounds. Contact: Festival of Voices Tasmania, Email: info@festivalofvoices.com - Website: <https://festivalofvoices.com/>

IHLOMBE South African Choral Festival, Cape Town, Pretoria, Johannesburg & Game Park, South Africa, 30 June-9 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

Join Henry Leck to sing in Reykjavik, Iceland, 1-8 July 2018. Combined rehearsals and gala concert featuring a musical program of 30-40 minutes duration which will be presented after participating choirs have the option to perform individually as well. Possible sightseeing tour extension option. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

11th Orientale Concentus International Choral Festival 2018, Singapore, 1-4 July 2018. Competition for mixed, equal voices, children's, folklore and chamber choirs. Opportunity for all choirs to step into a holistic and memorable international choral learning journey, all in one place. Contact: ACE 99 Cultural Pte Ltd., Email: event@ace99.com.sg - Website: www.orientaleconcentus.com/

53rd International Choral Music Festival Barcelona, Spain, 2-8 July 2018. Singing week in the magnificent city of Barcelona, workshops, final concert at the Palau of Musica, individual concerts for the participating choirs in Barcelona. Workshops with Cristian Grases, Venezuela (choral music and movement), Jordi Casas, Catalonia (Catalan Music), conductor to be confirmed (ancient music Renaissance and Baroque). Contact: Federació Catalana d'Entitats Corals, Email: fcec@fcec.cat - Website: www.fcec.cat

International Choral Kathaumixw, Powell River, Canada, 3-7 July 2018. Contact: Powell River Academy of Music, Email: info@kathaumixw.org - Website: www.kathaumixw.org

Llangollen International Musical Eisteddfod, United Kingdom, 3-8 July 2018. 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: music@llangollen.net - Website: <http://eisteddfodcompetitions.co.uk/>

10th World Choir Games, Tshwane, South Africa, 4-14 July 2018. Large competition for choirs from all around the world. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: www.interkultur.com/

IFAS 2018 – 25th International Festival of Academic Choirs, Pardubice, Czech Republic, 4-9 July 2018. 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 Mejstřiková, Email: ifas.pardubice@seznam.cz - Website: www.ifas.cz

Sing Berlin!, Germany, 4-8 July 2018. Event in cooperation with Georg-Friedrich-Händel Gymnasium for choirs from all over the world. Contact: Meeting Music Inh. Piroška Horváth e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

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>

36th International Choir Festival of Preveza, 24th International Competition of Sacred Music, Preveza, Greece, 5-8 July 2018. For mixed, equal voices', children's, chamber vocal ensembles, mixed youth choirs & choirs of Byzantine chant. Repertory must include a compulsory piece, a piece composed before 1800, a piece composed during 1800 - 1950, a piece composed after 1950 & a folk song from the choir's country of origin. Contact: Choral Society "Armonia" of Preveza, Email: armonia4@otenet.gr - Website: <http://prevezafest.blogspot.gr/>

International Youth Music Festival I & Slovakia Folk, Bratislava, Slovak Republic, 5-8 July 2018. 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 April 15, 2018. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

12th Summa Cum Laude International Youth Music Festival, Vienna, Austria, 6-11 July 2018.

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

5th International Choir Festival Coralua, Trondheim, Norway, 7-13 July 2018.

For children, middle school and adult choirs. Choral workshops with excellent international conductors. Singing Tour in Norway, discover the beautiful village of Røros. Concerts in the best venues of Trondheim and Røros. Contact: Coralua, Email: trondheim@coralua.com - Website: www.coralua.com

Golden Voices of Barcelona, Spain, 8-12 July 2018.

For both professional and amateur choirs from all around the world. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonias.net - Website: www.fiestalonias.net

Brahm's Ein Deutsches Requiem Workshop and Performance with David Lawrence (UK), Hobart, Tasmania, Australia, 10-15 July 2018.

For individual singers and choral groups who will enjoy the challenges of this choral masterpiece. Contact: Festival of Voices Tasmania, Email: info@festivalofvoices.com - Website: <https://festivalofvoices.com/>

Contemporary A Cappella Workshop and Performances with Deke Sharon (USA), Hobart, Tasmania, Australia, 10-15 July 2018.

