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DOSSIER
**IFCM INTERNATIONAL COMPOSITION
COMPETITION**

Choral World News:
When Professional and Amateur Choral
Worlds Come Together!
Interview with Philip Lawson

INTERNATIONAL CHORAL BULLETIN

COVER

Philip Lawson

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MESSAGE FROM THE PRESIDENT



EMILY KUO VONG

President

Dear Friends,

At the time of this writing, the newly discovered coronavirus that surfaced last year has appeared worldwide, not just in China and Asia but also in the Middle East, Europe, North and South America, Australia, New Zealand... Infection by the deadly coronavirus currently has become a serious global threat. The epidemic in China, the first country where the coronavirus outbreak occurred, has been very severe and people worldwide are concerned about what is happening.

Even in tough circumstances, I nonetheless feel that it is not the correct choice to isolate oneself, wait to see what happens, or avoid the problem altogether. On the other hand, I also realize that there have been many interactions in different languages as people have been flying from and to China from all over the world. Everyone wants their friends and colleagues everywhere in the world to be healthy and safe and wish, in good faith, for the global situation to improve very soon.

Unfortunately, many choral events had therefore to be cancelled everywhere, the most important for us being, of course, the 12th Symposium on Choral Music, which was to take place in July of this year in Auckland, New Zealand. Many other events are now taking place

online, and new forms of online choral singing and teaching have been invented. To inspire those who are suffering and support them in their fight against the virus, I came up with the idea of producing a warm-hearted video of support, not only for the Chinese people but also for people worldwide. I shared this idea with our colleagues and conductors, and I was very surprised and happy to receive their immediate agreement with this proposal. Thus the International Federation for Choral Music (IFCM) has joined up with the International Cultural Center (ICC) of Monte Real in Portugal and strived to call on many friends from the entire choral community to send the warmest of greetings and best of wishes to the Chinese people. We believe that all kind-hearted, brave people worldwide can reach out to each other via choral music, also encouraging each other with firm hopes and warming each other with the deepest love through this touching video entitled "A World Filled With Love • Colorful Voices • 5G Linking to the World." In this video, we also invited Prof. Tian Xiaobao, one of the most famous conductors in China, to record a video clip at his home in Wuhan, where the epidemic situation was, at that time, at its worst in China. His optimistic emotions have encouraged many people. As conductor, Ms. Hu Manxue leads her singers in the Shenzhen Lily Girls Choir as they sing a beautiful song for this video.

In the days following the video's launch on social media, including the IFCM media channels, CCTV social media platform,

China Culture website, and other main media platforms, e.g. Facebook, it has been followed, subscribed to, and forwarded by a huge number of people worldwide, and this number increases sharply every day. At the same time, our IFCM colleagues have shared it multiple times worldwide via their social networks and made many moving comments about it.

I appreciate all the support provided to produce this video, as well as your inspiring messages, your reliability, and the exciting choral activities for connecting cultures and joining hands in solidarity. I believe this video is not only meaningful to Chinese people but also shows the power of heartfelt choral singing to connect all of us. I am very proud of all our colleagues and the IFCM organization, which is truly fulfilling and pursuing the goal of authentic choral music as a way to convey hope, peace, and love to the rest of world.

Twists and turns are part of life and setbacks often happen, but strong people always choose to face the storm and tread rough paths. With a strong will, we have limitless faith that even this complex, serious health problem will be successfully addressed and the world will be better soon.

Whether we know each other or not, our hearts will forever remain in solidarity. No matter where you are, we all have the same dream of filling the world with love!

Edited by Steve Lansford, USA

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*Volunteers connecting
our choral world*



PROJECTS

CHORAL COMPOSITION COMPETITION

IFCM International Composition Competition
Promoting New Choral Music Through New Composers
Karolina Silkina

IFCM INTERNATIONAL COMPOSITION COMPETITION

Promoting New Choral Music Through New Composers

KAROLINA SILKINA

choral conductor and journalist

Karolina Silkina: *How did your music adventure begin? When did you realize that you would like to compose music?*

Simone Campanini: My music adventure began quite early in my life, at least when I decided to practise a musical instrument and not a sport! I was seven years old. Years passed and then I graduated first in organ and organ composition, afterwards in electronic engineering, but it took some time for me to focus my musical activity on composition. The choir was a great opportunity, first as a singer with inspiring conductors, then (and now) as a conductor, enabling me to reflect on what really makes me feel good. So I started to write music quite late, and started even later entering it for competitions. My wife, a brilliant musician who has also performed as harpsichordist and organist for some of my pieces, is of great support in this quest.

Jonathan David: I come from a very musical family. My parents met in the alto section in their college chorus! I began writing on guitar at age twelve, and wrote over 100 songs as lead singer/guitarist in a number of rock bands in high school and college. I didn't really engage with classical music until my post-graduate year in Germany,

where I attended concerts almost nightly. After immersing myself in the literature, I began writing in the genre. It was a decidedly different approach, but I found the skills ultimately transferred over.

David Walters: While I grew up in a musical family, full of singing, I only began to experiment with my own music when I was ten or eleven years old. I started taking piano lessons and when I was practising, my mother would set an oven timer on the side of the piano, saying, "I want to hear sounds coming out of this for the next thirty minutes." Then she would leave the room.

Well, I quickly became bored with scales and started to improvise. It wasn't long before I was actually composing.

KS: *In your opinion, how does the composer communicate with the listeners in his works?*

SC: Every piece of art is a communication. Music is more complex because there is a performer, or a group of performers - e.g a choir with its conductor - that acts as a medium of the composer's intentions, but when they play a certain piece, the composer plays together with them, having written those notes.



Simone Campanini (Italy), First Prize winner

JD: A composer inhabits, ideally, a wholly unique musical world. The ability to communicate this singular universe to others is the mark of a successful composer, I think. I express my voice through utilization and subversion of familiar idioms, conscious use of dramatic effect, rhythmic and melodic intricacy, balance, and emotional directness. If a listener is able to absorb some of this and be moved, challenged, and/or entertained, I've done my job. The addition of text of course ratchets everything up several notches.

DW: Composition is the deliberative management of musical expectations. A composer communicates not only with harmonic language but with tone of voice, by purposefully choosing when to satisfy and when to delay, when to set up a pattern and when to break it.

KS: *How did you start composing choral music?*

SC: Because I felt the impulse to do that. But before that I had to get over the fear of not being adequately skilled ... and the fear of submitting my music to someone else. It's stupid, I know, but every time I fear the judge, because my music is really an intimate part of myself. I remember my very first arrangement of a song I shyly gave to my choir to study, with my first "original" piece still in a drawer: the next one was to come only after another eight years. During these years I did some other arrangements, that was fun, but nothing really "mine". In 2014 things changed: I finally decided to risk to be happy with my music.

JD: My initial ventures in classical composing were for instruments. But it was inevitable I would eventually turn to vocal writing as my primary idiom. To start, voice has always been my first instrument. I also grew up to my folks spinning choral music of Purcell, Mozart, etc. (juxtaposed with The Rolling Stones or Grateful Dead; my parents had eclectic tastes). I have few relatives who have not sung in a church choir at some point in their lives. The element of text is also critical. I find I am actually freed by the given structure of a poem, and occasionally hamstrung by the blank canvas of a planned instrumental piece.

DW: I wrote my first choral piece - something about rain and a garden - for my high school choir. The director, Gary St. John had seen me in his office, constantly listening to orchestral recordings and improvising on the piano. Thankfully, he gave me an opportunity to write for his choir. I owe this award in large part to his guidance and his faith in me.

KS: *What is the most important feature when composing for a choir?*

SC: The respect for singers. Especially for those choir



Jonathan David (USA), Second Prize winner

singers who aren't soloists and very often - amateurs. This doesn't mean at all that a piece cannot be challenging! Challenges can be a great stimulus for good performers. But challenging passages have to be administered wisely, otherwise the joy of singing could quickly become a pain, and it will be hard to get good performances. Difficulties should be interesting points, the spicy taste, not the normal flow of a piece. And, generally speaking, a choir composer should be able to sing, or at least outline, every part he wrote. Don't write what you can't sing!

JD: I think writing idiomatically for the voice, and including sing-able lines for each part, is critical for good choral writing. Extended vocal techniques are also part of singing in my world, as long as they are healthy. Writing well for singers also includes conveying the meaning and spirit of the words they are singing, and always with appropriate stress (no accents on the wrong syl-LA-ble, please!). I also find choral singers aren't engaged enough rhythmically. The myth of the singer as a poor rhythmic musician has become an unfortunate self-fulfilling prophecy.

DW: When writing for choir, emotional authenticity and vulnerability are the most vital components. Beyond employing the technical aspects of the voice, engaging the mind requires authentic introspection of



David Walters (USA), Third Prize winner

your own emotional state and being able to translate that into music; to be able to write in your own voice requires vulnerability. When present, it is obvious both in performance and in the score itself.

KS: *Does the text play an important role in composition? In your opinion, how does the text influence the process of the creation of music?*

SC: Every choral piece I wrote was born from a text, but in different ways: often it is the meaning of the poetry that inspired a musical environment, but other times it is the rhythm of the syllables that creates the music. It depends. But, in general, when I read a text I hear sounds, then a piece could emerge, but this doesn't happen so often. And if a text doesn't inspire my music, but I have to use it for some reasons, then I have to search deep for the sounds.

JD: Frankly, except in the case of a vocalise, if the text doesn't play an important role in the composition of a vocal piece, one should write for instruments instead. My prime motivator in choosing to write a work for chorus is, almost always, a text I'm super psyched about. Nearly everything about the piece will begin with the text: tempo, structure, melodic outline, rhythmic profile, texture, harmonies, overriding atmosphere. Of course, there can be thousands of "correct" musical interpretations of a text. A reflexive rendering is

pointless. If a composer can't *add* significant layers of meaning to a text, then let it be.

DW: Text (or the lack thereof) is everything. The word stress, the vocabulary, the subtext, even the order of individual vowels and consonants, they each have an important part to play. Composing for choir is, in many respects, a study of language.

KS: *Please describe how you create a new composition. Maybe you are working on a new piece now?*

SC: When I started composing I devoted odd bits of time, here and there, to this activity, like a hobby, but for the last year or so I decided to give myself some rules, trying to write every day. It's hard, because that's not my main job - I work as an acoustical researcher and mainly as a freelance programmer -, I need a quiet place to write and develop ideas, I need a piano or a keyboard because I'm not able at all to write music without it, but it's the only way to get results. Following these rules, I'm always working on a piece, often more than one: when I finish one, then I search for some ideas for a new one, usually a text, but I also work on instrumental music. And, yes, sadly not every piece I write is good, but every time I explore new ways I learn something.

JD: For a vocal piece, I start with the text, and immerse myself in it. Most often, I try to memorize the words before putting any notes to the page. Next, I print out a triple-spaced version of the text, leaving plenty of room in the margins. If I'm careful to leave enough time for the piece to evolve, those margins will gradually begin to fill with ideas about structure, harmony, motivic development, etc. When the pages are littered with scribbles, the music generally reveals itself in pretty short order. Presently, I am working on a setting for a North Carolina tenor friend of "In the Bleak Mid-Winter." In this case, the melody for the opening line came to me instantly. I'm now absorbing the rest of the text!

DW: I typically start a new piece by speaking the text aloud, multiple times, in order to fully understand the rhythm and inflection of each line. Furthermore, I develop an interpretation of the text derived from detailed research and authentic introspection. Then I can start to sketch out the beginning, the conclusion, and the major climax, but only once I know what I want to say. I am currently working on a commission for a wedding anniversary, the text of which is a striking testament to the beauty of the Pacific Northwest of the United States and the role it has played in their relationship.

KS: *Please tell us something about your piece which was awarded a prize at the IFCM International Choral Composition Competition.*

SC: Well, the piece I entered for the competition (*Jubilate Deo*) is, in fact, the third revision of a piece I wrote in 2017, never performed because I was never happy with the result. I got the beginning idea in a dream - yes, it's true! - that I wrote down at the piano as soon as I woke up. Then I prepared a structure for the entire piece, based on the form of the text, having in mind the words "*Jubilate Deo*," Give glory to God, as a dancing *leitmotiv* for the entire work: the joy of being loved by God. Last summer I got a decent version of this piece!

JD: There are many chant tones for the compline hymn, *Te lucis ante terminum*. I chose a lesser-known tone largely because of its emphasis on the raised 6th degree, characteristic of the Dorian mode. The chant permeates

every measure of my work: as the basis for ostinati, a melody for harmonization in the slow section, a "babbling brook" texture underpinning the tenor solo, etc. As it is an evening prayer of comfort, composers have customarily set the text with a slow and serene atmosphere. Contrarily, I read some urgency into the lines, and thus my work proceeds at a more spirited pace. The frequent presence of 7/8 meter, implicit in the chant itself, heightens the effect. The work was commissioned by the Duke University Vespers Ensemble, Music Director Brian Schmidt. It was premiered at Duke Chapel, Durham, NC, in April, 2015.

DW: *A Voice is Heard in Ramah* is a setting of Jeremiah 31:15 and Matthew 2:18, which are

nearly identical. In Genesis 30:1, it says that Rachel had so desired children that she thought herself dead without them. In granting her children, God made her the progenitor of several prosperous Hebrew tribes, Benjamites among them. Then in Jeremiah, the account is given of the Hebrews' subjugation under Babylonian rule. Before the Hebrews were taken to Babylon to be slaves, they were gathered in Ramah, in the land of the Benjamites. Though she was long dead at this point, Rachel was thought to be figuratively mourning for the loss of her children and for the loss of all the children of Israel. Her cry could be heard, echoing across time in the souls of those living parents who were presently losing their children. Furthermore, the Gospel of Matthew recounts Herod's massacre of male children



Simone Campanini and his choir

so it is said then that Jeremiah's prophecy received a second accomplishment. Centuries later, Rachel's cry could still be heard, as if caught in some eternal vigil. At its heart, the piece is about the loss of children, the cyclical nature of violence, and the emotional exhaustion that comes from realizing we've been here before.

KS: *What does the IFCM award mean to you?*

SC: Undoubtedly a great, great unexpected honor. Writing music is hard work, at least for me, but I love it and the greatest satisfaction comes when my work is appreciated by someone else. I write music for sharing my emotions, my prayers, my interior world, and this can be at the same time frightening and fulfilling.

JD: The IFCM Award, even as the winner of the 2nd place, is a terrific honor for me! The prestige of the organization and of the superstar 2020 judging panel sends a strong message, and is a source of great encouragement. I am also grateful for the opportunity for my piece to get broad international exposure through its publication in the International Choral Bulletin. Many thanks!

DW: Thank-you to the jury - Alberto Grau, Ēriks Ešņvalds and Sergey Pleshak for this immense honor, and congratulations to Simone Campanini and Jonathan David! I am immensely grateful for the exposure this award brings to my work and I hope that the piece itself lays bare the cost of violence, compounded over the centuries; a cost often borne by those who are the most blameless - children.

KS: *What is your key to success?*

SC: I'll answer with a commonplace: be yourself. In the musical world - and not only - I hear every day about students - and teachers, too - who often approach a new piece by listening to an existing recording of that piece by celebrated performers, apparently ignoring the fact that every artwork, a composition, or a performance, is the expression of a path that includes all the experience of the artist, joys, sufferings, pains, hopes. You can have models, everybody does, but you cannot simply copy them to avoid the interior seeking of your personal, authentic expression.

JD: I pride myself on selecting quality, often lesser-known and idiosyncratic texts for my vocal music. I write music I would like to listen to, accessible work that is intricate, challenging, and never simple-minded. I generally strive to create a sense of balance for the listener, allowing them one foot on the ground always, e.g. if the harmony is challenging, the rhythm is less so, etc. Classical economy is important to me but emotional directness no less so. In my business dealings I aim always to cultivate professionalism and, most significant, kindness.



Jonathan David



DW: Gratitude. Any success I might have had thus far is not mine alone, and remembering those who have loved me, taught me, and supported me is essential to any future success. I am grateful to my parents, James and Lynette, and to my mentors: Dr. Ethan Sperry, Steve Galván, Dr. Brad Hansen, Debbie Glaze, Neil Argo, Dr. John Browning, and Gary St. John, along with innumerable friends and colleagues from whom I have learned so much!

KS: *What are your future artistic plans?*

SC: Not an easy question at all! I have some dreams ... but speaking about concrete projects I'm working on, actually I have my hands on a large composition that involves some solo singers, some instruments and, of course, a choir that acts as an instrument. In fact, it is the first time I am trying to manage such a large piece and I have a lot of problems to resolve, first of all, not to be boring. I recently finished a Mass for treble voices (Kyrie, Gloria and Sanctus are already published, see my website, www.simonecampanini.it) and I have other choral and instrumental ideas to develop. What I really need is time.



David Walters

JD: I am in the early stages of an oratorio for men's chorus commingling the *Dona Nobis Pacem* with newly written words by author Daniel Neer. I am hoping to launch soon a pitch for a commission consortium to support *A Purcell Suite*, arrangements for treble chorus and guitar of songs by Henry Purcell. More ambitiously, I'm starting to give some thought to my first opera, the initial idea being a chamber opera in three short acts based on some less famous, but, with any luck, still subtly indelicate, Grimm fairy tales.

DW: I am pursuing further graduate study in choral conducting and composition. I also look forward to collaborating with both the current Poet Laureate of the State of Oregon, Kim Stafford, on a new choral work, and mezzo-soprano Helen Soultanian on a song cycle about the current state of the AIDS epidemic in the United States.