For individual singers and choral groups who expect to be surprised, challenged and astounded in this a cappella workshop. Contact: Festival of Voices Tasmania, Email: info@festivalofvoices.com - Website: <https://festivalofvoices.com/>

2nd Leonardo Da Vinci International Music Festival, Florence, Italy, 10-13 July 2018.

Competition and Festival for Choirs. Contact: Florence Choral, Email: chairman@florencechoral.com - Website: www.florencechoral.com

9th Musica Eterna Roma International Choir Festival and Competition, Italy, 11-15 July 2018.

For all kinds of choirs from all around the world.

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

12th International Choir Competition, Miltenberg, Bavaria, Germany, 12-15 July 2018.

Open to mixed choirs. Two Categories: Symphony of Voices (with compulsory competition); Folksong, Spiritual and Jazz. Free board and lodging, cash prizes and friendship concerts. Apply before 4 February 2018. Contact: Kulturreferat des Landratsamtes Miltenberg, Gaby Schmidt, Email: kultur@LRA-MIL.de - Website: www.chorwettbewerb-miltenberg.de

Sydney Opera House Gala Festival Concert 2018 with Craig Hella Johnson, Australia, 14-17 July 2018.

As a part of the Gala Concert, participating choirs will sing the world premiere of a new work by Jake Runestad, composed especially for this occasion and for this gathering of choirs in Sydney. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

Zêzerearts Choral Festival 2018, Tomar, Médio-Tejo Region, Portugal, 14-22 July 2018.

Join the Festival Choir to rehearse and perform works by Mozart, Rachmaninoff and Tchaikovsky, in addition to singing Haydn's Creation with the ZêzereArts Symphonic Chorus. Led by Brian MacKay (formerly principal conductor of Chamber Choir Ireland), the ZêzereArts Festival offers choral singers the opportunity to perform wonderful repertoire in beautiful surroundings. Contact: Ferreira do Zêzere, Email: zezerearts@gmail.com - Website: www.zezerearts.com/

Choralp 2018, Briançon, France, 14-21 July 2018.

International singing week for choirs or individual singers including two workshops. Workshop 1: Vespro della Beata Vergine (Monteverdi) conducted by Filippo Maria Bressan (Italy) with Baroque Ensemble Il Falcone and the soloists of the National Choir A Coeur Joie France. Workshop 2: 'Broadway, 60 years of musicals' (Cats, Grease, the Wizz, the Kig Lion) conducted by Denis Thuillier (France). Concerts every night in Briançon and in nearby villages. Apply before March 31, 2018. Contact: Association A Coeur Joie France, les Choralies, Email: choralp@gmail.com - Website: www.choralp.fr

57th International Seghizzi Choral Competition and Festival, Gorizia, Italy, 15-23 July 2018.

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 2018. Contact: Associazione Seghizzi, Email: info@seghizzi.it - Website: www.seghizzi.it

Paris Rhythms, France, 19-22 July 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

International Youth Music Festival II and Bratislava Cantat I, Bratislava, Slovak Republic, 23-26 July 2018. 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 Apr 15, 2018. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

World Peace Choral Festival Vienna 2018, Austria, 26-29 July 2018. 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

14th Annual Choral Festival of the Aegean's "Young Artist Opera and Oratorio Competition", Syros Island, Greece, 26-30 July 2018. Contact: MidAmerica Productions, Zui Tao, Email: opera.competition@midamerica-music.com - Website: <http://www.festivaloftheaegean.com/>

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

International Choral Festival The Singing World, St. Petersburg, Russia, 3-8 Aug 2018. For choirs and vocal ensembles of various styles, levels and origins from all over the world. Event promoting long-term contacts among choirs. Contact: International Choral Festival and Competition, Email: Singingworld@mail.ru - Website: <http://singingworld.spb.ru/en/>

Edinburgh International Chorus Festival, United Kingdom, 3-27 Aug 2018. Opportunities for enthusiastic amateur singers to work with the world's top conductors and orchestras in International Festival concerts. The Edinburgh Festival Fringe, organized at

the same time, doesn't require an invitation – anyone can take part (<https://www.edfringe.com/>). Contact: Edinburgh International Chorus Festival, Email: performing@eif.co.uk - Website: <https://www.eif.co.uk>