Edited by Irene Auerbach, UK/Germany



Simone Campanini and his choir



SIMONE CAMPANINI was born in Parma, Italy in 1977. His career has been characterized by an eclectic involvement in music performance, music composition, and engineering – all at professional level. Each discipline has made a strong impact on the other and created a unique perspective on science and artistry. Simone studied organ and organ composition with F. Tasini, and later with S. Innocenti at the Conservatory of Music “A. Boito” in Parma. And for the last 25 years, he has held the position of principal organist of Parma Cathedral. As a conductor, Simone Campanini has conducted the mixed choir of Corale “Città di Parma” since 2004, a group that won many prizes, including important international choral competitions in Arezzo, Gorizia, and other cities. As a composer, he has been the recipient of many awards in Italian national composition competitions. Most recently, Simone won the 1st prize at the 5th International Harpsichord Composition Competition “W. Landowska” in Ruvo di Puglia with a work for oboe and harpsichord that was premiered by Giovanna Fornari and Christoph Hartmann, oboist of the Berlin Philharmonic Orchestra. Simone Campanini was honored as one of the top three composers at the 2018 International Choral Composition Competition of Japan, and (top three winners) at the 43th International Choral Composition Competition “Guido d’Arezzo” (Arezzo, Italy). In 2007, Simone Campanini graduated *cum laude* in Electronic Engineering at the University of Parma and, in 2015, gained a PhD in Industrial Engineering. From 2008 to the present, he has been a research collaborator of the acoustic group of the Industrial Engineering Department of the University of Parma. Contact: simonecampanini@gmail.com. Website: www.simonecampanini.it



JONATHAN DAVID was raised in New York City and currently lives in Chapel Hill, NC. Jonathan's first solo CD, *The Persistence of Song*, featuring solo vocal works with piano, was released on Centaur Records in January 2020. His *Blue Planet Blues*, a 3-movement extended work for 8-part chorus, was featured in an ecology-focused exhibition in Skopje, Northern Macedonia, in August-September, 2019. Other highlights of the 2019-20 season include the premiere of *Triptych: Reflections on Race to Texts of Zsuzsanna Ardó*, by C4, the Choral Composer/Conductor Collective, in June 2020; and the premiere of *Prayer of Saint Francis* by the Meredith College Community Chorus (Raleigh, NC), in May 2020. Jonathan has had music commissioned by the New York Treble Singers, Duke University, Atlanta Young Singers, Marble Collegiate Church, the Manhattan Wind Ensemble, and saxophonist David Wozniak, among others. His choral music has been performed throughout the US and Europe at such venues as Duke Chapel, the European Parliament in Brussels, the Palace of Westminster, and the Cathedral of Notre Dame-Paris. Jonathan has served as Composer-in-Residence for The Greenwich Village Singers and was a founding member of the pioneering new music chorus, C4. His *Stabat Mater* is featured on C4's debut CD. He has served on the judging panel for the ASCAP/Deems Taylor Awards. From 2005-2011 he was the Classical Editor for the internet music service, Napster. Jonathan's music is published by Oxford University Press, See-A-Dot Music, and Paraclete Press, and is also available through his website, www.jonathandavidmusic.com. Contact: jonmdavid@gmail.com



DAVID WALTERS currently serves as the Assistant Conductor of the ISing Choir which has raised over \$350,000 in support of local non-profit organizations such as the Beaverton Arts Foundation, Sisters of the Road and Homeplate. In addition, he is the Music Director at First Presbyterian Church in McMinnville, OR. He holds both an MM in choral conducting and a BM in Music Composition from PSU and is a founding member of the Nexus Vocal Ensemble. His most recent premiere was *The Winged Victory*, performed in December 2019 by the ISing Choir under the direction of the composer, and *Wild, Unspoken*, performed in November 2019 by the Portland State Chamber Choir under the direction of Dr. Ethan Sperry. As a vocalist, he has toured Italy, Hungary, the Czech Republic, China, Japan, Chile and Argentina, having most recently appeared as the bass soloist in Mozart's *Requiem*, Mozart's *Coronation Mass*, and as the baritone soloist in Orff's *Carmina Burana*. Contact: David@DwaltersMusic.com; website: www.dwaltersmusic.com



KAROLINA SILKINA was born in Grodno, Belarus. There, she started her fascinating musical adventure by playing the piano, singing in the choir, taking part in numerous concerts and winning competitions. Karolina completed her Bachelor's degree in Public Relations and Media Marketing (Journalism Department) at the University of Warsaw. Currently she is finishing her Master's studies at her alma mater. She is interested in PR, visual and event marketing and communication. Also, Karolina has completed, with distinction, her Bachelor's degree in the Conducting of Choral and Music Ensembles at the F. Chopin University of Music under the guidance of Prof. Bogdan Gola and is now continuing her Master's studies there. Karolina is the founder and a conductor of the Journalism Department choir at the University of Warsaw. Also, she is a choral singer (soprano) with the F. Chopin Chamber Choir and University of Warsaw Choir; she is a choral singer and a vocal instructor at The Center of Thought of John Paul II Choir and in her church choir. Karolina Silkina was one of the members of the jury at the *Queen of the Adriatic Sea Choral Festival and Competition* (2019) and a participant in the R. Gandolfi International Choral Conductors Competition (29.11-01.12.2019). Email: caroline.silkina@gmail.com

Jubilate Deo

for mixed voices

Psalms 99,1-3

Simone Campanini (*1977)

Joyful, dancing (♩. = 96)

Sopranos

Altos *mp, with strong accentuation **

Tenors

Basses

Ju - bi-la-te De-o om - nis ter-ra, ju - bi-la-te

Ju - bi-la-te De-o om - nis ter-ra, ju - bi-la-te

Ju - bi-la-te De-o om - nis ter-ra, ju - bi-la-te

mp cresc.

Ju - bi-la-te De-o om - nis

De-o om - nis ter-ra, ju - bi-la-te De-o om - nis

De-o om - nis ter-ra, ju - bi-la-te De-o om - nis

De-o om - nis ter-ra, ju - bi-la-te De-o om - nis

f

terra, ju - bi-la-te De-o om - nis terra, ju - bi-la-te

terra, ju - bi-la-te De-o om - nis terra, ju - bi-la-te

terra, ju - bi-la-te De-o om - nis terra, ju - bi-la-te

terra, ju - bi-la-te De-o om - nis terra, ju - bi-la-te

*Expressions are for all voices below, except when differently specified.

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19 *cresc.* - - - - - *ff*

om - nis ter-ra, ju - bi-la-te, ju - bi-la-te De-o:

om - nis ter-ra, ju - bi-la-te, ju - bi-la-te De-o:

om - nis ter-ra, ju - bi-la-te, ju - bi-la-te De-o: ser-vi-te Domino

om - nis ter-ra, ju - bi-la-te, ju - bi-la-te De-o: ser-vi-te Domino

26 *mp* *p*

ser - vi-te, servi-te Do - mi-no in læ - ti - ti - a,

ser - vi-te, servi-te Do - mi-no in læ - ti - ti -

ser - vi-te Do - mi-no ser - vi - te Domino ser - vi-te Do-mi-no ser-vi-te Domino ser -

ser - vi-te Do - mi-no ser - vi - te Domino ser - vi-te Do-mi-no ser-vi-te Domino ser -

31 *mf a tempo*

ju-bi-la - te, ser - vi - te, ser-vi-te Do-mi-no in læ -

a, ju-bi-la - te ser - vi - te, ser-vi-te Do-mi-no in læ -

vi - te ju-bi-la - te ser - vi - te Do - mi-no ser-vi - te Do-mi-no ser - vi - te

vi - te, ser - vi - te Do - mi-no ser-vi - te Do-mi-no ser - vi - te

35 *p* *f*

ti - ti - a, ju-bi-la - te ser - vi - te ser - vi - te, ju-bi-la - te

ti - ti-a, ju-bi-la - te, ser - vi - te ser-vi - te, ju-bi-la - te

Do-mi-no ser-vi - te ju-bi-la - te ser - vi - te ser - vi - te Do -

Do-mi-no ser-vi - te, ju-bi-la - te ser-vi - te, ser-vi - te Do - mi -

40 *mf* *mf*

De - o, ju - bi-la - te De - o, ser - vi - te, servi-te Domi-no,

De - o, ju - bi-la - te De - o, ser - vi - te, ser - vi - te Domi-no

- mi-no, Do - mi - no, ser - vi - te, ser - vi - te Domi-no,

no, ser-vi - te Do - mi - no, servi - te, ser - vi - te Domi-no,

45 *ff* *p subito*

ju - bi-la - te De - o, ju - bi-la - te De - o, ju - bi-la - te

ju-bi-la - te De - o, ju-bi-la - te De - o, ju - bi-la - te

ju-bi-la - te De - o, ju-bi-la - te De - o, ju - bi-la - te

ju-bi-la - te De - o, ju-bi-la - te, ju - bi - la - te De - o,

4

50

pp

De - o, ju - bi - la - te De - o.

rall. pp

De - o, ju - bi - la - te De - o, De - o, De - o.

8

De - o, ju - bi - la - te De - o, De - o, De - o.

ju - bi - la - te De - o, ju - bi - la - te De - o, ju - bi - la - te De - o.

Solemnly (♩ = 72)

57

p

In - tro - i - te in conspectu e - ius, in - tro - i - te in conspectu e - ius

f *p*

In - tro - i - te in conspectu e - ius, in - tro - i - te in conspectu e - ius

8

In - tro - i - te in conspectu e - ius, in - tro - i - te in conspectu e - ius

p *p*

In - tro - i - te in conspectu e - ius, in - tro - i - te in conspectu e - ius in

65

cresc. e accel. molto *ff* **Tempo I** (♩ = 96)

in e - xul - ta - ti - o - ne.

mf

in e - xul - ta - ti - o - ne, in e - xul - ta - ti - o - ne.

mp

in e - xul - ta - ti - o - ne, in e - xul - ta - ti - o - ne, in e - xul - ta - ti - o - ne.

e - xul - ta - ti - o - ne, in e - xul - ta - ti - o - ne, in e - xul - ta - ti - o - ne, in e - xul - ta - ti - o - ne.

73 **Solemnly** (♩ = 72) *p*

Sci - to - te quo - ni - am Do - mi - nus

quo - ni - am Do - mi - nus

quo - ni - am Do - mi - nus

quo - ni - am, quo - ni - am Do - mi - nus i -

78 *mf*

i - pse est De - us: i - pse fe - cit nos, et

mp

i - pse est De - us: i - pse fe - cit nos, et

p

i - pse est De - us, i - pse est De - us: fe - cit nos, et

- pse est De - us, est De - us: i - pse fe - cit nos, non

82 *p*

non i - psi nos: Po - pulus e - ius,

non i - psi nos: Po - pulus e - ius,

p far

ju - bi-la-te Deo, Po - pulus e - ius,

mp

i - psi nos: ju - bi-la-te Deo,

6

87 *mf*

po - pu-lus e - ius, et o - ves pas - cuæ e - ius, et o - ves

po - pu-lus e - ius, et o - ves pas - cuæ e - ius, et

8 po - pu-lus e - ius, et o - ves pas - cuæ e - ius,

ju - bi-la-te, ju - bi-la-te, ju - bi-la-te,

91 *cresc.*

pas - cuæ e - ius, et o - ves pas - cuæ eius, et o-ves pascuæ eius, et

o - ves pas - cuæ e - ius, et o - ves pas - cuæ, et o - ves pas - cuæ, et o - ves, ju-bi-

8 et o - ves pas - cuæ eius: ju-bi-la - te De-o, ju-bi-la - te De-o,

ju - bilate, ju - bilate, ju - bilate, ju - bi-la-te,

95 *f accel.*

oves pascuæ e - ius: ju-bi - la-te Deo, ju-bi - la-te Deo, ju -

la-te De - o, ju-bi - la - te De - o, ju-bi - la-te Deo, ju-bi - la-te Deo, ju -

8 ju-bi-la - te De-o, ju-bi-la - te De-o, ju-bi - la-te Deo, ju-bi - la-te Deo,

ju - bilate, ju-bi - la-te Deo, ju-bi - la-te Deo,

Joyful as the beginning (♩. = 96)

99 *f sempre*

- bi-la - te De - o om - nis ter-ra, ju - bi-la - te De - o

- bi-la - te De - o om - nis ter-ra, ju - bi-la - te De - o

ju - bi-la - te De - o

105

om - nis ter-ra, ju - bi-la - te De - o om - nis ter-ra, ju -

om - nis ter-ra, ju - bi-la - te De - o om - nis ter-ra, ju -

om - nis ter-ra, ju - bi-la - te De - o om - nis ter-ra, ju -

ju - bi-la - te De - o om - nis ter-ra, ju -

111 *ff*

- bi-la - te De - o om - nis ter-ra, ju - bi-la - te, ju - bi-

- bi-la - te De - o om - nis ter-ra, ju - bi-la - te ju - bi-

- bi-la - te De - o om - nis ter-ra, ju - bi-la - te ju - bi-

- bi-la - te De - o om - nis ter-ra, ju - bi-la - te, ju - bi-

129

f A-men, *ff* a - men, a - men, a - men, a - - men, *fff*

f A - men, a - - men, a - men, a - men, a - - men,

s - men, a - - men, a - men, a - men, a - - men,

- men, a - - - - men, a - men, a - men, a - - men,

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International
Federation
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*Volunteers connecting
our choral world*



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Te lucis ante terminum

Tenor solo and SATB chorus (divisi), unaccompanied

Jonathan David

*For the Duke Vespers Ensemble,
Music Director Brian Schmidt*

Te lucis ante terminum,
rerum Creator, poscimus,
ut solita clementia
sis praesul ad custodiam.

*Before the end of light, Creator of all things, we ask
that with your customary clemency you might be
guardian of our safety.*

Te corda nostra somnient,
te per soporem sentiant,
tuamque semper gloriam
vicina luce concinant.

*May our hearts dream of you; may they feel you in
their sleep; and may they ever sing your glory by the
coming light.*

Vitam salubrem tribue,
nostrum calorem refice,
taetram noctis caliginem
tua collustret claritas.

*Grant us healthful life; restore our ardor;
may your brightness illuminate the foul gloom of
night.*

Praesta, Pater omnipotens,
per Iesum Christum Dominum,
qui tecum in perpetuum
regnat cum Sancto Spiritu.

*Grant this, almighty Father, through Jesus Christ
the Lord, who reigns with you and the Holy Spirit
forever.*

Amen.

Amen.

Performance Note: Breaths will need to be staggered throughout the piece.

www.jonathandavidmusic.com
Jonmdavid@gmail.com
917-596-9931

Te Lucis Ante Terminum

Tenor solo and SATB chorus, unaccompanied

For the Duke Vespers Ensemble, Music Director Brian Schmidt

Jonathan David

Briskly, "on tiptoes" ♩ = 126
pp

Soprano
 Te lu-cis an-te ter-mi-num, re - rum Cre - a - tor, pos-ci-mus, ut so - li-ta cle - men-ti - a sis

Alto
pp
 ut so - li-ta cle - men-ti - a sis

Tenor
pp
 Te lu-cis an-te ter-mi-num, re - rum Cre - a - tor, pos-ci-mus, ut so - li-ta cle - men-ti - a sis

Bass
pp
 ut so - li-ta cle - men-ti - a sis

More presence, slightly slower
 (♩ = 116)

5

S
 prae - sul ad cu - sto-di - am.

A
 prae - sul ad cu - sto-di - am.

T
 prae - sul ad cu - sto-di - am. *p* Te lu - cis an - te - ter -

B
 prae - sul ad cu - sto-di - am. *p* Te

Te Lucis Ante Terminum

11

S *p* *mp* *p* Div. Te lu - cis,

A *p* *mp* *p* Te lu - cis,

T *mp* *p* mi - num, lux

B *mp* *p* lu - cis an - te ter - mi - num,

18

S *mf* *mf* Unis. te lu - cis an - te ter - mi-num

A *mf* *mf* te lu - cis an - te ter - mi-num

T *mp* te - lu -

B *mp* lux

25

S *mp* (2+2+3) *mp* re - rum Cre -

A *mp* *mp* re - rum Cre -

T *p* - cis an - te ter - mi - num,

B *p* lux,

Te Lucis Ante Terminum

3

31

S a - tor, pos - ci - mus, _____ pos - ci - mus, _____

A a - tor, pos - ci - mus, _____ pos - ci - mus, _____

T _____ te lu - cis an - te ter - mi - num, _____ *mf*

B _____

37

S _____ ut so - li - ta _____ cle - men - ti - a _____ *mf*

A _____ ut so - li - ta _____ cle - men - ti - a _____ *mf*

T _____ lux, _____ *mp*

B *mf* _____ *mp* lux, _____

42

S _____ sis prae - sul _____ ad cus - to - di - am. _____ *Div.*

A _____ sis prae - sul _____ ad cus - to - di - am. _____ *mp* Te - lu -

T _____ *p*

B _____ *p* lux, _____

Te Lucis Ante Terminum

48 *mp* Unis.
 S Te lu - cis an - te ter - mi - num,
 A - - cis an - te - ter - mi - num,
 T Te
 B Te

53 *p*
 S lux,
 A lux,
 T cor - da - nos - tra - som - ni - ent, te per so -
 B cor - da - nos - tra - som - ni - ent, Div. te per so -

59 *mp*
 S lux
 A lux,
 T po - rem sen - ti - ant, tu - am - que
 B po - rem sen - ti - ant, Unis. tu - am - que

Te Lucis Ante Terminum

5

65 *mp* *mf* *mp* *f* ($\text{♩} = 92$)

S Div. glo - ri am vi - ci - na lu - ce con - ci - nant. _____

A *mp* *mf* *mp* *f* glo - ri - am vi - ci - na lu - ce con - ci - nant. _____

T *mf* *mp* *f* sem - per glo - ri - am vi - ci - na lu - ce con - ci - nant. _____

B *mf* *mp* *f* sem - per glo - ri - am vi - ci - na lu - ce con - ci - nant. _____

Slightly slower, with
quiet confidence $\text{♩} = 92$ ($\text{♩} = 69$)

72 *p* (3+2+2) *mp*

S Unis. Vi - tam sa - lu - brem tri - bu - e, _____ no - strum ca - lo - rem re - fi -

A *p* *mp* Vi - tam sa - lu - brem tri - bu - e, _____ no - strum ca - lo - rem re - fi -

T *p* *mp* Unis. Vi - tam sa - lu - brem tri - bu - e, _____ no - strum ca - lo - rem re - fi -

B *p* *mp* Vi - tam sa - lu - brem tri - bu - e, _____ no - strum ca - lo - rem re - fi -

79 *mf* *poco* *mp* *mf* *poco* *mp* *Div.*

S ce, _____ tae - tram noc - tis cal - li - gi - nem tu - a col - lus - tret

A ce, _____ tae - tram noc - tis cal - li - gi - nem tu - a col - lus - tret

T ce, _____ tae - tram noc - tis cal - li - gi - nem tu - a col - lus - tret

B ce, _____ tae - tram noc - tis cal - li - gi - nem _____

Te Lucis Ante Terminum

86

S *f* *mp* *mf* *mp*
Div. cla - ri - tas, cla - ri - tas.

A *f* *mp* *mf* *mp*
Unis. cla - ri - tas, cla - ri - tas.

T *f* *mf* *mp*
 8 cla - ri - tas, cla - ri - tas.

B *Div.* *f* *mf* *mp*
 cla - ri - tas, cla - ri - tas.

93

S *p* *Senza misura* 5-6" 5-6" 7-8" **p*
 Lu

A *p* *p*
 Lu

T *p* (♩ = 126)
 8 cla - ri - tas.

B *p* (b)
 cla - ri - tas.

**Individual singers repeat figure at own tempi, breathing at leisure.*

100

S

A

T *Solo* *mp*
 8 Prae - sta, Pa - ter om - ni - po - tens, per Ie - sum Chris - tum

B

Tempo I. (♩ = 126)

Te Lucis Ante Terminum

7

107

Senza misura 5-6"

mp (a tempo) (♩ = 126)

S Lux...—

A Lux...—

T Solo 8 Do - mi-num, 3-4" (a tempo) *mf* qui — te - cum

T Gli altri 8 Senza misura 5-6" * *p* Lu — (a tempo) (♩ = 126) *mp* Lux...—

B (a tempo) (♩ = 126) *mp* *mf* *mp* per - te - sum Chris - tum —

114

poco rit.

S

A

T Solo 8 in per - pe - tu - um reg - nat cum San - cto *f* Spi - ri - tu. —

T Altri 8

B Do - mi - num, —

a tempo

121

S *mf* A - men, *mp* A - - - men, *mf* *mp*

A *mf* A - men, *mp* A - - - men, *mf* *mp*

T Solo

T Altri *mf* A - men, *mp* A - - - men, *mf* *mp*

B *mp* A - - - men, *mf* *mp*

127

S *Unis. pp* A - - - men.

A *Unis. pp* A - - - men.

T *Unis. pp* A - - - men.

B *pp* A - - - men.

Duration: ca. 4'15"

July, 2014
Chapel Hill, NC



A VOICE IS HEARD IN RAMAH

for SATB (div.) Choir, *a cappella*

Text from Jeremiah 31:15 & Matthew 2:18

Music by David Walters



DWALTERS MUSIC

A VOICE IS HEARD IN RAMAH

Performance Notes:

No. 1 - Under each dotted bracket, singers change notes individually, melding from one chord to the next.