2nd Andrea del Verrocchio International Music Festival, Florence, Italy, 5-8 Aug 2018. Competition and Festival for Choirs. Contact: Florence Choral, Email: chairman@florencechoral.com - Website: www.florencechoral.com

San Juan Canta International Choir Competition and Festival, Argentina, 16-20 Aug 2018. Festival and Competition, available in three categories (mixed choirs and male and female ensembles). An international jury of great prestige, important monetary prizes, singing in the Auditorium Juan Victoria (a stage highly regarded by its privileged acoustics) as main venue of the event, exchanges with foreign choirs, concerts and workshops, join the natural beauties and the multi-awarded wines that San Juan province offers. Apply before June 25, 2017. Contact: María Elina Mayorga, Email: sanjuancoral@gmail.com - Website: www.sanjuancoral.com.ar

12th International Youth Chamber Choir Meeting, Usedom Island (Baltic Sea), Germany, 17-26 Aug 2018. Contact: Arbeitskreis Musik in der Jugend AMJ, Email: info@amj-musik.de - Website: www.amj-musik.de

Berlin International Masterclass for Choral Conducting 2018, Berlin, Germany, 17-24 Aug 2018. For highly qualified young choral conductors. Individual work with Rundfunkchor Berlin under the guidance of Gijs Leenaars (Netherlands) and Stefan Parkman (Sweden). Apply before April 1, 2018. Contact: Rundfunkchor Berlin, Simon Halsey, Email: balatoni@rundfunkchor-berlin.de - Website: <https://www.rundfunkchor-berlin.de/en/>

The Harold Rosenbaum Choral Conducting Institute Workshop, New York, USA, 20-24 Aug 2018. Open to choral conductors and composers from around the world who wish to enhance their careers, expand their contacts and have an intensive experience with Dr. Harold Rosenbaum, one of the world's leading choral conductors. Contact: The Harold Rosenbaum Institute, Email: HaroldRosenbaum@gmail.com - Website: <http://www.haroldrosenbaum.com/institute.shtml>

International Festival of choirs and orchestras in Paris, France, 22-26 Aug 2018. For choirs and orchestras from around the world. Contact:

MusikReisenFaszination Music Festivals,
Email: info@mrf-musicfestivals.com - Website:
<https://www.mrf-musicfestivals.com/>

International Choral Festival of Guimarães - FICCG 2018, Portugal, 2-8 Sep 2018. For all kind of choirs from around the world. Contact: Grupo Coral de Ponte, Email: geral@festivalcoros.guimaraes.pt - Website: <http://festivalcoros.guimaraes.pt/>

International Choir Festival Corearte Rio de la Plata 2018, Montevideo, Uruguay, 3-9 Sep 2018. Competition open to choirs of various backgrounds from all over the world. Jury members: Josep Prats (Spain), Nestor Andrenacci (Argentina), Cristina Garcia Banegas (Uruguay). Contact: Festival Internacional de Coros Corearte Barcelona, Email: Info@corearte.es - Website: www.corearte.es

2nd Corfu International Festival and Choir Competition, Greece, 12-16 Sep 2018. For choral singers from all over the world to the capital of the Ionian Islands in 2018 again. A very special highlight will be offered to participating choirs that would like to extend their stay for another day in Athens: The world famous Athens Concert Hall "Mégaron Mousikis" will open its doors and gives interested choirs a stage in the Greece capital. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: www.interkultur.com

ON STAGE with Interkultur in Lisbon, Portugal, 13-16 Sep 2018. No competitions but a buzz of choral activities for all kind of choirs from around the world. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

2018 Symposium on Research in Choral Singing, Evanston, Illinois, USA, 14-15 Sep 2018. The intent of this event is to advance knowledge and practice with respect to choral singing, choir sound, choral pedagogy, and related areas such as equity and inclusion. The Call for Proposals is currently open. Contact: American Choral Directors Association, Email: acda@acda.org - Website: <http://acda.org>

12th Rimini International Choral Competition, Rimini, Italy, 20-23 Sep 2018. Competition for equal voices, mixed choirs, children & youth choirs, folk/Gospel music and sacred music. Apply before May 31, 2018. Contact: Rimini International Choral Competition, Email: info@riminichoral.it - Website: www.riminichoral.it

IstraMusica, Poreč, Croatia, 22-26 Sep 2018.

A competition in different categories of difficulty and genre as well as Friendship Concerts and singing opportunities in such beautiful venues like the Euphrasian Basilica. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://www.interkultur.com/events/2018/porec/>

10th International Choral Festival Mario Baeza, Santiago, Chile, 25-29 Sep 2018. Non competitive Festival for choirs in all categories. Apply before 15 April. Contact: Asociacion Latinoamericana Canto Coral Chile, Email: festivalinternacionalmariobaeza2018@alacc-chile.cl - Website: <http://www.alacc-chile.cl/>

9th International Choir Festival & Competition "Isola del Sole", Grado, Italy, 26-30 Sep 2018. Apart from participating in the competitions all choirs can dare to take part in the exciting experiment to swap conductors for a Friendship Concert and perform under the direction of another international conductor. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: www.interkultur.com

3rd Beira Interior International Choir Festival and Competition, Fundão, Portugal, 3-7 Oct 2018. Meet the choral scene in Portugal. Register in categories for Mixed, Male, Female and Chamber Choirs, Children & Youth Choirs, performing in Sacred Choral Music, Folklore, Gospel, Pop & Modern categories. Choirs have the opportunity to participate in the event without competing in Evaluation Performance, Individual Coaching, Voice Training and Friendship Concerts. The non-competitive participation is also open to choirs, who want to take part in the competition as well. Apply before: April 30, 2018. Contact: Meeting Music Inh. Piroska Horváth e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

Bratislava Cantat II, Slovak Republic, 4-7 Oct 2018. 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 1, 2018. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

8th Šiauliai Cantat International Choir Festival and Competition, Šiauliai, Lithuania, 4-7 Oct 2018. Concerts in city halls, churches, choir competition in many categories. Contact: Lituania Cantat, Email: info@lchs.lt - Website: www.lchs.lt

Relevance: North Dakota State University's Third Choral Symposium, co-sponsored by ACDA, Fargo, North Dakota, USA, 11-13 Oct 2018. Inclusion, Social Justice, Transformation, Diversity, Inspiration, Community. Featuring Craig Hella Johnson conducting *Conspirare* in *Considering Matthew Shepard*. Concerts and interest sessions. Deadline for proposals: April 1, 2018. Contact: American Choral Directors Association, Email: jo.miller@ndsu.edu - Website: <http://ndsu.edu/music>

1st Botticelli International Choral Festival, Florence, Italy, 13-16 Aug 2018. For choirs of all kind and age. Contact: Florence Choral, Email: chairman@florencechoral.com - Website: www.florencechoral.com

International Choir Festival Corearte Barcelona 2018, Spain, 15-21 Oct 2018. 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

Claudio Monteverdi Choral Festival and Competition, Venice, Italy, 18-21 Oct 2018. 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

Cantate Barcelona, Spain, 19-23 Oct 2018. 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. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Canta al mar 2018 International Choral Festival, Calella, Barcelona, Spain, 25-29 Oct 2018. All concert and competition venues in Calella are within walking distance and can therefore be combined ideally with a pleasant stroll through the historic center - a great way for choirs to meet, sing together in Friendship Concerts and get to know other nations and their individual traditions. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: www.interkultur.com

17th Venezia in Musica, International Choir Competition and Festival, Venice and Caorle, Italy, 25-28 Oct 2018. Contact: Meeting Music Inh. Piroška Horváth e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

International Choir Competition of Tolosa, Spain, 31 Oct-4 Nov 2018. Its aim is to bring together the best choirs in the world: exchange of styles, interpretation, choral literature, vocal education and ways of each country and information about the musical and cultural traditions of the Basque Country. Contact: Centro de Iniciativas de Tolosa, Email: cit@cittolosa.com - Website: www.cittolosa.com

International Budgetary Festival/Competition The Place of Holiday, Spain, 2-5 Nov 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

ON STAGE with Interkultur in Prague, Czech Republic, 8-11 Nov 2018. No competitions but a buzz of choral activities for all kind of choirs from around the world. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