No. 2 - Following Rachel, a group of soloists (from any section) sing the indicated fragment (as written or one octave above,) starting with one singer. As more soloists join in, a wall of sound should form as each rendition overlaps with the next. Once all the soloists are singing, whoever was first transitions to the next measure and begins another wave of speaking/shouting. The soloists should be getting louder throughout. At the apex of the shouting, the soloists individually rejoin the choir.

No. 3 - The choir splits into two parts. Following the initiation of speaking/shouting in the soloists, Choir 2 shifts to the indicated fragment, individually joining the wave of soloists, getting louder all the while. At the apex of the shouting, Choir 2 (along with the shouting soloists) rejoins the choir and the sung chord seemingly overtakes the shouting.

No. 4 - Any soloists from earlier in the piece should hang on to their pitch slightly longer than indicated and quickly fade to nothing and the final "waj" should be sung a tempo.

Context:

It is stated in Genesis 30:1 that Rachel has so desired children, she thought herself dead without them. In granting her children, God made her the progenitor of several prosperous Hebrew tribes, the Benjamites among them. Then in Jeremiah, the account is given of the Hebrews subjugation under Babylonian rule. Before the Hebrews were taken to Babylon to be slaves, they were gathered in Ramah, in the land of the Benjamites. Though she was long dead at this point, Rachel was figuratively mourning for the loss of her children and for the loss of all the children of Israel. Her cry could be heard, echoing across time in the souls of those living parents who were presently losing their children.

Furthermore, the Gospel of Matthew recounts Herod's massacre of male children so it is said then that Jeremiah's prophecy received a second accomplishment. Centuries later, Rachel's cry could still be heard, as if caught in some eternal vigil. At its heart, this piece is about the loss of children, the cyclical nature of violence, and the emotional exhaustion that comes from realizing we've been here before.

Pronunciation:

Ramah - rama

Rachel - raxel

Waj - wajə

Waj is an exclamation of grief (woe) in Aramaic, the dominant language of Ramah during the time of Jesus.

3rd Place Winner - IFCM Fourth International Competition for Choral Composition 2019

A VOICE IS HEARD IN RAMAH

Jeremiah 31:15
Matthew 2:18

SATB(div.) Choir

David Walters

Molto dolente e rubato
♩ = 60-70 *pp*

Soprano
A¹ voice is heard in Ra - mah, [cr]y² - ing and

Alto
A¹ voice in heard in Ra - mah, [cr]y² - ing and

Tenor
A¹ voice is heard in Ra - mah, [cr]y² ing and

Bass
A¹ voice is heard in Ra - mah, cry - - - ing and

7 *mp* *p* *mp* *mf*

S
mourn - ing (ing) mourn - ing, Ra - chel mourn-ing for her

A
mourn - ing, mourn - ing, Ra - chel mourn-ing for her

T
mourn - ing, mourn-ing, Ra - - - chel mourn-ing for her

B
mourn - ing, mourn - ing, Ra - chel mourn-ing for her

¹ connect note, without break, across the barline² don't pronounce the [cr], enter on the vowel

13 A *Alto solo* *mf*

Solo *mf* Rachel: Wa - j, wa - j,

13 *p* *f* *pp* *cresc.* See note No. 1

S child - ren. A voice is heard in Ra - mah!

A chil - ren. A voice is heard in Ra - mah! *p* *f* *pp* *cresc.*

T child - ren. A voice is heard in Ra - mah! *p* *f* *pp* *cresc.*

B child - ren. A voice is heard in Ra - mah! *p* *f* *pp* *cresc.*

18 See note No. 2 *approx. 30"* *approx. 20"* *approx. 20"*

Solo Soli: wa - j, wa - j,

See note No. 3 *approx. 20"* *approx. 10"*

Choir 2 wa - j,

ff *ff* *ff* *ff*

23

Solo

Rachel: Wa - - - j, wa - j, wa - - -

S

Wa - j, wa - - - j, wa - j, wa - - - j,

A

Wa - - - j, wa - - - j, wa - - - j, wa - j,

T

Wa - - - j, wa - - - j, wa - j, wa - - - j,

B

Wa - j, wa - j, wa - j, wa - j,

29

Solo

B

j,

S

wa - - - j! Cry - ing and mourn - ing, (ing) mourn - ing,

A

wa - - - j! Cry - - - ing and mourn - ing, mourn - ing,

T

wa - j! Cry - - - ing and mourn - ing, mourn-ing. Ra -

B

wa - j, and mourn - ing, mourn - ing,

36 *mp* *mf* *ff*

Solo Rachel: ..re - fus-ing to be com-fort-ed, ah,

36 *mp* *mf* *niente*

S Ra - chel mourn-ing for her child-ren [n]³ [because they are no more] *p* whispering only

A *mp* *mf* *niente*

A Ra - chel mourn-ing for her child-ren, [n]³ [because they are no more] *p* whispering only

T *mf* *niente*

T chel mourn-ing for her child-ren [n]³ [because they are no more] *p* whispering only

B *mp* *mf* *niente*

B Ra - chel mourn-ing for her child-ren [n]³ [because they are no more] *p* whispering only

[C] Ra - chel mourn-ing for her child-ren [n]³ [because they are no more]

43 *niente*

Solo

43 *pp* *p* *pp*

S be-cause they are no more. Mm, mm, mm, *niente*

A *pp* *p* *pp*

A be-cause they are no more. Mm, mm, mm, *niente*

T *pp* *p* *pp*

T be-cause they are no more. Mm, mm, *niente*

B *pp* *p* *pp*

B be-cause they are no more. Mm, *niente*

³ Gradually close to "n" and fade to *niente* while individually transitioning to whispering the bracketed phrase, in measure 43: S2, A2, T1 & B1 sing the phrase while the other parts continue to whisper and *diminuendo*, all parts sing at measure 45

- 5 -

62

Solo *f*

Rachel: Wa - j,

See note No. 4

pp *fff* *ppp*

S heard in Ra - - - mah. Ah! Wa - j! (j) Wa - j.

pp *fff* *ppp*

A heard in Ra - - - mah. Ah! Wa - j! Wa - j.

pp *fff* *ppp*

T 8 heard in Ra - mah. Ah! Wa - j! Wa - j.

pp *fff* *ppp*

B heard in Ra - mah. Ah! Wa - j! Wa - j.

Dedicated to parents, their children,
and the love between them that will never die.

"I have loved you with an everlasting love."
Jeremiah 31:3

INTERNATIONAL FEDERATION FOR CHORAL MUSIC



**Conductors Without
Borders**
Training Course in Choir
Direction and Voice
Report by Thierry
Thiébaud

World Choral Day 2019
Insight and Project Review
Samuel Koszegi

**World Youth Choir
partners with National
Youth Orchestra of
Germany for Beethoven
Anniversary Year tour**
Ki Adams

CONDUCTORS WITHOUT BORDERS

Training Course in Choir Direction and Voice

Abomey-Calavi (Benin)

January 25 to February 2, 2020

REPORT BY THIERRY THIÉBAUT

IFCM Vice-President, A Cœur Joie International President

PARTICIPATING ORGANIZATIONS

- Benin "Harmonie Cantat" Federation
- À Cœur Joie International
- International Choral Music Federation
- Conductors Without Borders (CWB)
- French Institute of Benin (French Embassy)

INTRODUCTION

This second training course picked up where the one held in September 2019 left off. Thanks to the implementation of better marketing and communications, we were able to increase the number of participating choir directors and singers, who were organized into choirs for the duration of the course. Around a dozen choirs sent some of their members.

It is difficult for choir directors to free themselves from professional duties during the work-week. For that reason, this training course took place over a period of ten days, including two weekends, which facilitated their participation.

This schedule also allowed us to meet again with the Collaborating Adviser for Cultural Action – who also serves as director of the French Institute – who confirmed the possibility of establishing a four-part agreement between the

Harmonie Cantat Federation, the French Institute of Benin, A Cœur Joie International and IFCM. The French Institute has set aside 3000 € in its 2020 budget for the purpose of such professional development.

PROCEEDINGS

The training took place in a school in the Togoudo de Abomey-Calavi (Cotonou) neighborhood, a location chosen to be convenient for participants.

As in September 2019, three modules were offered:

- Voice training
- Choir director training
- Repertoire work with the training course choirs

Emphasis was placed on choir direction techniques, with additional time set aside for directors-in-training to work with session choirs.

Every choir rehearsal period was preceded by one hour of vocal training (relaxation, breathing, resonators, range). It was possible to work individually with choir members throughout the training course. Specific aspects of choir direction that were introduced included preparation, breathing, setting and keeping the beat, cut-offs. We were able to start working on independence of the hands.

After sight-reading through the repertoire, trainees were asked to choose a piece they wanted to direct with their choir. It is important



to point out that choir directors sometimes gravitate towards polyphonic pieces they find pleasing but which require the use of techniques they have not yet sufficiently mastered. Nonetheless, all trainee choir directors present were able to direct their choir by the end of the course.

The problem of sight-reading remains significant mainly for singers, who often learn music by heart through repetition of their choir director's example. We provided a collection of working scores to singers (and to trainee directors, of course) to encourage them to improve their sight-reading. Scores are generally not available to choirs, but increasingly one finds singers scanning the director's score with their telephone in order to make progress in sight-reading.

A pedagogical manual (handbook) was distributed at the end of the course to all choir directors-in-training. It included, of course, chapters that had not yet been taught but which provide motivation for participants to continue their training.

The consistency of directors' participation was relatively good. Of 18 trainees participating, we were able to award diplomas to 13 of them. The discrepancy stems from the fact that, as agreed upon with Serge N'Tcha, program organizer and president of the Federation, trainees who missed more than two sessions were not eligible to receive a diploma. The same rule applied to singers. It had been made clear to the trainee choir directors that their presence was indispensable at the voice training and repertoire work periods.

At the end of the training course, we visited three choirs during rehearsals directed by participating directors-in-training. This allowed us to observe the trainees in situations where they were already familiar with the singers being directed.

OUTCOMES

We had the impression during this course that participants' motivation had increased since the first session. A rhythm of two one-week sessions annually should be maintained to ensure that progress continues to be made.

It must be noted that Serge N'tcha already possesses solid musical credentials, including education in harmony. This should allow him to coordinate and lead local review sessions as well as advanced choir direction and music theory classes. We feel it is important to follow the director-trainees' progress after each training week ends.

Some directors are interested in standardization. We have thus also thought about developing training modules that could be offered to others who are interested in learning the essential rules of harmony and modulation.

Indeed, we observed that in local repertoires, harmonies are very often constructed on perfect successive chords.

The next training course is planned for September or October of this year. It will receive partial funding from the French Institute, as was confirmed during our meeting at the French Embassy.

Translated by Anita Shaperd, USA



WORLD CHORAL DAY 2019

Insight and Project Review

SAMUEL KOSZEGI

IFCM Communication Officer

THE WORLD CHORAL DAY PROJECT IMPROVED SIGNIFICANTLY IN 2018 WHEN ITS NEW WEBSITE AND REGISTRATION SYSTEM WERE LAUNCHED ALONG WITH A MORE CONSISTENT AND INTENSE COMMUNICATION SYSTEM. BUILDING ON THE PREVIOUS YEAR'S SUCCESS, IN 2019 NEARLY 350 EVENTS AND CONCERTS WERE ORGANISED IN THE CELEBRATION OF WORLD CHORAL DAY, WITH A RECORD NUMBER OF COUNTRIES REPRESENTED IN THE HISTORY OF THE PROJECT. IN THIS SHORT ARTICLE, WE GIVE MORE INSIGHT INTO THE LATEST EDITION OF THIS CELEBRATION AND HIGHLIGHT FOUR EVENTS ON WHICH WORLD CHORAL DAY HAD A SIGNIFICANT IMPACT IN 2019.

World Choral Day (WCD) was created in 1990 by Alberto Grau, the International Federation for Choral Music (IFCM) Vice-President for Latin America. He proposed the celebration and it was approved by the General Assembly of IFCM held in Helsinki in August 1990, within the framework of the Second World Symposium on Choral Music. Since 1990, thousands of choirs have joined in the celebration of World Choral Day on or around the second Sunday of December. Millions of singers across the globe have joined forces together and have been involved in different World Choral Day concerts, festivals, sing-alongs, choral seminars, friendship days and other events. In

2020, the project is going to celebrate its magical 30th anniversary, which will ensure a greater possibility to communicate its essence and importance worldwide and to reach out to even more choristers across the globe encouraging them to join the celebration.

It will be an international choral event to extol the values of solidarity, peace and understanding!

In 2019, we celebrated World Choral Day on the second Sunday of December but hosted choral events throughout the entire month and hence made the presence of the project stronger and more visible globally. The previous year (2018) was the first time in which the original dates of the celebration were



Brussels Singers

extended, not excluding those choirs and concert organisers who planned their events a few days before or after the official date. This was one of the best improvements and experiences we continued for World Choral Day 2019. We also definitely intend to keep this one-month period in the future, which also allows those countries who might have their holidays during WCD to join and thus organise their concerts a little later or earlier. Altogether, 344 events took place in 67 countries in 2019 – there were also concerts in new countries who had never celebrated World Choral Day before (i.e. Jordan, Lebanon and Vietnam). Seeing new countries joining in every year is one of the best pieces of feedback we could receive, which will help us build new ideas to improve this wonderful project. As always, in 2019, we again had a really wide range of choral events such as traditional Christmas concerts in little village churches, flash mobs in supermarkets, and big festivals where more than 1000 singers performed on stage. It is also important to highlight that in this year four new languages were added to the official proclamation document read and announced at every event. For the first time in the existence of World Choral Day, Alberto Grau, the initiator of the project, specially composed the hymn “Cantando”, which could be heard worldwide at numerous events and sung by the participating choirs. We also had the opportunity to enjoy some of the concerts from several countries live through social media such as Switzerland, Portugal, Madagascar, Syria, Venezuela and Finland, along with an IFCM event, which was organised in the beautiful Palacete dos Condes de Monte Real, the new IFCM Headquarters in Lisbon.

WORLD CHORAL DAY WORLDWIDE THROUGH THE EYES OF THE ORGANISERS

A WORLD CHORAL DAY CONCERT IN TURKEY

Parallel with the growing number of choirs in Turkey, the celebrations for World Choral Day on 8th December 2019 took place in different places and in many concepts. The special concert titled Vox Luminis by Rezonans Choir, conducted by Burak Onur Erdem, brought these celebrations to the historic heart of the Old City in Istanbul.

One of the most extraordinary historic venues in Istanbul, the Şerefiye Sarnici, also known as the Theodosius Cistern, was built by the Emperor Theodosius II, to store water for the Byzantine Capital, approximately 1600 years ago. Hidden underneath newer buildings for many centuries, the cistern has been meticulously restored and brought back to its former glory by the Istanbul Metropolitan Municipality. Reopened to the public in 2018, the Şerefiye Sarnici, is now home to acoustic concerts held by the Istanbul Metropolitan Municipality’s Department of Culture.

Rezonans Choir brought the joy of music into the magical atmosphere of the Şerefiye Sarnici at this special World Choral Day concert with words of hope, peace and compassion from the giants of classical music, J.S. Bach and W.A. Mozart, and present-day composers, such as Arvo Pärt and Eric Whitacre,

Burak Onur Erdem – conductor of Rezonans, IFCM Board member



Choir Rezonans, Turkey

WORLD CHORAL DAY IN ARMENIA

Choral art is impossible to imagine without Komitas.

World Choral Day has taken place in Armenia since 1994, the year the Armenian Little Singers International Association was created. Years later, Armenian superior choirs performed for public school students of at Aram Khachaturyan Great Concert Hall. Since 2018, the Armenian Little Singers International Association has held this event together with the Armenian Choral Conductors Association in assistance with Khachatur Abovian Armenian State Pedagogical University. The format has changed after amateur choirs from Yerevan and different cities and choirs from abroad began to participate in this event.

On 17 December 2019, 14 choirs from Ijevan, Echmiadzin and Yerevan participated in our World Choral Day concert. Choirs from Tatev, Sisian, Kapan, Charentsavan and Munich (Germany) performed online. The

celebration was dedicated to the 150th anniversary of Komitas, and the choirs exclusively performed Komitas's songs. The President of the Armenian Little Singers International Association, Tigran Hekekyan, greeted the audience. At the end of the concert, all choirs performed Komitas's song "Armenia" directed by Gayane Sahakyan.

Gohar Sndoyan - Coordinator of International Communication at Little Singers of Armenia



World Choral Day in Armenia

WORLD CHORAL DAY IN JORDAN

12 concerts, 20 days, seven Choirs, one city. This was what was accomplished on World Choral Day for the very first time in Jordan.

As a Jordanian volunteer with the Arab Choral Network whose duty is to connect world events to the Arab nation, it was so special for me to see all these mosaic pieces gathered and glued together for WCD in one beautiful

colourful picture. Being part of an international event made choirs and singers enthusiastic about being recognised and interacting and sharing these special days with other choirs from all over the world. The audience was happy to hear WCD's peaceful message, which was read out loud in both English and Arabic, and enjoyed the various diverse concerts. Feedback for the concerts and WCD event were great and both

the singers and the audience are excited to take part in World Choral Day 2020. This year, we hope the Arab world and language will be more present during WCD by having choirs from each Arabian country, as well as the Diaspora, participate in events.

Choral singing is an international language, and we are happy to deliver it from the Arab world.

Anwar Qais Al Nimri - Arab Choral Network Committee Volunteer



World Choral Day in Jordan



World Choral Day in Madagascar

WORLD CHORAL DAY IN MADAGASCAR

ICanto Vocal Ensemble was really proud and happy to participate in World Choral Day 2019 by organizing the first-ever concert in Madagascar, which joined the celebrations in the history of the project. I have been looking for ways to connect our choir, and ultimately our country, to international networks and came across the IFCM Facebook page where it all started. To be a part of this initiative was a huge morale boost and extra-motivation for

ICanto after a 2-year break.

We were all excited to represent the country and to be part of a global choral network. Despite expecting a serious rainstorm, more than 150 people came to our concert, which was sold-out a week earlier. The audience was also very receptive and happy about WCD and after enjoying our diversified repertoire, the warm applause didn't stop - we even gave two encores and received a standing ovation from the audience at the end. We already feel the positive outcomes of our concert and of joining a global choral celebration. This is because we received an invitation to one of the most prestigious classical music events in Poland after our video was shared on social media. In addition, Madagascar Mozarteum, an institution that promotes Classical Music through concerts and workshops, invited us to re-perform the "Caritas et Amor" concert later in May. We



World Choral Day in Patras, Greece, an amazing celebration for this small city with the participation of more than 400 volunteers, singers, choristers, musicians, soloists and ballet dancers!

are really looking forward to joining World Choral Day in 2020 and hope to have more choirs participating in the celebration from our country.

My dream is to create a Choral Federation in Madagascar and I strongly believe that joining such valuable international projects can be important milestones in achieving this goal.

Fitah Rasendrahaina, Artistic Director & Choirmaster of ICanto Vocal Ensemble

FULL LIST OF PARTICIPATING COUNTRIES IN 2019

Algeria, Argentina, Armenia, Australia, Austria, Belgium, Benin, Bosnia and Herzegovina, Bulgaria, Cameroon, Canada, Colombia, Costa Rica, Croatia, Czech Republic, Cyprus, Denmark, Estonia, Finland, France, Gabon, Germany, Ghana, Greece, Hungary, Indonesia, Ireland, Italy, Japan, Jordan, Kazakhstan, Latvia, Lithuania, Macedonia,

Madagascar, Mexico, Netherlands, New Zealand, Nigeria, Norway, Peru, Philippines, Poland, Portugal, Puerto Rico, Qatar, Romania, Russia, Serbia, Slovenia, Slovakia, South Africa, Spain, Sri Lanka, Switzerland, Syria, Thailand, Togo, Turkey, Uganda, United Kingdom, United States, Venezuela, Vietnam, Wallis and Futuna, Zambia.

MOST EVENTS REGISTERED PER COUNTRY (TOP 5)

Italy (45), Spain (33), Hungary (25), United States (21), Canada (14)

Thanks to the kind contribution of the concert organisers, we received an incredible number of photos and videos that have been shared on our social media platforms, which we can use to promote WCD throughout the coming months. IFCM has already started to prepare for World Choral Day 2020, the celebration's 30th anniversary, with dates confirmed

for the full month of December. Stories like ICanto Vocal Ensemble's from Madagascar written above and the great amount of positive feedback always confirm the importance of this project and give us the motivation to keep continuing in the future.

<http://worldchoralday.org/>

Edited by Shanae Ennis-Melhado, UK



Highlights of a Christmas concert featuring Kinder- und Knabenchöre der Chorakademie Dortmund, Germany © Finn Löw

WORLD YOUTH CHOIR PARTNERS WITH NATIONAL YOUTH ORCHESTRA OF GERMANY FOR BEETHOVEN ANNIVERSARY YEAR TOUR

KI ADAMS

World Youth Choir Foundation President

IN THE SUMMER OF 2020, THE WORLD YOUTH CHOIR WILL PRESENT A UNIQUE SESSION AS PART OF THE BEETHOVEN ANNIVERSARY YEAR (BTHVN2020) FESTIVITIES CELEBRATING THE 250TH ANNIVERSARY OF THE COMPOSER'S BIRTH. PARTNERING WITH THE NATIONAL YOUTH ORCHESTRA OF GERMANY (BUNDESJUGENDORCHESTER), THE WORLD YOUTH CHOIR WILL PERFORM CONCERTS IN GERMANY, THE NETHERLANDS, ITALY, AUSTRIA AND RUSSIA.

The programme will include two major works: Beethoven's *Symphony No. 9* and Chinese contemporary composer Tan Dun's *Nine*, a choral/orchestral work commissioned for the National Youth Orchestra of Germany to complement Beethoven's 'choral' symphony.

Founded in 1989, the **World Youth Choir** exists to provide opportunities for highly skilled young singers from around the world to unite their voices

to create outstanding choral singing, while at the same time transcending borders and building cultural understandings. Working with renowned conductors from countries with diverse, distinctive



The World Youth Choir singers in traditional clothing, showcasing the cultural richness of their 29 different countries of origin in front of the beautiful Abbaye de Sylvanès (Sylvanès, July 28, 2019)

choral traditions, each year 60-90 singers (ages 17-26) prepare and perform a wide range of challenging choral repertoire representing a colourful spectrum of global styles, genres and traditions. This distinctive global ensemble is made possible through its founders and patrons: European Choral Association – Europa Cantat (ECA-EC), International Federation for Choral Music (IFCM), and Jeunesses Musicales International (JMI).

Since its inaugural session in 1989, the World Youth Choir has engaged over 1100 singers from more than 75 countries in 35 sessions with 47 world-class conductors. Throughout this 31-year history, rarely has the World Youth Choir had the opportunity to perform with an orchestra, making this special BTHVN2020 collaboration with the National Youth Orchestra of Germany especially innovative and exciting.

Based in Bonn, the **National Youth Orchestra of Germany** (BJO) is Germany's youngest major orchestra. Founded by the German Music Council (Deutscher Musikrat) in 1969, the BJO is composed of the country's finest young musicians between the ages of 14 and 19. In addition to Sir Simon Rattle, BJO Conductor of Honour since 2018, the orchestra has been directed by renowned conductors such as Herbert von Karajan, Kurt Masur, Gustavo Dudamel and Kirill Petrenko. In 2013 the Berlin Philharmonic Orchestra assumed the role of patron orchestra to the BJO and mentors it through joint rehearsals, masterclasses and concerts.

A DEFINING EXPERIENCE

Both the World Youth Choir and the National Youth Orchestra of Germany prepare challenging works from all historical periods during intensive rehearsal sessions. Contemporary music and premieres of new works are essential components of both ensembles' repertoires. Preparing these programmes, interacting musically with outstanding international conductors and working as a team with other talented and like-minded young singers/instrumentalists are defining experiences for these developing musicians at both a musical and a human level.

COMMON GOALS

Both ensembles recognise and value the fact that participation in each ensemble is an important step on the path to a professional career. The stated goals for both organisations include the development of outstanding musicians who will become cultural and social leaders of future generations.



Singing in the chapel of Palacete dos Condes de Monte Real during the World Youth Choir 30th Anniversary reception (Lisbon, July 31, 2019)

*As an orchestra for young people, the **Bundesjugendorchester** is a model for continually changing expectations, standards, mentalities, identities, values and goals. These changes are part of a larger context of social transformation that has led to a re-evaluation of many cultural values and institutions. We therefore see the National Youth Orchestra of Germany as an example of a primarily collective encounter with music, one that enables and encourages not only individual growth and confidence, but an expansion of artistic and societal horizons as well.*

*Participation in the **World Youth Choir** has the potential to transform lives and, in turn, the global community as singers build relationships with peers from different countries and continents, develop the choir's own unique choral sound and become a vibrant community of change agents. Through social activities and interaction, sectional rehearsals, cultural excursions and mentorship programmes, the time spent together becomes one of deep personal and professional/artistic development.*

COLLABORATION AND COMMUNITY

There is no better way to celebrate the anniversary year of Beethoven's birth than to bring together these two outstanding ensembles. Creating a microcosm of modern society, the BTHVN2020 session will provide a space in which young people can experience for themselves the particular value in embracing diversity, building community and working collaboratively to realise a collective goal. The rehearsal session and concert tour will provide a learning environment and a shared life-changing experience in which deeper cultural understandings can be explored, musical skills can be refined and personal lives can be transformed.

REHEARSAL SESSION AND CONCERT TOUR

The rehearsal session will take place in Bonn from 30 July to 7 August, when the choir and orchestra will have time to work on the concert repertoire both separately and as a combined ensemble. During this week the young people will have the opportunity not only to make music together but also to get to know their fellow musicians from other countries and explore the impact of international collaborative projects on their professional development.

Following the rehearsal session, the World Youth Choir and the National Youth Orchestra of Germany will embark on an exciting international tour of concerts from 8-20 August 2020. Performing eleven concerts in five different countries, the ensemble will be conducted by Tan Dun and Jörn Hinnerk Andresen. Tan Dun's work *Nine* is a joint commission by BTHVN2020, the Royal Philharmonic Society in London and the Melbourne Symphony Orchestra.

- 08 August - Concert in Bonn, Germany (BTHVN2020), conducted by Tan Dun
- 09 August - Concert in Berlin, Germany (Young Euro Classic Festival), conducted by Tan Dun
- 10 August - Concert in Einbeck, Germany (Fredener Musiktage), conducted by Jörn Hinnerk Andresen
- 11 August - Concert in Lübeck, Germany (Schleswig-Holstein Musik Festival), conducted by Tan Dun
- 13 August - Concert in Amsterdam, the Netherlands (BankGiro Loterij SummerConcerts), conducted by Tan Dun
- 14 August - Concert in Wiesbaden, Germany (Rheingau Musik Festival), conducted by Jörn Hinnerk Andresen
- 15 August - Concert in Weikersheim, Germany (TauberPhilharmonie), conducted by Jörn Hinnerk Andresen
- 16 August - Concert in Kassel, Germany (Musiksommer Nordhessen), conducted by Jörn Hinnerk Andresen
- 18 August - Concert in Sterzing/Vipiteno, Italy (Brixner Initiative Musik & Kirche), conducted by Jörn Hinnerk Andresen
- 19 August - Concert in Vienna, Austria (Deutscher Musikrat), conducted by Jörn Hinnerk Andresen
- 20 August - Concert in Moscow, Russia (Moscow Philharmonic Society), conducted by Jörn Hinnerk Andresen

CONDUCTORS

Tan Dun, world-renowned artist and UNESCO Global Goodwill Ambassador, was born in the Hunan province of China and studied at the Central Conservatory of Music in Beijing. He later moved to New York as a doctoral student at Columbia University. He has made an indelible mark on the world's music scene with a creative repertoire that spans the boundaries of classical music, multimedia performance and Eastern and Western traditions. A winner of today's most prestigious honours, including the Grammy Award, Oscar/Academy Award, Grawemeyer Award, Bach Prize, Shostakovich Award, and most recently Italy's Golden Lion Award for Lifetime Achievement, His music has been played around the world by leading orchestras, opera houses, international festivals, and on radio and television. As a conductor of innovative programmes around the world, he has led some of the world's most esteemed orchestras, including the Royal Concertgebouw Orchestra, London Symphony Orchestra, Philadelphia Orchestra, Metropolitan Opera Orchestra, Royal Stockholm Philharmonic Orchestra, Los Angeles Philharmonic, Orchestre National de France, BBC Symphony Orchestra, Filarmonica della Scala, Münchner Philharmoniker, Orchestra dell'Accademia Nazionale di Santa Cecilia and Sydney Symphony Orchestra. Most recently, he was appointed Dean of the Bard College Conservatory of Music in New York.



Singers exchange traditional clothing in the backstage of Teatro Nacional de São Carlos
(Lisbon, July 31, 2019)

Jörn Hinnerk Andresen was born in the Schleswig-Holstein region of northern Germany and studied conducting, piano and harpsichord in Dresden and Amsterdam. In addition to conducting over sixty operas, operettas and musicals, he has performed a wide repertoire of Baroque music with the Cappella Confluentes Baroque orchestra, where he is the founding conductor. Working regularly with the choir of the Vienna State Opera at the Salzburg Festival, he has frequently been invited to conduct the radio choirs of several German broadcasting stations, Danish radio and Radio France. Since February 2015 he has been the choral director of the Saxon State Opera Choir in Dresden. He is closely associated with ensembles such as Lautten Compagnie Berlin, Staatskapelle Halle, Vokal Nord Tromsø, the choir of the Munich State Opera and the Batzdorfer Hofkapelle. Having

been a lecturer at the Universities of Music in Cologne and Dresden and a mentor of the German Music Council in the Choral Conductors Forum, he now holds the Chair of Choral Conducting at the Mozarteum Salzburg for the winter semester 2019/20.

This is Jörn Hinnerk Andresen's first experience with the World Youth Choir. Here are some of his thoughts about the project:

When I was asked by the board of the World Youth Choir Foundation to conduct, together with famous Chinese composer Tan Dun, a spectacular tour with Beethoven's Ninth plus a world premiere of a work by Tan Dun, I was thrilled to be part of such a significant project. It also promised a lot of fun! So far, most of my career has involved working and dealing

with professional musicians and all the associated benefits and challenges (musical, personal and psychological). The opportunity to go on a trip with almost 200 young, talented, motivated players and singers and to explore the prodigious works of two geniuses separated only by two centuries is something I am really looking forward to. What a great way to spend the summer!

REFLECTIONS FROM THE JURY MEMBERS

Chosen anew each year through a process of national and online auditions, singers are selected by an international jury whose mandate is to include singers from as many countries from the six continents as possible, balancing diversity and global representation with artistic quality. The 2020 jury consisted of



Spontaneous performances during the World Youth Choir 30th Anniversary reception at Palacete dos Condes de Monte Real (Lisbon, July 31, 2019)

Jörn Hinnerk Andresen (chair) and a jury representative from each of the three World Youth Choir Foundation patron organisations: Daniel Mestre, representing of the European Choral Association – Europa Cantat; Cristian Grases, representing the International Federation for Choral Music; and Géraldine Toutain, representing Jeunesses Musicales International. Each jury member brought their personal perspective to the process. Here is a glimpse into the experience for each jury member.

My first encounter – Jörn Hinnerk Andresen (conductor and jury chair)

From the many, many applications for the WYC, recruiters literally all over the world selected 213 singers who were then presented to our little jury of four. Every singer submitted an aria, an excerpt

of her/his part from Beethoven Ninth, some examples of her/his voice range and a tricky bit of sight-reading. And this was probably the most touching thing for me in a long time. You would listen to Beethoven's first choral line sung a cappella or with a synthesizer, with really beginner-style piano playing to veritable piano concerti in the accompaniment, some very slow and some at breakneck speed, some with crystal clear HiFi sound and some barely audible as played from an old transistor radio. The range was stunning, and yet they were all united in the desire to make music as friends, without consideration of borders, races, genders or social differences. Who would imagine that Malaysia was so far away and yet so close, that singers from Iran and Myanmar would be

heard next to a German bass or a Ghanaian countertenor? Despite all the differences and all the apocalyptic predictions pouring from the media and news every day, we were overwhelmed by the deep torrent connecting so many young people all over the world, music being the one single messenger of love, hope and a bright future.

The rest really was just weighing up various social, musical and organisational questions. Would the applicants get their visa in time? Given a tour of eleven concerts in thirteen days, would the voices be stable and trained enough to cope with such a strenuous schedule? Which voices would blend or stick out? Do we have a diverse enough mixture? After all, we were looking



After the concert, the WYC singers bond over dinner together and listen to piano improvisation by fellow singer Guilherme de Almeida (Brazil)

both for enough power for the boisterous, testosterone-loaded explosions of the “Ode an die Freude” and for a nice homogenous blend for the delicate harmonies Tan Dun has given us.

We were sad for every candidate we could not consider and happy for every singer we could invite!

In the end, after two days of intensive listening we felt we had found a good mixture, taking as many nationalities as possible as well as creating a nice blend of singers. This will be a great choir!

It is still five months until we start, and I just can't wait to get going. Naturally, performing Beethoven's Ninth with such talented ensembles is a gift

all in itself, but working with Tan Dun on his new creation, conducting his masterpiece especially commissioned for our World Youth Choir, and learning from all the young singers is something life rarely gives you. I am really grateful for the opportunity!

Giving back – Daniel Mestre
(WYC alumnus and representing ECA-EC)

For me it was a very exciting experience to be a jury member for this WYC 2020 session! As a former member of the WYC (1993-96), to be on the other side of the panel was very interesting. Listening to several hundred audition recordings, I could imagine myself 27 years ago nervously singing “Rondo Lapponico,” the obligatory piece in 1993. It was fantastic to share this

difficult and intense experience with such high-quality and talented musicians. It was a challenge to put together a well-balanced and powerful choir, but I'm very happy that my colleagues all went in the same direction as I did; it was easier than expected. I'm really proud to have helped 'create' such an incredible and unique instrument and to have given back a small part of everything the WYC has given to me – it's invaluable! I'm excited to meet the singers during the summer in some of the concerts of this special tour and to put faces to all these wonderful voices! I'm absolutely convinced that all 89 of these talented young singers will never forget this amazing experience. I would love to be 25 years younger and to be able to sing the Beethoven Ninth with an



Soloists Giulia Faria (Brazil) and Emanuele Petracco (Italy) during the World Youth Choir performance of the traditional Majorcan piece 'La dama de Mallorca' arr. Baltasar Bibiloni at the Abbaye de Sylvanès concert (Sylvanès, July 28, 2019)

incredible orchestra during the Beethoven Anniversary Year in such great venues with this unique WYC family! And even though I can't do that, I will enjoy listening to it sitting in the audience!

Building the choir – Géraldine Toutain (representing JMI)

Travelling by train to Bonn, Germany, from Burgundy, France, for the WYC jury, I was looking through the window and following the marvellous Rhine landscape while listening to Wilhelm Furtwängler's 1951 recording of Beethoven's Ninth with the Bayreuth Festival Orchestra at the reopening of the Festival Theatre following the Second World War. I had already listened to the files of more than 200 singers, and I knew the hard task of choosing only about 90 of

them lay ahead of us. Thoughts on Schiller's text helped me to imagine the colour of the choir we needed to build. "Ode to joy" is something very powerful and spontaneous, but delicate as well. Looking at the castles above the banks of the Rhine, I thought that the choir should be a palace built on solid foundations (that we should try to find very 'round' bass voices, for instance) and plenty of rooms, each with its own character (voices from as many different countries as possible and representing the six continents), all the while able to blend together in order to create a sound full of joy and humanity, as Beethoven's symphony demands.

That's what we tried to do over the three days. It was a big challenge, and after

some exciting and productive discussions I think we did our best. The choir is now preparing to come together for the first time in July. I will be at the first performance in Bonn to hear this hitherto 'virtual' choir come to life and sing the words of hope and joy in Beethoven's Ninth.

Truly global – Cristian Grases (representing IFCM)

Being a part of the team to select the singers for the World Youth Choir is both a tremendous honour and a daunting responsibility. This stellar project has been near and dear to my heart since its inception, and I have always understood it as a choir made up of talented young artists from around the world that performs at the highest possible level. This implies that



The World Youth Choir led by tenor section leader Gert Pottas (South Africa) singing a traditional South African chant at an open-air performance of the IFCM World Choral Expo 2019 (Cascais, July 30, 2019)



Josep Vila i Casañas and the World Youth Choir 2019 at the end of the World Youth Choir 30th anniversary celebration concert in Teatro Nacional de São Carlos (Lisbon, July 30, 2019)

global representation has as high a priority as the level of musical talent and preparation from each singer, which makes it tricky to navigate the balance between the geographical origins of the singers and their musical abilities. As has become a tradition for the past few sessions, this year we had a large number of applications of very high calibre. Our job as the artistic committee was to put together an ensemble that would be able to represent the outstanding talent that exists around the globe. After a lengthy process that consisted

of listening to all applications (sometimes multiple times) and considering the singers' countries of origin, the jury's decision was unanimous. We were delighted to put together a slightly larger ensemble that could tackle the technical difficulties of Beethoven's Ninth, and at the same time include new nations that have never been represented in this project (Iran, Myanmar, Ukraine and Uzbekistan). We have no doubt that this year's World Youth Choir is powerful both in artistic talent and world representation.

SINGERS

Having received and reviewed over 200 applications, the jury selected 89 singers from 42 countries to be part of the World Youth Choir 2020 session. The countries represented are Argentina, Armenia, Austria, Belgium, Brazil, Bulgaria, Canada, Colombia, Estonia, Germany, Ghana, Guatemala, Hong Kong/China, Hungary, Indonesia, Iran, Ireland, Italy, Japan, Kazakhstan, Malaysia, Mexico, Myanmar, the Netherlands, Norway, Peru, Philippines, Poland, Russia, Serbia, Slovenia, South Africa, Spain, Switzerland, Taiwan, Turkey, Ukraine, United Kingdom, United States



Rehearsal of the World Youth Choir 2019, under the direction of maestro Josep Vila i Casañas (Saint-Affrique, July 26, 2019)

of America, Uruguay, Uzbekistan and Venezuela. Congratulations to these singers, who represent a host of choral communities around the world.

The World Youth Choir Foundation gratefully acknowledges all its partners, recruiters, alumni and audition supervisors who helped audition singers for this year's session. Many of these individuals are IFCM members. The recruitment process would not be possible without their invaluable help. If you are interested in becoming part of the World Youth Choir recruiting process in your country, please contact the World Youth Choir Foundation at info@worldyouthchoir.org.