Sligo International Choral Festival, Ireland, 16-18 Nov 2018. Competitive and non-competitive events for mixed choirs, male voice, female voice, youth folksong, madrigals, sacred music, gospel choirs and barbershop. Contact: Sligo International Choral Festival, Email: info@sligochoralfest.com - Website: www.sligochoralfest.com/

14th International Warsaw Choir Festival Varsovia Cantat, Poland, 16-18 Nov 2018. For a cappella choirs. Choirs can compete in one of 5 categories for statuettes of Golden Lyre and Special Romuald Twardowski Prize. Festival takes place in Porczynski & Chopin Halls. Additional concerts in Warsaw churches. Apply before May 31, 2017. Contact: MELODY & Polonia Cantat, Email: info@varsoviacantat.pl - Website: www.varsoviacantat.pl

26th International Sacred, Advent & Christmas Music Festival and Choir Competition Cantate Domino Kaunas, Kaunas, Lithuania, 22-25 Nov 2018. Concerts in city halls, churches, choir competition in many categories, workshops. Contact: Lithuania Cantat, Email: info@lchs.lt - Website: www.lchs.lt

International Choir Festival Corearte Medellin 2018, Colombia, 27 Nov-2 Dec 2018. 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

Vienna Advent Sing, Austria, 29-30 Nov, 1-2 Dec, 6-10 Dec, 13-17 Dec 2018. 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/Contest Gran Fiesta, Spain, 2-5 Dec 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

Vocal Competition Voices of Costa Brava, Lloret de Mar, Spain, 2-5 Dec 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

Misatango Festival La Habana, Cuba, 4-9 Dec 2018. Singers and musicians from all over the world come together in La Habana to bring an evening full of tango rhythms and melodies to the stage. Under the baton of Mtro Saul Zaks, with composer Martín Palmeri at the piano and international soloists, participating choirs will jointly perform the "Misa a Buenos Aires," a contemporary roman mass in an authentic Argentinean tango style – a perfect symbiosis of music and spirituality. Contact: Pegasus Businesskey & Concerts-Austria, Email: c.bender@businesskey.at - Website: www.misatango.com/

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 6-9 Dec 2018. 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 1, 2018. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

International Festival/Competition Talents de Paris, France, 11-14 Dec 2018. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

ON STAGE with Interkultur in Birmingham, United Kingdom, 13-16 Dec 2018. No competitions but a buzz of choral activities for all kind of choirs from around the world. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <http://onstage.interkultur.com/>

London Choir Festival 2019 with Simon Carrington, United Kingdom, 26 Dec 2018-1 Jan 2019. Participating choirs will sing Handel's Coronation Anthems which are a great celebration of all that humanity holds dear. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

Vocal Competition Voices of Costa Brava, Lloret de Mar, Spain, 6-9 Jan 2019. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

International Festival/Contest Gran Fiesta, Spain, 6-9 Jan 2019. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: info@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

International Choir Competition Maastricht 2019, Netherlands, 7-11 Feb 2019. Competition for amateur choirs of all kind from over the world. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <http://www.interkultur.com/events/2019/maastricht/>

2nd Sing'n'Joy Princeton, New Jersey, USA, 14-18 Feb 2019. 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: <http://www.interkultur.com/events/2019/princeton/>

ACDA National Conference 2019, Kansas City, Missouri, USA, 27 Feb-2 Mar 2019. ACDA will hold its biennial conference for choral conductors. Included in the event will be choral performances, interest sessions, reading sessions, networking and other

special events. Contact: American Choral Directors Association, Email: acda@acda.org - Website: <http://acda.org>

Paris International Choir Festival, France, 7-11 Mar 2019. Friendship concert with a local choir at their home venue, massed sing at La Madeleine Church, Sunday worship service singing, sightseeing. Contact: Music Contact International, Email: info@musiccontact.com - Website: www.musiccontact.com

Discover Puerto Rico and its Choral Music, Ponce, Puerto Rico, 15-18 Mar 2019. 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

Young Prague Festival, Prague, Czech Republic, 21-25 Mar 2019. Join choirs, bands, and orchestras from around the world at Young Prague, one of the most culturally diverse and enjoyable European events for young musicians ages 8-26. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.youngprague.music-contact.com