SOLOISTS

In recognition of the role that the World Youth Choir can play in the development of a professional career, the BTHVN2020 performances will feature four World Youth Choir alumni as soloists. They are **Iris Hendrickx**, soprano (WYC 2002, 2003, 2005); **Jo-Pei Weng**, mezzo-soprano (WYC 1997-2003); **Xavier Moreno**, tenor (WYC 1997, 1998); and **Johannes Schendel**, bass (WYC 1995).

BEYOND 2020

The World Youth Choir has become a global symbol of peace, unity and harmony, recognised as a UNESCO Artist for Peace (1996-1998) and performing at the Olympic Games (1992, 2008) and the Nobel Peace Prize Ceremony (2011). While the singers, conductors and locations change each year, the essence of the World Youth Choir always remains intact – a spirit of intercultural understanding, high-level musicianship and international friendships. In his book, *The Ninth: Beethoven and the World in 1824*, Harvey Sachs describes Beethoven's only vocal symphony as a statement of freedom in the repressive political environment of Europe after the Congress of



Josep Vila i Casañas conducting the World Youth Choir 2019 at the Abbaye de Sylvanès concert (Sylvanès, July 28, 2019)

Vienna. Given the unsettling state of affairs in every corner of our planet (political, environmental, economic and social), we hope that the young people involved in these performances truly experience what it means to become global citizens through the medium of music.

If you are, or know of, a young, experienced singer who is looking for an extraordinary choral experience, this international project is an opportunity which you should explore. For more information about World Youth Choir sessions, visit our website (www.worldyouthchoir.org), contact us by email (info@worldyouthchoir.org), or follow the World Youth Choir on social media and watch some of our past performances on our YouTube channel (www.youtube.com/c/worldyouthchoir). In addition, the World Youth Choir Foundation is always looking for potential organisers for future WYC sessions. Contact us to find out more about how you can help host the WYC in your country.

The WYC 2021 application process will be announced in due course. In the meantime, perhaps we'll see you at one of the World Youth Choir 2020 session concerts in August!

Edited by Christopher Lutton, UK



KI ADAMS, a native of Birmingham, Alabama (USA), is an honorary research professor at Memorial University of Newfoundland, Canada, where he taught in the undergraduate/graduate music and music education programmes for 25 years. Currently a board member of the International Federation of Choral Music and President of the World Youth Choir Foundation, Ki is Founding Co-Director of The Singing Network, a collective for generating and producing a series of vocal and choral experiences ranging from workshops, seminars, masterclasses and dialogues to the biennial *International Symposium on Singing and Song*. Email: kiadams@mun.ca

CHORAL WORLD NEWS



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PEOPLE AND THE LAND: A THEME OF OUR TIME

CHRISTINE ARGYLE

Chief Executive of the New Zealand Choral Federation

As you all know by now, and to our deep regret, the 12th World Symposium on Choral Music in Auckland, New Zealand, had to be cancelled because of the COVID19 pandemic.

We would like to express our profound and sincere thanks to all the people involved in the preparation of this event. They did an outstanding job which, we believe, will not have been in vain. Their experience will most certainly be of use in future IFCM events.

IFCM President and Board

The article below was written (and translated) before the cancellation of the event. However, we decided to publish it because it gives a good picture of the spirit and program of the symposium.

CHOOSING THE THEME FOR A WORLD SYMPOSIUM ON CHORAL MUSIC MUST TYPICALLY INVOLVE LENGTHY DEBATE OVER A MULTITUDE OF POSSIBLE TOPICS. BUT FOR JOHN ROSSER (ARTISTIC DIRECTOR OF THE 12TH WORLD SYMPOSIUM ON CHORAL MUSIC) AND THE NEW ZEALAND CHORAL FEDERATION, THE CHOICE FOR WSCM2020 WAS NOT A DIFFICULT ONE.

You might say it came naturally.

'He tangata / He whenua - People and the Land' is derived from tangata whenua (literally 'people of the land'), the name the indigenous Māori of Aotearoa New Zealand use to refer to themselves. The term tangata whenua is widely used and understood by New Zealanders of all cultures, and implicit in it is the concept of *kaitiakitanga* – the guardianship and protection of sky, sea and land. In the Māori world view, land gives birth to all things, including humankind, and provides the physical and spiritual basis for life.

A statement on the Symposium website reads, *"In WSCM2020 we want to explore through choral music the relationship humans have with the land that supports them: the sense of identity they derive from it and the tensions that arise out of it. We believe this is a*

theme that touches all of us in some way, calling to mind such notions as family, nurture, identity, place, community, culture, celebration, nationalism, colonialism, dispossession, alienation, partnership, freedom, development, interconnectedness, environmentalism, urban living, the natural world, the seasons, stress and healing, beauty, nostalgia, utopia..."

One need look no further than the great Romantic composers to find a rich repertoire of choral works inspired by nature and the human condition, and there are numerous examples from the eras before and since. But many of the choirs travelling to New Zealand for WSCM2020 have chosen to commission new works exploring the relationship between people and land, while others have delved into the traditional music of their country's indigenous cultures for inspiration. The rich and varied responses to the theme have resulted in innovative and thought-provoking programmes that cannot fail to engage and delight delegates and audiences of all backgrounds and tastes.

A newly-commissioned work to be performed by the Stuttgart Chamber Choir under Frieder Bernius is *The Silent City* by Michael Ostrzyga, one of the featured presenters at WSCM2020. This a cappella piece evokes the awe-inspiring landscape of Bryce Canyon and explores the human response to this unique environment, including a reference to the creation myth of an indigenous Paiute tribe. Ostrzyga employs a text-collage ranging from words in Paiute to contemporary poetry and incorporates overtone singing by Anna-Maria Hefe (also presenting at WSCM2020).

Dominick DiOrio, director of NOTUS Contemporary Vocal Ensemble, has responded to the theme with two very different works of his own. He writes,



German Vocal Ensemble Pop-Up Detmold

"When I began to think about 'People and the Land', I could not help but consider that so many people at this time in our world history are being displaced from the lands that they have long called home. Refugees across the world are in crisis, fleeing persecution in their ancestral home to seek out new homes elsewhere. It is impossible to sing about the land without considering this plight." He describes his piece *You Do Not Walk Alone* (2014) as "a reassuring balm for those that flee". In *A Dome of Many-Coloured Glass* (2010), DiOrio says "the vast expanses of nature are front and centre, with the poetry of Amy Lowell evoking images of the sea, the stars, and the mountains as representatives of our great Gaia, the Earth".

The concept of Gaia – the ancestral mother of all life – is a recurring theme in WSCM2020 programmes. *My Mother the Earth* by Frank Harvøy (presenting at WSCM2020) brings a Nordic perspective to the notion of Mother Nature in the programme of the Norwegian National Youth Choir and Nordic Voices, while Mexican ensemble Voz en Punto will open their full-length concert with *Xochipitzahuatl*, a song to Mother Earth in the language of the Aztecs. Ensemble Vocabella Limburg's programme will include *Papatūānuku* by New Zealand/English composer Chris Artley. In the

Māori creation myth, Papatūānuku, the earth mother, had many children with the sky father Ranginui, but they loved each other so much that earth and sky remained locked in an embrace that kept all light out. Eventually their children forced them apart so that light and air could allow forests, seas, birds, fish and animals to flourish.

The New Zealand Youth Choir looks not to Māori legend, but to Māori history and battles over land in a moving choral arrangement by Robert Wiremu (a WSCM2020 presenter) of Tuirina Wehi's *Waerenga-a-Hika*. The piece commemorates an episode in New Zealand's land wars: the 1865 siege by colonial forces of a fortified Māori settlement, which resulted in significant loss of life and the capture and deportation of those that survived.

Similar events across the sea in Australia inspired Paul Stanhope's *Jandamarra: Sing for the Country*. The work honours an Aboriginal resistance hero from the 1890s who fought white settlers and police in order to protect his native Bunuba people and their country from invasion. The final movement of the work, 'This is our Home', features in the programme of Australia's Gondwana Children's Choir, along with *Songs of the Torres Strait Islands*, traditional songs of the inhabitants of the archipelago that lies between the northernmost



Houston Chamber Choir

peninsula of Australia and New Guinea.

Africa and its people are represented in concerts by the Nairobi Chamber Chorus – from songs of the Luo, Digo and Giriama communities in Kenya, to traditional songs from Namibia, Nigeria and Liberia – while the Müller Chamber Choir of Taiwan has a diverse programme that ranges from Seppo Paakkunainen's *Dalvi duoddar luohiti*, based on a Yoik melody from Finland and incorporating traditional throat singing, through to a hunting song of the indigenous Bunun tribe in Taiwan, known for their improvised polyphonic vocal music.

The Houston Chamber Choir's director Robert Simpson says, "People and the Land is a theme that has deep meaning for those in Texas. Traveling through its 268,597 square miles, one finds

forests, wetlands, rolling hills and plains. Rich in Native American and Hispanic culture, Texas also identifies strongly with the heritage of its many German, Czech and Polish settlers who came to establish ranches and farms. The land is part of the people of Texas." The choir will sing a work dedicated to them by American composer Pierre Jalbert called *Desert Places*, featuring texts by Robert Frost, Sappho, and Walt Whitman that speak of the human soul's interaction with forces from the outside world.

Ethan Sperry, director of Portland State Chamber Choir, has used the Symposium theme as the inspiration for two quite different concerts. The first, titled 'Legends of Rebirth', features his own choral arrangements of pieces inspired by the cycle of seasons and the cycle of life from Native American, Hindu,

and Haitian Voudo traditions, as well as a work by Ēriks Ešņvalds based on a Hindu creation myth. In their second concert, the choir will present a major work: *The Consolation of Apollo* by Kile Smith. Sperry says, "In 1968 the world watched in awe as the Apollo 8 spacecraft broadcast the first images of the Earth rising over the moon. This new choral piece combines the words of the Apollo 8 astronauts, as they rounded the moon and saw Earth rise for the first time, with text by the medieval scholar Boethius contemplating humanity's place in the universe. The work culminates in the Genesis creation text, which the astronauts read to the world as humanity gazed at the Earth for the first time via a television transmission."

German vocal ensemble Pop-Up Detmold will present a concert of jazz, pop and ethno-styled music

titled 'It's all about Nature', with songs ranging from Kerry Marsh's choral arrangement of *Woods* by Bon Iver to the wordless *Gøta* by Peder Karlsson, written in response to the beauty and loneliness of the Faroe Islands in the Northern Atlantic. They will also include the Take Six arrangement of Manuel Grunden's *Noah*. Pop-Up's director Anne Kohler suggests that the story of a giant flood threatening the extinction of people and animals may resonate deeply with audiences today... Humankind's treatment of our precious environment is considered in a performance by the Hamilton Children's Choir of *Kasar mie la gaji – The earth is tired* - a work that Venezuelan composer Alberto Grau wrote "for an international mobilization to save the Earth and a conscientious effort regarding the problems of the environment". But the theme of People and the Land

is perhaps best summed up in the words of a short song that appears on the programme of the Cantabile Youth Singers of Silicon Valley, *This We Know* by Joan Szymko:

This we know, the Earth does not belong to us.
We belong to the Earth.
All things are connected,
Like the blood that unites one family.
Whatever befalls the Earth,
Befalls the children of the Earth.

This piece first appeared in Choral Journal and permission to reprint was provided by the American Choral Directors Association.

Edited by Sam Hemsworth, UK



CHRISTINE ARGYLE is Chief Executive of the New Zealand Choral Federation and was previously on the Board of the NZCF, serving for a time as Chair. She has been a member of Voices New Zealand Chamber Choir since its formation in 1998 and is a choral director, clinician and adjudicator. Ms Argyle was the founder-director of two prominent Wellington choirs: Nota Bene chamber choir and Wellington Young Voices children's choir. Prior to working in arts administration, Ms Argyle was a classical music broadcaster and documentary maker for Radio New Zealand Concert and hosted the network's daily music news programme *Upbeat*. Email: christine.argyle@nzcf.org.nz



WHEN PROFESSIONAL AND AMATEUR CHORAL WORLDS COME TOGETHER!

Interview with Philip Lawson

BY ANDREA ANGELINI

conductor, composer and ICB Managing Editor

Andrea Angelini: *Philip, you had a wonderful career in the King's Singers, one of the most acclaimed vocal groups in the world. What is your current approach to the amateur choral world?*

Philip Lawson: I absolutely love working with amateur choirs (it's one of things I did before I joined The King's Singers, being quite late into the group, aged 36) and fascinated by the levelling effect it has – people from all walks of life working on equal terms to achieve perfection in something other than that which they normally do, and are there because they love being there: the literal meaning of “amateur”. I now have my own choir, a good chamber choir based in Romsey near Southampton, and I apply all the choral techniques we used in The King's Singers to my work with them, as I try to do with every choir I work with, either as guest conductor or in a workshop situation. My choir members enjoy trying to attain the precision for which we all strive, and I expect total commitment from them when they're with me: we all owe it to our audiences to prepare well and communicate fully, whether amateur or professional. We have a laugh too: I've amassed quite a collection of funny stories from my life in music so far, though I suspect they may have heard some of them more than once, but are too embarrassed to tell me to stop repeating myself!

Let's start from the beginning of the adventure... Do you remember how you first came into contact with choral music?

Yes, it was almost by chance: my parents are not at all musical so I did no music to start with. Like many boys of my age I was in the Boy Scouts and after one of my friends left to join a local church choir he came to me and told me that the choir was much more fun than Scouts. So I did the same, and it literally changed my life! Though it was only a parish choir we did trips to cathedrals every year, usually Chichester or Guildford, and I loved the way loud final chords echoed through the building, which of course they didn't do in our

relatively small church. One of the other choristers lived on our street and his mother turned up at our doorstep one day and told my parents that they really ought to buy me a piano, if only to stop me going round to her house all the time and asking to play theirs! My parents did as they were told and bought me a rather old upright (actually not-so-upright!) piano. It was just what I needed, and I spent hours playing around with chords and melodies and started composing pieces, mostly choral but one or two piano pieces as well. I still have them, and they're all utter rubbish, but you've got to start somewhere!

Conducting, singing, composing, arranging... four different aspects of a musician who wants to devote his/her life to choral music. Is it possible to become a true expert in everything or is it maybe better to pursue only one thing?

I think it's fine to do all those things together, and actually beneficial to experience music from a number of angles. Being active in a variety of disciplines can definitely help each one to develop, and if you were to ask me which of the four I found to be most beneficial in my own experience my answer would be singing. Singing is the about the most directly physical of musical activities, and even if you have not got a particularly good voice, I believe you should try to sing, and through this learn about resonance, harmonics, phrasing, word energy and tone colour, all the things you need to have knowledge and experience of if you want to conduct, or compose/arrange for choirs.

The choral repertoire is huge: from polyphony to contemporary music through baroque, romantic, lyric, gospel, serial music. Should choirs attempt to do everything or, if they specialise, what should be the criteria for choosing the styles they perform?

My simple answer to this is do what you feel comfortable doing. People often said to us as King's Singers “You do everything”. Not quite true – we did a

lot of different types of choral music, but never gospel, for instance, or rap! The sound of the group is not set up for those genres, and it would have been foolish to attempt them just for the sake of doing everything, and actually maybe a bit disrespectful to the many experts that work in those fields. That said, it is interesting to put a different slant on some genres, and give audiences a fresh take on familiar styles. An example of this would be The King's Singers doing lower voice German Romantic repertoire by Schubert, Brahms, Mendelssohn etc. These pieces would mostly be performed by fairly large male voice choirs in Germany, but doing them with well-blended solo voices gives them a different and, we thought, attractive colour. It reminds me of when we recorded Tallis's 40-part motet "Spem in alium" multi-tracking in the studio with just 6-voices: it's hardly authentic, but it enabled us to perfectly balance the voices and hear nuances in the harmony which are so difficult to achieve when trying to record 40 different parts in a "live" setting. We needed headphones and playback to record this piece, and it was interesting and slightly weird when occasionally you would sing suspensions and even false relations against another part being sung by yourself!

Again about the repertoire. There is often a debate about the way to compose choral music today. Sometime it looks like composers do not have the possibility to affirm their style but mostly they need to follow what the music market is asking for. To elaborate on this: 90% of the choirs are amateur; this affects the possibility to perform very complicated music. Are we losing the music of our time?

As long as there are groups around like The King's Singers, The BBC Singers etc. who can perform these difficult contemporary choral pieces we haven't lost them, and also not every composer is capable of writing really challenging music that is worthy of performance: I know I can't! The King's Singers commissioned many wonderful pieces that are beyond the capabilities all but the finest amateur choirs: Ligeti "Nonsense Madrigals", Berio "The Cries of London", Maxwell Davies "The House of Winter" to name but a few, but that doesn't mean great composers should not be attempting music like this, and the repertoire is enriched by such wonderful pieces as these. History as usual will judge the merits of music from the contemporary scene, and for this reason I feel it is better for lesser composers (such as myself!) to stick to what we can do, i.e. write more accessible music as best as we can rather than attempting "challenging" music just for the sake of so-called progress.

In your opinion, is there a right place for each kind of repertoire? My friend Peter Phillips (the conductor of the Tallis Scholars) once told me that there is no specific connection between the text and the venue at which a choir is singing. Is it possible for you to make singing a sacred motet in a concert hall attractive?

I agree with Peter – a concert hall with excellent acoustics is a great place to hear sacred music, especially polyphonic pieces whose nuances are otherwise lost in the wash of reverberation of a vast cathedral. Similarly churches can be good places to hear arrangements of folk songs and spirituals. We can't always choose our acoustics of course, and if you find yourself in a very dry, very large space the most important thing is to get a homogeneous, well balanced and well tuned texture from the choir, with everyone matching vowel sounds and dynamics, and then the enhanced harmonics will do the work of projecting the block of sound into the space.

Choral music is a big net. There are a lot of organizations that are building bridges between countries to make the world a better place through choral music. You know, there have been examples of singing revolutions even up to thirty years ago. Recently, England has decided to exit from the EU. Two different attitudes? What is your perception?

I am sad and disappointed about the result of our 2016 referendum, especially as there was such a large number of liberal-minded people (alas not quite large enough) who wanted to remain in the EU. However, it is a political not an artistic union, and art and politics are two very different things – what we need is for governments to stop cutting subsidies to the arts: that is potentially more damaging than the question of whether UK artists need visas to work in the EU, and vice versa. Music knows no boundaries, and we need to continue to use choral music and art in general to find the common ground which binds us all together as individuals. I am determined from my own point of view that the UK leaving the EU should have little or no effect on my work, and I can continue my relationship with the many European countries that I have loved visiting and working in over the years. Vive L'Europe!!

The last question, the most complicated probably. What is choral music?

Choral music is a tool by which people come together to exercise both body and mind, share a common goal, and put aside, if only temporarily, any differences they may have. In The King's Singers we often disagreed about many things, not just musical but also to do with the running of the group. However, I always remember and cherish the fact that whenever we walked out on stage all of that was temporarily forgotten, in the interests of making music to the highest possible

standard and communicating to our audiences all the different emotions that music can summon up. Choral music may be just lines and dots on a piece of paper, but the fact that it has the power to

enhance, even change the lives of both performer and listener, that's pretty cool isn't it?!

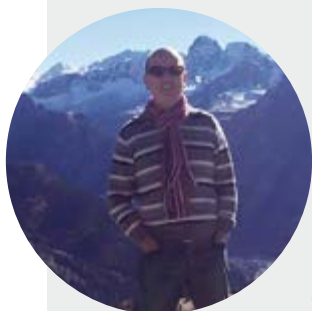
Thank you Philip, this has been one of the most inspiring interviews I have ever done!