Festival of Peace and Brotherhood, Rome, Italy, 21-25 Mar 2019. 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

Golden Voices of Montserrat! International Contest, Montserrat Monastery, Catalonia, Spain, 24-28 Mar 2019. 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@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

Verona International Choral Competition, Verona, Italy, 27-30 Mar 2019. Choirs from around the world attend this annual festival sponsored by the Association of Choirs of Northern Italy. Hear choirs from Asia, Eastern Europe, Central Europe

and North America at the adjudicated performance venue and exchange with a local Italian choirs during your individual concerts. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://www.music-contact.com/>

America Cantat 9, Panama City, Panama, 6-13 Apr 2019. 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. Contact: America Cantat, Email: info@acpanama19.org - Website: www.acpanama19.org

Barcelona Workshop "Easter Week and Religious Choral Music", Spain, 15-18 Apr 2019. Intensive workshop with Josep Prats (Spain) as main guest conductor. Contact: Festival Internacional de Coros Corearte Barcelona, Email: stage@corearte.es - Website: www.corearte.es

9th International Messiah Choir Festival, Salzburg, Austria, 25-28 Apr 2019. 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: <https://messiah-chorfestival-salzburg.jimdo.com/>

5th International Children's & Youth Chorus Festival 'StimmenKlangRaum', Weimar, Germany, 25-28 Apr 2019. Four day festival full of music, recreation and social interaction in inspiring environment full of parks, historical buildings and modern architecture. Contact: Schola Cantorum Weimar, Email: sg@schola-cantorum-weimar.de - Website: www.schola-cantorum-weimar.de

World of Choirs, Montecatini Terme, Toscana, Italy, 28 Apr-1 May 2019. 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@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

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

7th Queen of the Adriatic Sea Choral Festival and Competition, Cattolica, Italy, 2-5 May

2019. 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 2019. Contact: Queen Choral Festival and Competition, Email: office@queenchoralfestival.org - Website: www.queenchoralfestival.org

Voices United in Costa Rica, San José, Costa Rica, 15-22 May 2019.

With Ian Loepky and the University of North Alabama String Orchestra. For choirs of any kind from around the world. Optional individual concerts and gala concerts. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

6th Vietnam International Choir Festival & Competition, Hoi An, Vietnam, 15-19 May 2019.

For choirs of all kind from around the world. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: <http://www.interkultur.com/events/2019/hoi-an/>

International Choir Festival Corearte Senior 2019, Puerto de la Cruz, Tenerife, Spain, 21-26 May

2019. Non-competitive event for amateur choral groups of adults (50 years old and more). Participants will perform at iconic venues of the city and enjoy workshops with renowned teachers, including José Híjar Polo (Tenerife, Spain). Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

Cantate Croatia International Choir Festival,

Croatia, 23-27 May 2019. individual performances and common song performed in historic venues. Exchange with choirs from all over the world. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

International Choral Competition Ave Verum 2019, Baden, Austria, 31 May-2 June 2019.

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 November 1st, 2018. Contact: Wolfgang Ziegler, chairman, Email: aveverum.baden@gmail.com - Website: www.aveverum.at

Sing Austria with John Dickson, Vienna & Salzburg, Austria, 3-9 June 2019.

Individual and festival concerts under the direction of John Dickson. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

D-Day Memorial Concert Series, Paris and Normandy, France, 4-10 June 2019.

Opportunity for overseas choirs to visit France, perform memorial concerts for its citizens, and commemorate those men and women who fought so valiantly there during the Allied Invasion in 1944. During this special tribute tour, participating ensembles will visit many poignant locations of the 1944 Normandy Landings, including the battle sites of Caen and St. Malo, as well as the Normandy American Cemetery and Memorial. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <http://ddayconcerts.org/2019-paris-choral-festival/>

Tampere Vocal Music Festival, Tampere, Finland, 5-9 June 2019.

This versatile international festival includes a chorus review, a contest for vocal ensembles, concerts and workshops among other things, and gathers approx. 2,000 singers to Tampere. Contact: Tampere Sävel, Tampere Vocal Music Festival, Email: music@tampere.fi - Website: www.tamperevocalmusicfestivals.fi/vocal/en

Limerick Sings International Choral Festival, Limerick, Ireland, 5-10 June 2019.