Edited by Selina Marsoni, UK



For 18 years PHILIP LAWSON was a baritone with The King's Singers, and was for most of that time also their principal arranger. Having replaced founder-member Simon Carrington in 1993, he performed more than 2,000 concerts with the group and appeared on many CDs, DVDs, radio and TV programmes worldwide. Philip contributed more than 50 arrangements to the repertoire of The King's Singers, including 10 for the 2008 CD "Simple Gifts" which went on to win the GRAMMY for Best Classical Crossover Album in 2009. Before joining the group, Philip was Director of Music at a school in Salisbury, England, and a Lay Clerk in the cathedral choir there, and had previously worked in London as a freelance baritone, performing regularly with The BBC Singers, The Taverner Choir, The Sixteen and the choirs of St. Paul's Cathedral and Westminster Abbey. He now has a writing and consultancy contract with the American publisher Hal Leonard Corporation, for whom he holds the title of European Choral Ambassador. Philip has over 200 published arrangements and compositions, and leads regular choral workshops in Europe and the USA. He has also twice been Professor of Choral Arranging at the European Seminar for Young Composers in Aosta, Italy, sponsored by Europa Cantat, and Professor of Choral Conducting at the Curso Canto Choral in Segovia, Spain. He is on the staff of Wells Cathedral Specialist Music School, Salisbury Cathedral School and the University of Bristol as a vocal performance teacher and since 2016 has been Musical Director of The Romsey Singers.

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ANDREA ANGELINI studied piano (MA) and choral conducting (PHD). His professional group Musica Ficta Vocal Ensemble is specialized in Renaissance Choral Music. He is frequently invited to lead workshops and lectures around the world. Andrea is the artistic director of the Rimini International Choral Competition, the Claudio Monteverdi Choral Competition and other Festivals in Italy and abroad. He is the President of AERCO, the Choir Association of Region Emilia Romagna, and the Managing Editor of the International Choral Bulletin (ICB). Email: aangelini@ifcm.net

Choral music is a tool by which people come together to exercise both body and mind, share a common goal, and put aside, if only temporarily, any differences they may have.



INOCENCIO HAEDO AND THE CORAL ZAMORA

RUBÉN VILLAR

Polytechnic University of Valencia (UPV)

IN THE LITTLE SPANISH CITY OF ZAMORA, A VOCAL ENSEMBLE BECAME FAMOUS IN THE SPANISH MUSICAL SCENE PRIMARILY BETWEEN 1925 AND 1950. IT WAS THE CORAL ZAMORA, CREATED BY THE MUSICIAN, CONDUCTOR, AND COMPOSER INOCENCIO HAEDO GANZA, WHO WAS A KEY PILLAR OF THE CITY'S MUSICAL LIFE IN THE FIRST HALF OF THE 20TH CENTURY.

Inocencio Haedo was born in 1878 in the Spanish city of Santander, where he began his musical education in the city's band. In 1892, he was engaged there as a professional piccolo player,¹ and he combined this job with harmony, violin, and piano studies.²



Inocencio Haedo

Haedo left Santander with his family and settled in Zamora in 1895, a city where he remained the rest of his life until his death in 1956. In these early years in his new city, Haedo worked as a pianist, flute and violin player, arranger, etc.³ He began a career as a composer as well, his early works dating from the last years of the 19th century. Soon he developed a deep interest in the province of Zamora and its folk music, which served as the basis for most of his vocal compositions.

The composer founded his first noteworthy music group in the year 1900: a male vocal ensemble called *Orfeón El Duero*.⁴ In 1906, he was appointed music professor at the training school for women teachers in Zamora,⁵ and a year later he also became music teacher at the local orphanage,⁶ where he created a wind band called *Banda Provincial de Zamora*.

In 1925, Haedo founded his most important and notable ensemble: *Coral Zamora*, a 6-voice mixed choir that became the composer's main occupation during the following years (although he never abandoned his teaching activity). The project for this new ensemble had begun to take shape in 1922.⁷ This choir maintained the four male voices schema of its predecessor, *El Duero* but now incorporated two feminine voice sections (soprano and alto), thus taking the form of a 6-voice mixed choir.

The début concert took place at the *Nuevo Teatro* of

3 Examples in *Heraldo de Zamora* (07/12/1897), p. 3; *Heraldo de Zamora* (08/02/1899), p. 3; *Heraldo de Zamora* (04/08/1899), p. 3.

4 *Heraldo de Zamora* (18/05/1900), p. 3; *Heraldo de Zamora* (22/05/1900), p. 2.

5 *Datos biográficos del Maestro Haedo (1878-1941)* (brochure with Haedo's biographical data from 1941), private collection.

6 *Heraldo de Zamora* (1907), p. 2.

7 Calabuig, S. (1987). *El Maestro Haedo y su tiempo*. Zamora: Diputación provincial.

1 Designation of Haedo as class 3 musician by Santander City Council (24/03/1892), private collection.

2 *Ritmo* (30/06/1930), p. 6.



The Coral Zamora in its early years

Zamora (now the *Teatro Ramos Carrión*), in July 1926.⁸ After that first performance, the ensemble began an intense concert tour throughout Spain, soon reaching the entire country. In 1927, after it had given some concerts in Madrid, Queen Victoria Eugenia gave the ensemble the honorary title of *Real* (royal),⁹ and so the choir's official name was changed to *Real Coral Zamora* until the advent of the republic in 1931.

In 1929, the same year in which the ensemble toured Barcelona and other cities of Catalonia, a contract was signed between the *Coral Zamora* and the Columbia Graphophone Company to record 6 shellac records containing part of the chorale's repertory.¹⁰ The recording sessions took place in a dance hall in Zamora,¹¹ where 11 pieces were recorded, sung by the *Coral Zamora* and conducted by its creator, Inocencio Haedo. Most of the recorded works were compositions by Haedo himself. We can consider the decade between the ensemble's first concert in July 1926 and the beginning of the Spanish Civil War in July 1936 as the chorale's golden years. During this period, more than 60 concerts were performed, and activity outside Spain began to take

shape in 1935, when the ensemble was able to visit Lisbon, giving three concerts there, one of which was attended by the President of the Portuguese Republic, António Óscar Carmona.¹² The tour was partly financed by the Spanish Government¹³ and hosted by the *Casa de España* in the Portuguese capital.¹⁴ A trip to Paris had been in the works two years earlier,¹⁵ but it never materialised.

The Spanish Civil War broke out in 1936, with Zamora's city in the zone dominated by the Fascists right from the beginning of the conflict. Because of this, the *Coral Zamora* was used by the new government as a political tool, incorporating Spanish, Italian, Portuguese, or German Fascist songs and hymns into its repertoire.¹⁶ The first concert during the Spanish conflict was held in January 1937 in Salamanca,¹⁷ where General Franco had established his headquarters and where the Allied countries had their embassies. This concert featured the première of the choir's new political repertoire and

8 *Heraldo de Zamora* (04/07/1926), p. 1; concert programme (04/07/1926), private collection.

9 *Heraldo de Zamora* (22/05/1927), p. 1.

10 Contract with the Columbia Graphophone Company (30/08/1929), private collection.

11 *Datos biográficos del Maestro Haedo (1878-1941)* (brochure with Haedo's biographical data from 1941), private collection.

12 *A voz* (26/03/1935); *Diário da Manhã* (27/03/1935).

13 *Datos biográficos del Maestro Haedo (1878-1941)* (brochure with Haedo's biographical data from 1941), private collection.

14 *Heraldo de Zamora* (14/02/1935), p. 1.

15 Letter from Salvador de Madariaga to Higinio Merino (18/05/1933), private collection; letter from Henri Collet to Inocencio Haedo (21/04/1933), private collection.

16 Examples found in original scores located in Haedo's personal archive: *Imperio* (10/01/1943), pp. 3, 6.; *Heraldo de Zamora* (20/01/1937), p. 2.

17 *Heraldo de Zamora* (20/01/1937), p. 2.

was attended by many representatives of the Francoist government, as well as the ambassadors of Italy and Germany.¹⁸ Until the end of the war in 1939, the few public appearances of the *Coral Zamora* were mostly political.

After the war, the ensemble had lost many members, some of whom had been incarcerated, executed, killed in conflict, or had emigrated. Thus, in 1940, Haedo restructured his choir by adding new members (Calabuig 1989, 197).

Between 1941 and 1943, the *Coral Zamora* was absorbed by the Francoist cultural institution called *Educación y descanso*, which monopolized the official cultural activities in Spain during Franco's dictatorship.¹⁹ Under this institution, the *Coral Zamora* ceased to exist as an independent and autonomous entity. After that, the number of the ensemble's purely musical performances (the usual activity of the prewar *Coral Zamora*) decreased, but its participation in political performances increased, becoming the most common activity of the postwar ensemble. Nevertheless, the choir still had the opportunity to make a few more concert trips during the 1940s, among them participation in two choral competitions organised in Madrid by *Educación y Descanso*, in 1944 and 1946,²⁰ a concert in Oviedo in 1945²¹, and a tour to Santiago de Compostela and La Coruña in 1948.²²

The last concert tour of the *Coral Zamora* was a trip to Seville in 1951.²³ Two years later, in 1953, the 75-year-old Haedo retired from his job as music teacher and band conductor, but he continued working with his choir until 1956, when his increasing health problems, in the form of frequent fainting and severe deafness, forced him to finally leave his ensemble.²⁴ A few months later, in August, the musician died in his sleep from a heart attack.²⁵

After the composer's demise, a new conductor for the *Coral Zamora* was chosen by *Educación y Descanso*. It was the Valencian military musician Salvador Roig



Olmedo,²⁶ who occupied this position until 1958, when he was appointed conductor of the Toledo Infantry Academy Band.²⁷ No public performances were given by the choir with Roig as its conductor. After that, news about the ensemble practically disappeared from the newspapers. What happened then is unclear, but it seems that the choir was dissolved or almost completely disappeared.

At the same time that the choir apparently dissolved, a new ensemble was created by old members of the *Coral Zamora*: the *Coro Haedo*, whose aim was to keep alive Haedo's choral work.²⁸ This new choir, conducted by a former member of the *Coral*, Emilio Antón, lasted barely a year, giving only a couple of concerts. The most noteworthy was the one performed in Madrid in February 1959, organised to raise money for the victims of the tragedy that had taken place in Ribadelago (Zamora), where a dam on the Tera river had broken, killing 144 people and destroying the whole town. Shortly after this concert, the *Coro Haedo* disappeared, but in 1959, the *Coral Zamora* was reborn.²⁹ Only a few members from Haedo's era were present in this new

18 *El Dardo de Plasencia* (14/07/1903), pp. 1, 2.

19 *Imperio* (08/05/1941), pp. 1, 2; Annexation document between the *Coral Zamora* and *Educación y Descanso* (27/02/1943), private collection.

20 " *Imperio*, (14/04/1946), p. 3; *Imperio*, (26/04/1946), p. 3.

21 Concert Programme (07/05/1945), private collection.

22 *Imperio*, (10/08/1948), p. 3; *Imperio*, (12/08/1948), pp. 1, 4. *Imperio*, (13/08/1948), p. 1.

23 Concert Programme (05/10/1951), private collection; *Imperio* (05/10/1951), pp. 1, 4.

24 Letter from Inocencio Haedo to Nicolás Gonzalez (1956), private collection.

25 *Imperio* (30/08/1956), pp. 1, 2.

26 *Imperio* (04/12/1956), p. 6.

27 Concert programme with curriculum of the Toledo Infantry Academy Band (07/10/2017), private collection.

28 *Imperio*, (23/05/1958), p. 5

29 *Imperio* (27 November 1960), p. 7.

group, which was also conducted by Antón. Under Emilio Antón, the ensemble enjoyed its final years during the 60s. In what we could consider an epilogue to the ensemble founded by Haedo, only a few minor performances were given in these years, the last known one in 1964.³⁰ The choir lasted until around 1970, when it was definitively dissolved.

What gave the *Coral Zamora* its own personality was its repertoire. Part of this repertoire consisted of standard works varying from the Renaissance to the early 20th century, but the major and most distinguishing part of the *Coral Zamora*'s repertoire, which really identified this ensemble, was the series of short *a capella* works composed by Haedo, all of them based on folk songs from the

province of Zamora. Unfortunately, these choral works were gradually abandoned by the ensemble after its creator's death in 1956, so that in the choir's final years, during the 60s, Haedo's works were no longer performed. Moreover, these works were never printed, and the composer himself was not prone to copy them for other ensembles, because he thought that other choirs and conductors wouldn't be able to perform them in the way he would like. As a result of this, only handwritten copies of some of Haedo's works are available nowadays, in varying states of conservation. Many of them are third-party copies, or incomplete ones, and in some cases they are lost. This has been a handicap in the retrieval of a complete set of works, although during our research we were able to recover most of them, leaving an almost complete set available for future studies or performances.

30 *Merlú* (yearbook from 1965), p. 40.



RUBÉN VILLAR has a higher degree in viola from the Conservatory of Vigo and a master's degree in music research from the International University of La Rioja. In addition, he obtained a teaching degree at the University of Salamanca and a degree in German philology at the University of Valladolid. Currently, he works as viola teacher at the Ávila Conservatory of Music, and he is writing his doctoral dissertation about Inocencio Haedo at the Polytechnic University of Valencia. Email: rvla55@hotmail.com

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Edited by Richard Kutner, USA

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'MUSICA SACRA NOVA' COMPOSITION COMPETITION 2020

A window on the new repertoire for liturgy and not only

RICHARD MAILÄNDER

Professor and Choir Conductor

IN SEPTEMBER 2019 A NEW CONTRACT FOR THE COMPOSER'S COMPETITION "MUSICAL SACRA NOVA" WAS SIGNED BETWEEN THE ARCHBISHOPRIC OF COLOGNE, THE FREUNDESKREIS DER ABTEI BRAUWEILER, THE MUSICA SACRA ASSOCIATION WARSAW, THE POLISH CHAMBER CHOIR, THE UNIVERSITY FOR CHURCH MUSIC OF REGENSBURG, THE ASSOCIAZIONE MUSICALE MUSICAFICTA AND THE PAPAL INSTITUTE FOR CHURCH MUSIC.

The competition now has two categories:

- A: A cappella works with a Latin Christian text for up to 16 voices
- B: Works with a Latin liturgical text for 4 to 6 voices and organ ad lib.

The competition has been greatly developed with new partners and a new orientation. This year 78 compositions were presented in the competition, almost twice as many as in 2019, by participants from 18 countries, also more than twice as

many as in 2019. They came from Indonesia, the Philippines, Russia, Brazil, USA, Canada and many European countries.

The jury (the photograph in this article shows the jury members before the opening of the envelopes



Fé Yuen (Hong Kong), First Prize winner for category B



Aleksander Jan Szopa (Poland), First Prize winner for category A

at the Papal Institute for Church Music, from left to right: Msgr. Vincenzo de Gregorio (Rome), Prof. Vaclovas Augustinas (Vilnius), Prof. Dr. Enjott Schneider (Munich), Dr. Andrea Angelini (Rimini), Eriks Esenvalds (Riga), Stephen Layton (Cambridge) and Prof. Dr. Pawel Lukaszewski (Warsaw) voted for the following works:

Category A:

- 1st Prize: Aleksander Jan Szopa (Poland) for *Ubi caritas*
- 2nd Prize: Paolo Orlandi (Italy) for *Ave Regina caelorum*
- 3rd Prize: Steven Heelein (Germany) for *Lux et origo*

Category B:

- 1st Prize: Fé Yuen (Hong Kong) for *Ave maris stella*
- 2nd Prize: Joanna Wiedera (Poland) for *Agnus Dei*
- 3rd Prize: Johannes X. Schachtner (Germany) for *Missa brevissima*

One very special topic has to be mentioned: The winner of the first prize in category B is just 9 years old – nobody would have guessed. As can be seen from her curriculum vitae, it was not the first prize she received for her compositions.

The prize winner's concert for category A will take place at Brauweiler Abbey (Germany) on 16 May at 8pm. The works of category B will be performed at Gdansk on 30 May. The concert in Brauweiler will be recorded and later broadcast by Deutschlandfunk.

Schott will publish all prize-winning works in the specially created series entitled "Ausgezeichnete Chorwerke".



RICHARD MAILÄNDER studied church music, musicology and history at Cologne Music College and at the University of Cologne. He started work as a church musician at St Margareta's in Neunkirchen, and from 1980 to 1987 he was Cantor at St Pantaleon in Cologne.

On 1 October 1987 Richard Mailänder started working at diocesan level within the Archbishopric of Cologne. In 2006 he took full charge of music in the Archbishopric. After a spell teaching at the Robert Schumann College in Düsseldorf, in 2000 he started teaching at the College of Music and Dance in Cologne, where he performed numerous works of Pärt, some of them first performances in Germany. Furthermore he has published numerous articles and books for the teaching of church music and is (co-) editor of many anthologies of choral music.

Email: richard.mailaender@erzbistum-koeln.de



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IMC FIVE MUSIC RIGHTS

A choral endeavour for the sake of music

DAVIDE GROSSO

International Music Council (IMC) Project Manager

IN SEPTEMBER 2019, REPRESENTATIVES OF THE GLOBAL MUSIC ECOSYSTEM GATHERED IN PARIS FOR THE 6TH IMC WORLD FORUM ON MUSIC TO CELEBRATE THE 70TH ANNIVERSARY OF THE INTERNATIONAL MUSIC COUNCIL (IMC) TOGETHER. THE FORUM WAS BASED ON THE THEME: "GIVE ME FIVE! THE 5 MUSIC RIGHTS IN ACTION" FOLLOWING THE MOTTO OF THE ROADMAP ADOPTED BY THE MEMBERS OF THE ORGANISATION DURING THE 36TH GENERAL ASSEMBLY HELD IN MOROCCO IN 2015. THE CHOICE OF PARIS WAS NOT A COINCIDENCE AS THE IMC TOOK ITS FIRST STEPS IN THE *VILLE LUMIÈRE* IN 1949 UNDER THE AEGIS OF UNESCO.

Back then, the idea was to create an independent organisation bringing together the entire music industry to develop sustainable music industries worldwide, to create awareness about the value of music, to be a voice for music, to make music matter throughout the fabric of society, and to uphold basic music rights in all countries.

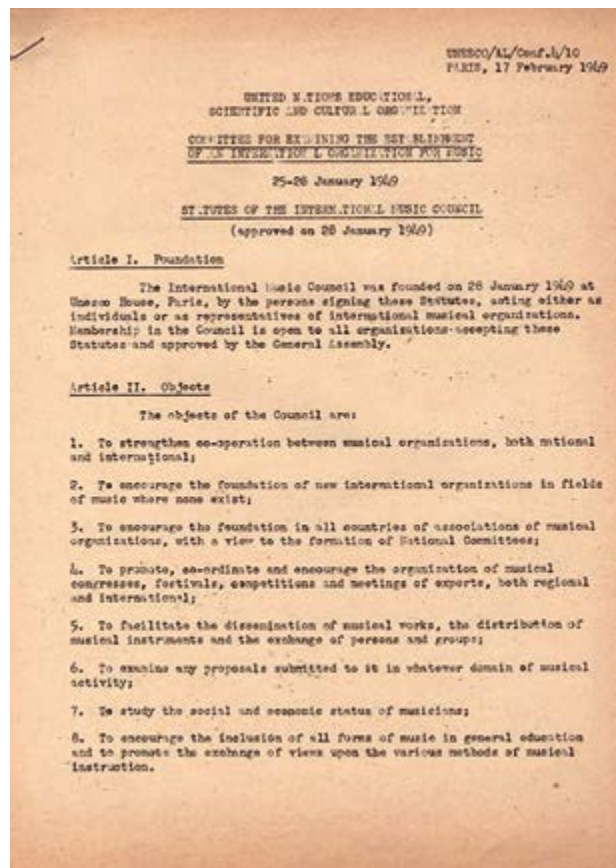
The Five Music Rights are the core values of IMC and they inspire every action the organisation and its members undertake across and for the music industry. At the same time, they inspire thousands of projects and serve as a fundamental basis for advocacy actions all over the world.