Non-competitive event for choirs of all traditions and nationalities. Choirs will meet each other through formal and informal concerts and other social events. It will include a gala concert with a professional Irish orchestra under the direction of Dr. Cameron LaBarr. Apply before December 1, 2018. Contact: Limerick Sings, Email: information@limericksings.com - Website: www.limericksings.com

Krakow International Choral Festival, Poland, 6-10 June 2019.

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

16th International Chamber Choir Competition Marktoberdorf 2019, Germany, 7-12 June 2019.

Two categories: Mixed choirs and Popular Choir Music. Compulsory work for each category. Apply before October 15, 2018. Contact: Modfestivals, International Chamber Choir Competition, Email: office@modfestivals.org - Website: www.modfestivals.org

Wales & England Choir Festival 2019 with Thomas Lloyd, United Kingdom, 8-14 June 2019.

Participating choirs will sing a repertoire of Cathedral Anthems. Possibility for choirs to perform independent and collaborative concerts. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

International Contest Sun of Italy, Pesaro, Italy, 16-19 June & 7-10 July 2019. Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestalonia.net - Website: www.fiestalonia.net

Montréal Choral Festival 2019 with Elena Sharkova, Canada, 16-22 June 2019. Participating choirs will sing Fauré Requiem. This will add to the French flavor of the event. In addition to combined rehearsals, choirs will have the opportunity to perform their own concerts if they wish it. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

7th International Anton Bruckner Choir Competition and Festival, Linz, Austria, 19-23 June 2019. For choirs of all kind from around the world. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <http://www.interkultur.com/events/2019/linz/>

International Choral Festival in Tuscany, Montecatini Terme, Italy, 20-24 June 2019. 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 theatres. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://tuscany.music-contact.com/>

Roma In Canto International Festival of Sacred Music, Rome, Italy, 20-24 June 2019. Perform a stunning repertoire of music by Monteverdi and Palestrina during High Mass at St. Peter's Basilica alongside choirs from across the globe. Create new friendships with singers from around the world during rehearsals and festival ceremonies. Additionally, perform your own repertoire as part

of the festival concert series at a local church in Rome. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://tuscany.music-contact.com/>

Festival Chorale de Paris commemorating the 75th Anniversary of D-Day, France, 24-30 June 2019.

Artistically rich, poignant and inspirational journey through areas of France steeped in historical significance. In collaboration with Paris Choral Society, composer-in-Residence, Richard Burchard, and artistic director, Dr. Jefferson Johnson. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

picfest - Treble Choral Festival, Eugene, Oregon, USA, 25 June-1 July 2019. Pacific International Choral Festivals' 22nd Season in America's spectacular Pacific Northwest! Maestro Henry Leck leads boychoirs, girlchoirs, mixed treble choirs (through age 18). This non-competitive event features: individual choir performances/workshops; mass chorus schedule of inspiring rehearsals, fun-filled socials, shared meals and culminating Gala Concert. Contact: Oregon Festival Choirs, Email: peter@picfest.org - Website: <http://picfest.org/>

Paris Choral Festival, Paris, France, 2-9 July 2019. In 2014, MCI organized the Paris Choral Festival to commemorate the 70th Anniversary of D-Day and Liberation of France with a mass choir performance in La Madeleine. To continue this celebration of the centuries-old Franco-American friendship, and to commemorate another milestone anniversary, MCI is pleased to announce the Paris Choral Festival taking place in July 2019 (75th Anniversary of D-Day and the Liberation of France). Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <http://ddayconcerts.org/2019-paris-choral-festival/>

11th International Johannes Brahms Choir Festival and Competition, Wernigerode, Germany, 3-7 July 2019. 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: <http://www.interkultur.com/events/2019/wernigerode/>

21st International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 4-7 July 2019. Ten 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

13th Summa Cum Laude International Youth Music Festival, Vienna, Austria, 5-10 July 2019.

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 Rome Festival, Italy, 5-9 July 2019.

With Dr. Janet Galván. For choirs of any kind from around the world. Individual and festival concerts. Sing mass at St. Peter's Basilica. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

Golden Voices of Barcelona, Spain, 7-11 July 2019.