The Five Music Rights are firmly rooted in a series of international conventions such as the Universal Declaration of Human Rights (1948), especially in articles 22, 23 and 27, the International Covenant on Economic, Social and Cultural Rights (1966) and the Convention on the Rights of the Child (1989) as these generally state that the ability to express, learn, access, participate in and contribute to cultural life without any discrimination are among the basic human rights.

The current wording was officially adopted by the General Assembly held in Tokyo in 2001, but the message they carry has been present in the DNA of the Council since its foundation. It can actually be found already on the first page of the IMC statutes approved in Paris on January 28, 1949.

Over its long history, IMC and its members have contributed to the advancement of these rights in a large number of ways; be it with projects like the International Rostrum of Composers or the African Music Development Programme; with the creation of specialised networks such as the International Society for Music Education (ISME) or the International Music

+ Media Centre (IMZ) or by its active contribution to important documents and conventions such as the Recommendation concerning the Status of the Artist (UNESCO, 1980) or the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO, 2005).



First statutes of the International Music Council

5 Music Rights



**THE
RIGHT
FOR
ALL
CHILDREN
AND
ADULTS**

1 To express themselves musically in all freedom

2 To learn musical languages and skills

3 To have access to musical involvement through participation, listening, creation, and information

**THE
RIGHT
FOR
ALL
MUSICAL
ARTISTS**

4 To develop their artistry and communicate through all media, with proper facilities at their disposal

5 To obtain just recognition and fair remuneration for their work

Beyond IMC and its network, there are thousands of projects around the world promoting the Five Music Rights. Therefore, since 2009, the IMC Music Rights Awards have been given every two years, to programmes or projects that support one or more of the Five Music Rights in an exemplary way. The contribution of the choral world was highlighted many times with outstanding projects such as *Hearts in Harmony* (Spain), aimed at including people with various disabilities in choral music making, or the *Social Projects of the Fayha Choir* (Lebanon), offering a "safe haven" as well as access to music and music education to marginalised populations of refugees, among others. In 2016, in a bid to scale up the promotion of the Five Music Rights, IMC appointed Arn Chorn-Pond (Cambodia), Dame Evelyn Glennie (United Kingdom), Ramy Essam (Egypt) and Tabu Osusa (Kenya) as Music Rights Champions with the objective of making them known to a larger audience. Since then, these outstanding personalities of the music ecosystem have been raising awareness about the rights by promoting them at concerts, public appearances and interviews. Their presence and contribution at the 6th World Forum on Music in Paris was therefore very important to re-affirm once more their engagement.

In the 71st year of IMC's existence, the music ecosystem needs these rights to be affirmed more than ever. And they are incredibly relevant to the choral world! Think about it: even in so-called advanced countries many people still do not have the freedom to sing, to learn how to do it, or to participate in music activities, and many artists do not have access to the tools they would need to develop their careers and live off their own art... The choral world is an essential part of the IMC family and it is well represented by local, national, regional and global organisations, which on one hand, bring IMC values closer to their members and on the other, continue to demonstrate what a powerful and relevant tool choral music making is for the music ecosystem. The International Music Council is today the world's largest network of organizations and institutions working in the field of music. It counts some 150 direct members representing over 1000 organisations in some 150 countries with a potential outreach of 600 million persons eager to develop and share knowledge and experience on diverse aspects of musical life. Something that, in other words, can be easily described as a choral endeavour on a global scale for the sake of music.

Edited by Taylor Ffitch, USA



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Ethnomusicologist, five music rights activist with a strong background in journalism and media, DAVIDE GROSSO has carried out extensive field research in Indonesia about music and society. He joined the International Music Council in 2012 where he is in charge of project management. Among other projects, he coordinates the International Rostrum of Composers and since 2015, its "big brother" Rostrum+. He also curates the edition of the newsletter *Music World News* and the communication campaigns of the IMC. Outside the office he composes electronic music for a contemporary puppet theatre company and writes about music and politics for various magazines and blogs.
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“I LOVE THE INTENSE EMOTIONALITY AND DIRECTNESS OF CHORAL SINGING”

Interview with Roxanna Panufnik

BY FRANZISKA HELLWIG

Coordinator for Communication & Development at Interkultur

ROXANNA PANUFNIK, ONE OF THE MOST PRESTIGIOUS BRITISH COMPOSERS OF OUR TIME, UNITES THE WORLD IN HER VERY OWN WAY. THROUGH HER MUSIC SHE TRIES TO BRING PEOPLE AND RELIGIONS CLOSER TOGETHER WITH HER UNIQUE FEEL FOR THE MUSICAL LANGUAGES OF DIFFERENT CULTURES. IN AN INTERVIEW, ROXANNA PANUFNIK TALKS ABOUT HER LOVE FOR THE WORLD AND CHORAL MUSIC AND HER CURRENT PROJECTS.

Franziska Hellwig: *You bring people together in your very own way through your compositions. Why do you think it is so important to bring religions and cultures closer together? And is there an international encounter that is especially memorable to you personally?*

Roxanna Panufnik: When 9/11 (the attack on New York Twin Towers in 2001) happened, I was pregnant with my first child and it left me terrified about what kind of world I was bringing her into. I felt powerless to do anything about it until someone reminded me that

Christians, Jews and Muslims all believe in the same one God. This set me on a mission to find ways of emphasizing what we all have in common and also to share the beauty in the music and chants of all these faiths and cultures.

Your compositional style is shaped by your passion for world music. Where does this fascination come from? When I was 19 years old, my father gave me a beautiful old book of Polish folk melodies. I was intrigued by



how you could already hear hints of Eastern modality in these short tunes and this led to a fascination of what it is about each country's music that makes it sound unique to them.

For Interkultur and the Rundfunkchor Berlin you composed a piece for 10 international choirs - Ever Us. It will be premiered on May 1, 2020 in Berlin during the "Fest der Chorkulturen." Tell us about it.

The Rundfunkchor Berlin & Interkultur have invited nine choirs from Brazil, Lebanon, Philippines, Belgium, Belarus, Singapore, Sweden, USA and Tasmania to come and celebrate Beethoven's 250th birthday in a concert at Berlin's Philharmonie. They have commissioned a 45-minute piece from me to showcase all these different choirs who will also sing together! The guest choirs will sing in English and the Rundfunkchor, who are the hosts, link the different choirs and endorse what they sing (in German). The words are from the great composer himself and some of his favourite writers (inc. Schiller, Goethe and Kant). These have been beautifully assembled and "poeticized" by Jessica Duchen and cover four main aspects of Beethoven's life, finishing with Jessica's own moving "Ode to Beethoven". Some 400 performers are taking part – too many to fit onto the Philharmonie stage, so we have opera director Karen Gillingham who will be supervising logistical manoeuvres and also creating some beautiful visual effects in the process.

You compose many vocal pieces and have already published numerous works for choirs. What inspires you about choral music?

When I was growing up I sang in many fantastic school choirs – this instilled a love of choral music. My big "breakthrough" moment in my career was Westminster Mass in 1998, and this seems to have generated mostly choral commissions. I love the intense emotionality and directness of choral singing.

Edited by Tadhg Gleeson, Italy



ROXANNA PANUFNIK
(b. 1968 ARAM, GRSM (hons), LRAM)
studied composition at the Royal Academy of Music and, since then, has written a wide range of pieces – opera, ballet, music theatre, choral works, orchestral and chamber compositions, and music for film and television – which are performed all over the world. She has a great love of music from a huge variety of cultures and different faiths, whose influence she uses liberally throughout her compositions. 2018, Roxanna's 50th birthday year, saw some exciting commissions and premieres for the BBC's Last Night of the Proms and a co-commissioned oratorio "Faithful Journey – a Mass for Poland" for the City of Birmingham Symphony Orchestra and the National Radio Symphony Orchestra of Poland, marking Poland's centenary as an independent state. 2019 included a new commission for two conductors and two choirs, premiered by Marin Alsop and Valentina Peleggi with the Baltimore Symphony Orchestra and 2020 will see the world premiere of "Ever Us" for 10 choirs and a symphony orchestra commissioned by the Rundfunkchor Berlin's 2020 Beethoven anniversary celebrations.



FRANZISKA HELLWIG,
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& Development at
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FLY OVER THE RAINBOW

Exploring more opportunities for people to discover their talents and create possibilities for a better life

XU QIAN

General Secretary of the Shenzhen Chorus Association and event organizer

AN IMPRESSIVE PERFORMANCE BY THE VIENNA BOYS' CHOIR AT THE SHENZHEN CONCERT HALL THIRTEEN YEARS AGO TOUCHED THE HEARTS OF THE PEKING UNIVERSITY ALUMNI. IT WAS AN AWAKENING TO MUSIC'S POTENTIAL TO CONSERVE CULTURES AND TRANSFER THEM THROUGH THE MEDIUM OF CHORAL SINGING. OUR COUNTRY OF MANY NATIONS IS RICH IN TRADITIONAL CULTURE AND MUSIC. BUT WITH THE ONSET OF URBANIZATION AND CIVILIZATION, MANY TRADITIONAL CULTURES ARE ON THE VERGE OF BEING LOST.

The performance that warm spring night sparked a lively discussion, culminating in the decision to launch a public charity foundation. The Shenzhen Green Pine Growth & Care Foundation would serve as a central entity, enabling schools from various nations to form their own choir groups and continue singing the traditional songs of childhood. The project's name was **Fly over the Rainbow**. With the establishment of the Shenzhen Concert Hall that same year, the culture of China's youngest city turned a new page, and the advent of the new choir project led to the realization of a multitude of colourful future dreams, changing so many people's lives and gracing the city with much more than anyone would have imagined.



Just one month after the foundation began, the first Fly over the Rainbow children's choir formed on 6 June 2007 in Tibet. Years later, on the 7th night of November 2019, the Green Pine Foundation presented the first national children's choir festival in Shenzhen, hosting 36 member choirs from 28 different ethnic groups in nations throughout China, including the Taiwan province. In the final moments of the concert, the foundation's organizers could hardly hold back their emotions. The event brought back the countless failures and moments of doubt and even the risk of the project's running aground. But in those final moments, it had all become worth it.

Over the 13 years of hard work, Fly over the Rainbow has cultivated a healthy group of loyal sponsors for each of the ethnic nations' choirs. The project's first donors consisted of a group of enterprises owned by Peking University alumni. More enterprises, institutions and even

individuals joined in as, one by one, additional choirs appeared, and the project's significance became clearer. It was more than a cause for charity but rather an increasing sense of shared responsibility to protect human heritage. Now, each choir would have one or more associated enterprise as a regular sponsor that would make frequent visits to promote understanding and a sense of purpose. This distributed system of donors resulted in a more stable and efficient sponsorship for the project's continuation.

Fifty-six separate nations exist in China. The majority of these are Han nations, which as a whole make up more than 91 % of China's population and one of the more enduring nations in the world, lasting for more than 2000 years. The remaining nations reflect the minority, which exists in all parts of China. However, only those populations that live deep in the mountains or in villages are likely to retain their unique languages and cultures. Through the course of history, many minority groups have lost their traditions and begun to take on the customs of the Han nations. Urbanization has also caused many people to lose their lands and immigrate to the city. Lifestyle changes bring cultural changes.

The Fly over the Rainbow project itself originated in Shenzhen, a municipality that transformed a small village into an international world-class city in only 40 years. A legend within the country, Shenzhen distinguishes itself as the "Silicon Valley" of China and a destination representing high potential for the future. Millions of talented people immigrate to Shenzhen, and more than 15 million now live in a city where the average age is only 26. Ironically, one of the most important projects to conserve China's oldest cultural heritage was born in a city with the youngest of populations.

The secretary-general of the Green Pine foundation and director of the Fly over the Rainbow project, Ms Wang Fang states: "Teaching orally has been



Ta Cheng Primary School "Fly over the Rainbow" (Naxi Autonomous County in Lijiang, Yunnan Province)

the way of Chinese traditional artists in past centuries. We are the first to bring it to a school.” An interview with the director brought further insight:

BRINGING TRADITIONAL ARTS EDUCATION TO THE CLASSROOM IS A BREAKTHROUGH

In China, most people in villages share the same family lineage and name. This ancient form of society, based on passing traditions on to subsequent generations, is an important part of life in small villages. For example, a talented dancer may develop a group of capable dancers. Through generations, dance becomes a significant village tradition. The original dancer relied on oral instruction to teach students or family members during the process of daily living. It has been a typical means of transferring traditional arts in China for over 1,000 years.

The significance of a family name, however, has not remained as an important part of modern life in recent decades, especially when most of the younger generations give up their lives in hometowns to find a new life in the city. But, because their previous poor standard of living in traditional agriculture and their minimal educational background make it difficult to find better employment, their new lives in the city start from zero.

During the past 13 years, the Green Pine Foundation has been among the first to recognize people who possess special talents in traditional arts and bring them on as teachers. The foundation may have discovered them working as masons in urban construction or washing dishes at a restaurant in a railway station, but it's because of these new arrivals that some of the traditional arts have survived.

And life changes for them as well. They acquire new jobs and receive a regular salary from the sponsors, but most importantly, they come to realize

that their jobs are meaningful. Over years of teaching, they develop a strong sense of dignity and pride in their work. A teacher here is considered to be “the inheritor of traditional culture” and a treasured resource.

The teachers' lack of formal education, however, has led to difficulties in teaching students in a logical way. To overcome this hurdle, the Fly over the Rainbow project has extended its plan to include teachers' training. Nevertheless, for some of the artists, study at one of China's musical conservatories can negatively affect their self-confidence. A highly-popular teacher from a Kazakh national children's choir with unquestionable musical talent can find it particularly embarrassing to struggle when first presented with a musical score in Prof. Wu Lingfen's classroom. Everything that appears at first to be a given is fraught with inherent complexities.



Hong Yuan Children's Choir "Fly over the Rainbow" (Zhuang Autonomous Region, Hong Yuan County, Si Chuan)

Despite difficulties, many people have offered their assistance over the past 13 years, including professional conductors and music teachers from all parts of China who work with the ethnic choirs as volunteers. In collaboration with the “inheritors of traditional culture,” these volunteers experiment to find the right path forward in education.

THE LONG PATH AHEAD IN EDUCATION

In the process of urbanization, rural areas become separated. Many children must remain at home with their grandparents while their parents work at jobs 1,000 kilometres away to provide better income for their families. The children often only meet their parents once a year at most. The younger generations in those areas have no option but to suffer increasing loneliness, sensitivity, lack of self-confidence and fear and insecurity. They make a great sacrifice for the sake of the country’s urbanization.

At the same time, an increasing concentration of high-quality educational resources is found in big cities. To bridge this gap in child-fostering resources, Fly over the Rainbow carries a special mission. The Fly over the Rainbow volunteers are more than a group of famous teachers and conductors. The high-quality arts education they provide also serves as grounding for psychological self-improvement and healing of the heart through the intrinsic qualities of art.

The conductor of the Shenzhen high school Lily Girls’ Choir, Ms Manxue Hu explained: “I began as a volunteer teacher in the Yunnan province in 2014. At the time, I found it quite difficult. To be honest, I wasn’t sure what I should teach. Conducting class in the same way I taught in Shenzhen definitely didn’t work, but I also knew nothing about the local culture. What I could do was inspire them and let the process go at first, find

a balance and let them find a better way to sing beautifully and hear each other. I had to discover a solution step by step. And each step might be an unexpected challenge. Despite this, I felt I had gained much more than I had given during my stay. I really appreciate this project!”



Aichai Children’s Choir “Fly over the Rainbow” (Qiang Autonomous Prefecture, Wen Chuan, Si Chuan)

It was definitely a life-changing trip for Ms Hu. The project fascinated her, and she has continued to visit at least one ethnic choir every year since. In the process, some very precious things that might otherwise have been lost were regained: the blooming vitality of a person at the beginning of life, the heartfelt sense of music, the expression of a nation’s character in a way that could never be achieved through language.

If you’ve known about the Lily Girls’ Choir, you will have noticed the choir has changed a lot in recent years. Not only is Ms Hu an active contributor, but she is also a beneficiary of the project. Those amazing works in shining performance by the Lily Girls on the international stage were inspired by her trips. Ms Manxue Hu has become one of the leaders on the Fly over the Rainbow artistic board, and she retains great enthusiasm for her career. For years, a lack of good works has plagued musical education in China. At the same time, thousands of good compositions remain hidden in the rural areas, destined to eventually to be lost. Fly over the Rainbow hosts a

group of master composers who have begun recording the precious melodies. They've started saving the unique instruments and collecting the musical elements to ultimately render amazing musical pieces.

Mr Liu Xiaogeng is one in their company. His hometown is in the Yunnan province, a region in which 26 different nations live together, 15 of them unique to Yunnan. His primary life's work is to explore and conserve folk music, and his cooperation with Fly over the Rainbow is legendary in the Chinese choral world. He started composing folk music when he was young, but after collaborating with Fly over the Rainbow, his career reached new heights. Hundreds of his works have not only been used by the local children's choir but are also popular in the whole of China at the moment. A 2019 review to discover which songs were performed most often by choirs in China revealed Mr Liu Xiaogeng as the undisputed champion. His work is a remarkable contribution to Chinese arts education.

IDENTITY AND RESPECT

If you ask the teachers what constitutes the most difficult part of their jobs, they don't always respond that it comes down to the teaching method. Nowadays, the advent of the television has opened a window to the outside world. But for these young children, television is a strong influence when parents are not around, which could potentially lead in bad directions. The astonishing truth is that many local children have felt ashamed of their own traditions. They prefer jeans to their own "ugly" traditional costumes; they like pop songs more than the traditional songs; they admire the popular lifestyle. It's hard for the volunteer teachers to persuade them to avoid these paths.

In 2008, the first Fly over the Rainbow concert dedicated to multi-nations children's choirs, "Harmony between Mountain and Ocean," took place in the Shenzhen concert hall. Since then, the concerts are held regularly in Shenzhen every year. Each time, with cheering and applause, the Shenzhen audiences show great and sincere admiration for the performances and even a curiosity about the participants' lives in their respective hometowns. It's a thrill for the children as well. They come to realize that perhaps jeans do not have the same appeal or convey the beauty of their own ways, that their music and culture is mysterious and that they are something special!

Exchange and communication are always a good form of education. The participants have found self-identity through communication with the outside, and Fly over the Rainbow remains hopeful that the choirs will, one day, perform on the international stage and represent not only China but a colourful China!



Aichai Children's Choir "Fly over the Rainbow" (Qiang Autonomous Prefecture, Wen Chuan, Si Chuan)

At its heart, Fly over the Rainbow is the process of enabling everyone to reflect back on their homelands and recognize the genealogy of their cultures.