For both professional and amateur choirs from all around the world. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

International Children's Choir Festival at Canterbury Cathedral & London, United Kingdom, 21-27 July 2019.

With Henry Leck (Indianapolis Children's Choir) and David Flood (Master of the Choristers at Canterbury Cathedral). The festival is centered around three major choral performances: a joining of voices at the Evensong and a massed concert at Canterbury Cathedral, and the final festival concert in London. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

4th European Choir Games and Grand Prix of Nations, Gothenburg, Sweden, 3-10 Aug 2019.

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 is a competition for amateur choirs from all over the world. Contact: Förderevnein Interkultur, Email: mail@interkultur.com - Website: <http://www.interkultur.com/>

International Choir Festival Corearte Argentina 2019, Córdoba, Argentina, 3-8 Sep 2019.

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

International Choir Festival Corearte Barcelona

2019, Spain, 14-20 Oct 2019. 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

International Choir Festival Corearte Brazil

2019, Caxias do Sul, Brazil, 11-17 Nov 2019.

Non-competitive event open to choirs of various backgrounds from all over the world. Workshops with Pablo Trindade (Brazil) and Fernanda Novoa (Uruguay). Contact: Festival Internacional de Coros Corearte Barcelona, Email: Info@corearte.es - Website: www.corearte.es

Vienna Advent Sing, Austria, 28 Nov-2 Dec, 5-9 Dec, 12-16 Dec, 19-23 Dec 2019.

Vienna's Cultural Affairs Department welcomes choirs from around the world to share their voices in the magnificent City Hall and breathtaking Melk Abbey as part of the city's Advent celebration. Choirs exchange with local musicians, sing to full houses, and experience the festive pre-holiday atmosphere in this enchanting city! Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Vocal Competition Voices of Costa Brava, Lloret de Mar, Spain, 1-4 Dec 2019.

Competition of various genres in choral and vocal singing, open to amateurs and professional teams of all ages. Contact: Fiestalonia Milenio, SLU, Email: nika@fiestaloniamilenio.net - Website: www.fiestaloniamilenio.net

16th Concorso Corale Internazionale, Riva del Garda, Italy, 5-9 Apr 2020.

For all kinds of choirs from all around the world. Beside the competition meeting music will organize further festival activities, such as Evaluation Performance, Individual Coaching, meeting in music Friendship Concerts and a Choir Parade through the streets of Riva. Contact: Meeting Music Inh. Piroska Horváth e. K., Email: info@meeting-music.com - Website: www.meeting-music.com

Barcelona Workshop "Easter Week and Religious Choral Music", Spain, 6-9 Apr 2020.

Intensive workshop with Josep Prats (Spain) as main guest conductor. Contact: Festival Internacional de Coros Corearte Barcelona, Email: stage@corearte.es - Website: www.corearte.es

10th International Messiah Choir Festival, Salzburg, Austria, 23-26 Apr 2020.

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: <https://messiah-chorfestival-salzburg.jimdo.com/>

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

68th 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

8th Queen of the Adriatic Sea Choral Festival and Competition, Cattolica, Italy, 30 Apr-3 May 2020.

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 2020. Contact: Queen Choral Festival and Competition, Email: office@queenchoralfestival.org - Website: www.queenchoralfestival.org

International Choir Festival Corearte Senior 2020, Puerto de la Cruz, Tenerife, Spain, 19-24 May 2020.

Non-competitive event for amateur choral groups of adults (50 years old and more). Participants will perform at iconic venues of the city and enjoy workshops with renowned teachers, including José Híjar Polo (Tenerife, Spain). Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

12th World Symposium on Choral Music, Auckland, New Zealand, 11-18 July 2020.

Contact: International Federation for Choral Music, Email: office@ifcm.net - Website: <http://wscm2020.com/> or <http://www.nzcf.org.nz/>

International Choir Festival Corearte Rio de la Plata 2020, Montevideo, Uruguay, 8-13 Sep 2020.

Competition 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

International Choir Festival Corearte Barcelona 2020, Spain, 19-25 Oct 2020.

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

International Choir Festival Corearte Medellin 2020, Colombia, 1-6 Dec 2020.

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

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

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Details at: wscm2020.com

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