China has made great strides in the eradication of human poverty in the past decades. It's an unbelievable accomplishment for a country of over 1.4 billion people. However, though we have achieved fantastic results, we must confess that alleviation from spiritual and educational poverty is far from adequate. The wide gap between urban and rural areas still exists, and the road ahead promises to be very hard and long. That Fly over the Rainbow – a completely non-governmental organization – has taken the first step in these unbalanced circumstances is unusual in China.

You'd never imagine that little kids from Lu Quan (a small town in Yunnan Province and home to the Yi and Miao minority groups) could continue rehearsal for 8 hours without feeling tired at all. But life for them is already tough enough. Suffering through daily work is much harder than rehearsal. Arts education brings balance to their lives and spiritual power, and that holds great significance! *"What we can do is explore more opportunities for people to discover their own talents and create possibilities for a better life"*—Ms Wang Fang (director of Fly over the Rainbow)

In 2019, the Shenzhen Concert Hall hosted the first Fly over the Rainbow multinational children's choir. Two hundred seventy-eight children from Shenzhen city were recruited that year to sing in the choir, which will continue to work regularly with various choirs from ethnic nations to produce a concert each year. Ms Manxue Hu is the choir's current Artistic Director.

In a gesture of mutual learning, children from Shenzhen and the border areas will join in collaboration. Generally speaking,

people from developed areas have the natural advantage of standard education, but here, the children from Shenzhen will be asked to learn from the ethnic nations' group, including its language, dance and songs. Whether on a proactive level or out of circumstance, the intent is to equalize the terms.

For the kids from Shenzhen, there really is no practical necessity to learn the Tibetan language, but on a level of respect, it's very necessary. They live in a developed city and naturally have more access to resources than others, which presents an inequality. It's an obligation to let them know that, **the more you have and the stronger you are, the greater the responsibility in the world.**

The "Sounds from Ancient Lands" – the highlight of the first national children's choir festival – was a milestone in the Chinese choral world. The audiences came from all parts of the country, and the tickets sold out very quickly. The veteran fans and new friends alike shared 2 tearful hours, moved beyond words.

For most western countries, it's very hard to see a complete picture of China. Although people know there are 56 nations in this land, what they most likely see are the similarities from a narrow perspective. It's of great value to us to go deep into each ethnic group and dig into the historical lineage of its culture to help the world recognize that China is a unified and diverse multi-cultural country.

Human beings have music. It's like a rainbow that transcends the distance between time and space, breaks down the barriers of language and allows wisdom and civilization to flourish. If you want to know how far it is from my heart to your heart, the answer is: the length of a song!

Note:

The "Sounds from Ancient Lands" concert in Shenzhen Concert Hall, 9 November 2019.

Nine choirs from different nations performed together. Thirteen cultural inheritors came to the stage to sing and dance. The Shenzhen Concert Hall Fly over the Rainbow multi-nations children's choir and the Shenzhen Senior High School Lily Girls' Choir also joined in the performance. It was a highly-creative concert, in which could be heard the ancient tone of the Naxi from 1,000 years ago singing together with "Days of Beauty" by Ola Gjeilo. The amazing songs sung by the 87-year-old singer known by the local people as the "Goddess of Snow Mountain" pierced the sky. The performance of a whole village of more than 100 guitar players was the distant outcome of a western missionary who lost his way in the mountains and stayed on at their village for 30 years and taught the whole village choral music and guitar. The Lily Girls' Choir also performed some specifically-composed songs from distant nations. The Lily Girls had planned to perform this special list of programs at the 12th World Symposium on Choral Music in New Zealand.

There were many wonderful stories that touched many hearts in this absolutely kaleidoscopic concert of Chinese traditional culture. We hope these photos can convey some sense of that unforgettable night!

Edited by Joel Hageman, USA



"Sound from Ancient Land" concert - highlight of first multi nationalities children's choir festival
(Shenzhen Concert Hall, Shenzhen, 2019)



XU QIAN is in her tenth year of work as an organizer of choral events. From 2011 to 2018, she worked as project director at the Interkultur China office and head of the education department as well. She organized hundreds of international choral directors' workshops & masterclasses in over 20 cities in China. She also served as the committee member for more than 10 international choir festival projects. Since 2019, Xu Qian has been elected as General Secretary of the Shenzhen Chorus Association. She has received high praise from the Shenzhen government for her work as the director of international affairs & PR for the committee with the Shenzhen choir festival. She started the Shenzhen Xinghan Culture and Arts Development Company, working for the benefit of choirs, organizing worldwide concert tours involving such groups as the Shenzhen Star Bright Choir, the Shenzhen senior high school Lily Girls' Choir, the Shenzhen middle school Golden Bell Youth Choir and the Peiyang Chorus of Tianjin University. In addition to her business in Shenzhen, Xu Qian is also the artistic consultant for different events, including the Hainan Maritime Silk Road Choir Festival and Hunan Huanglong choral arts week, and she has received an invitation to serve as the international academy office director for the China Choral Association's online choir college. Her majors in college were English Language and Business Management. After graduation, however, her work have been primarily directed toward Choral events organizations. Email: qianxu999@hotmail.com

CHORAL TECHNIQUE



**Performing Microtonal Choral Music, Part 1:
The Journey In**
Robert Lopez-Hanshaw

PERFORMING MICROTONAL CHORAL MUSIC, PART 1: THE JOURNEY IN

ROBERT LOPEZ-HANSHAW

composer and musical director

Why would anyone expect a choir to be able to sing microtones? All of the literature seems to be about their limitations.¹ Everyone knows that choirs are devastatingly conservative, anyway. They, and their audiences, would surely revolt at the slightest hint of strangeness. There are some who celebrate² this paradigm, saying that the limitations of the massed human voice have constrained choral music to a more traditional style in the face of modernity, and that it's a good thing they have!

This obviously rules out microtonal music of any sort. That stuff is pretty weird.

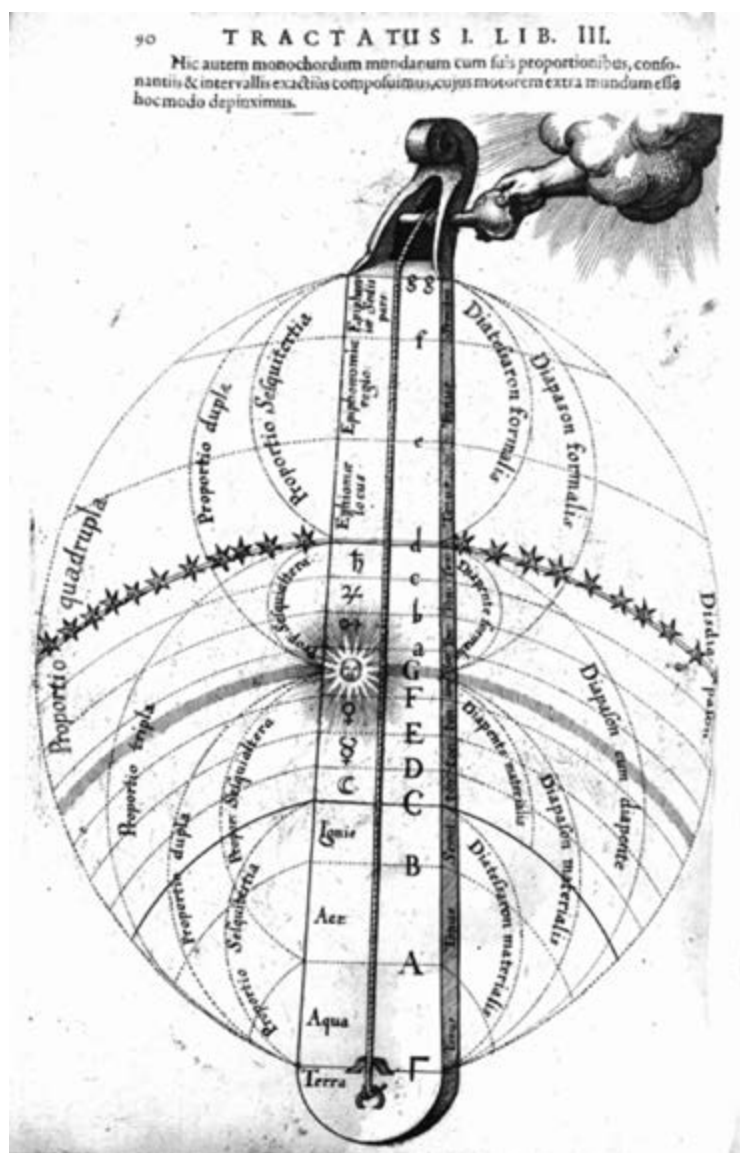
But—of course—there are cracks in this theory. Looking beyond the Western choral paradigm, the world is overflowing with examples of formidable vocal control. There are Indian, Turkish, and Arabic singers, for whom very tiny intervals are a fundamental part of music, without which the very identity of a given melody would be compromised. The Egyptian singer Umm Kulthum, in particular, was not just an adept practitioner of these microtonal gradations in interval quality; she was *the* authority on proper intonation.³

And even within the Western

music scene, there exists the idea of Just Intonation: the pure arithmetical tuning of chords, as distinct from our modern 12-tone, logarithmic tuning. This has slowly worked its way into general choral consciousness over the last century or two, having been abandoned only relatively recently, post-Renaissance.

But, as many who have professionally recorded themselves singing can attest, the limitations of human pitch control *are* something to contend with. These limits are humiliatingly displayed by taking a look at what you thought was a pretty decent take, using pitch analysis software like Melodyne. Was I really *that* many cents off?

Composers may sigh and shake their heads, thinking: “Sure, microtonal



1 <https://nmbx.newmusicusa.org/writing-for-the-chorus-text-dynamics-and-other-occupational-hazards/>

2 <https://www.cpr.org/2014/03/11/is-modern-music-inaccessible-not-for-choral-music-fans/>

3 Farraj and Shumays, *Inside Arabic Music*, 2019

singing is *possible*. But unless I'm commissioned by Exaudi or Neue Vocalsolisten Stuttgart or Roomful of Teeth, it's not going to *happen* if I call for it!"

Spoiler alert: It can. I am a choral composer and conductor, and I am also a microtonalist. I've recently had some success with microtonal pedagogy for choirs, which will be the specific topic of the sequel to this article. After that, my piece *vokas animo*, for choir and orchestra in 72 tones per octave, will have a performance excerpt posted on YouTube and in the NewMusicBox blog.

How could such a thing occur? My case might be especially unlikely. Until relatively recently, I had no exposure to ensembles like those listed above; small, professional vocal ensembles who routinely play around with extremely tiny intervals. I grew up in Tucson, Arizona, and never left. It's a choir town, fed by the excellent and internationally-recognised Choral Conducting graduate programme at the University of Arizona, but it's not exactly a hotbed of new music.

So, this first article is about how I found microtonality—or how it found me—through collisions with writers and aspects of culture that are not, by and large, much associated with new music. It's about how microtonal thinking influenced the music I made, and how that process came to impact the way that I now teach it to choirs. To *normal singers*.

Because, if I can learn it, why can't they?

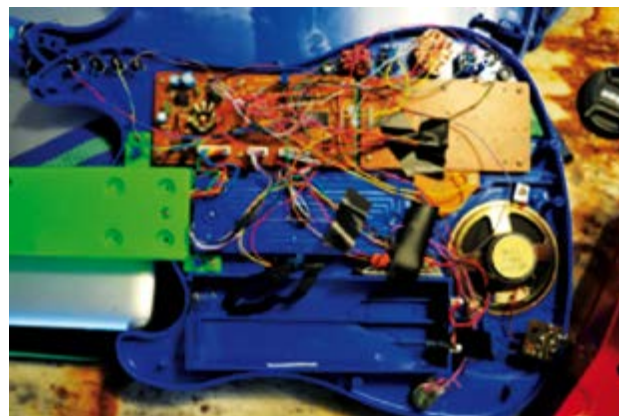
BEGINNINGS: REJECTING TONALITY

I came to music later than many of my colleagues. Before the age of 11, I didn't even listen to it much. But by 14, I had picked up a guitar and learnt some rock and flamenco songs from guitar tabs. At 16, I had learnt how to actually read music, and then worked through a second-hand harmony textbook while my friend was taking a music theory class. So I remember my struggles with the basics very clearly, and the triumphs as well. I can still taste the deliciousness of finding out about augmented 6th chords, like forbidden fruit! More fundamentally, I remember the visceral feeling when, in about the 7th grade, my choir teacher first demonstrated a major chord in contrast with a minor one on the piano. The difference was so powerful, yet so *subtle*! I couldn't figure out what was changing.

Learning how these things were put together was electrifying. So, given this background—with music still in its honeymoon phase, still bright and new—came my first introduction to microtones.

When I was about 16 or 17, a hyperlink on some forgotten website took me to www.anti-theory.com; a manifesto written by Q. Reed Ghazala, about something called "circuit-bending." He described how he would painstakingly, semi-randomly alter the guts of electronic toys so they produced new and powerful noises. I ended up on a page describing an object called the "Deep

Photon Bassoon," over which a player would wave their hand and produce theremin-like glissandos. But also, using the other hand, a player could do something which sounded insane to me: cause the pitches to settle into steps, but in "arbitrary scale divisions" (the number of pitches that can occur between octaves). This was the new coolest thing I had ever heard.



Back then, there was no YouTube quite yet. So, aside from the occasionally terrifying sound clips on Ghazala's website, I only came across one other example of this during that period of my life. This was the guitar solo in The Doors' "When The Music's Over." (The part in question starts a little after 2:50 on the track, found on the 1967 album *Strange Days*).

It sounded absolutely unmoored from everything around it, like the guitarist was using a slide without regard for fret positions. I thought, "That's it, that's what arbitrary scale divisions sound like!"

Fifteen years later, it turns out that he didn't use a slide. And it's not really in "arbitrary scale divisions"; it just has plenty of microtonal bends. Still, the heavily chromatic and semi-aleatoric non-melodies, the oft-warped pitch, the ametrical rhythms and the bizarre, alien timbre had combined to create a passage that divorces itself emphatically from the music that surrounds it.

Coming back to the specific case of microtonal choral music, we can directly compare the use of microtones in this solo—and the resulting polyphonic texture—to the first movement of Giacinto Scelsi's 1958 composition *Tre Canti Sacri*, especially during the second minute of the movement. Neue Vocalsolisten Stuttgart have recorded this, and their performance is available on Youtube.⁴

This is a piece in which gestures are king, comprising superseding melodies, and in which intervals are arguably used for their *timbre*; ranging in dissonance from pure unisons and 5ths, all the way to fast-beating

4 <https://www.youtube.com/watch?v=C9iQPmgZ23o>

quarter tones. The atmosphere is tense and alien—a favourite atmosphere in 20th century art music. And, though Scelsi's piece is tightly focused in contrast to Robby Krieger's freewheeling solo(s), microtonality was used as a tool to achieve the same effect in each: to exit the tonal hierarchy, to momentarily free the listener from those associations.

This sort of thing may make a choir director nervous.

After all, tonal hierarchies are half of what singers use to even produce pitches at all, not having any keys in our throats. But it needn't be a non-starter. First, there are rational ways to approach a piece like this, using what *is* familiar in the music as a support structure. And second, music that uses microtonality specifically to reject familiar structures *rarely requires precise intonation to succeed*.

In the Scelsi, much of the time, I would say that an error of even 30c or so in either direction—unacceptable in tonal contexts—would still convey the necessary information. (For a fascinating case study of this sort of thing in instrumental microtonal music, see Knipper and Kreutz, *Exploring Microtonal Performance of '... Plainte...' by Klaus Huber*, 2013).

Even in this excellent recording, we do hear such variation. For example, the quarter-tonal diad between Tenor 1's B $\frac{1}{4}$ -sharp and Contralto 2's C natural in measure 17 (about 0:38 in the video) is virtually a unison, whereas the one in measure 45 (1:39) between Tenor 1's E natural and Tenor 2's D $\frac{3}{4}$ -sharp is much wider, even approaching a semitone. Nevertheless, I am confident that few would accuse Neue Vocalsolisten of doing damage to Scelsi's piece!

Scelsi, *Tre Canti Sacri*, mvt. 1, mm16-18

Ibid., mm43-45

THE OTHER SIDE OF THE COIN: EXPANDING TONALITY

We return to a time before I had heard of Scelsi. I was just beginning to really study composition, and fortuitously stumbled across a book while house sitting for a family friend. This was Ernst Toch's *The Shaping Forces In Music*. Published in 1948, the book is an engrossing (and largely ignored) attempt to find commonality of practice between tonality and atonality. But one section, only a few pages long, stood out. In this, Toch advocated microtonality as potentially compatible with *all* musical approaches. He even discussed how it might have provided a neat solution to a "problem" that Beethoven, of all people, ran into.

And he suggested *singing* it as a practical means to experiencing it. "It is recommended that the quarter-tone passage of the bass be sung, while playing the rest of the voices on the piano. One will be surprised at the facility of the task, its novelty being sufficiently eased by its tangible logic." For me, this was one of those quotes that stuck. I took Toch's advice, later, writing *unobtrusive* microtonal basslines and vocal harmonies, whenever a particular tonal problem spot seemed to require a microtonal solution.

Shortly after coming across Toch, I went to a choral conference and someone mentioned Just Intonation for choirs as a tuning strategy for conventional music. It seemed arcane and I forgot all the

it has a tuning chart in the back. This compares 12-tone equal temperament with several other systems, both JI and different equal divisions of the octave. Harry Partch's collection of 43 tones was included. I was amazed at the sheer variety of intervals that apparently made some kind of harmonic sense. (I didn't actually hear his music until years later).

With all of this kicking around in my head, I started playing in a rock band and we recorded an album. One particular take on the guitar had *incredible* timbre, but it also had an error, so we had to redo it. But I couldn't recreate the timbre! After extended frustration and tinkering, we discovered that the guitar on the first take had been slightly knocked out of tune; so the major third had been flatter than usual. After I had routinely re-tuned it for the overdub, that property was erased. So, remembering the Hopkin book, I tried tuning the offending string to the 5th harmonic; lo and behold, there was that timbre again! A weirdly resonant and *supported* sound for a major triad on an overdriven guitar. I thought, "So *that's* what Just Intonation does."

Later, dense vocal harmony became part of the aforementioned rock band's schtick, but we struggled to stay in tune in live situations. So, with the guitar experience in mind, I looked for some kind of reference to use to help us out. That turned out to be W. A. Mathieu's *Harmonic Experience*, a manual for understanding Just Intonation in practice (and applying it to jazz harmony). The band didn't end up using any of the exercises—more's the pity!—but the book showed me how it may be necessary to shift sustained tones by tiny intervals, "commas," in order to maintain pure tuning as the underlying harmony changed. But, more importantly for Mathieu, it discussed the *bodily feeling* of pure tuning. That's the way to learn



Beethoven, *Piano Sonata Op. 30 in E Major*, mvt. 3, mm1-8 (engraving by Craig Sapp, used under CC By-SA 4.0 International license)

In Toch's words, "Around the advent of [bar 8]... [the] smooth rhythmical flow of the bass is balked for three beats, there being no more moving space left for the descending voice. ...[T]he problem could be solved by the use of quarter-tones as shown." Here is one of his potential solutions (he also changed the inner voices for clarity's sake):

cents' offset values, though it was interesting.

I also took a strange class on building instruments out of scrap metal, for which the textbook was *Musical Instrument Design* by Bart Hopkin. (An excellent book on "outsider" approaches). This book discusses Just Intonation a bit and, most importantly for me,



these new/old intervals.

And old they are. Nicolà Vicentino wrote pieces which encapsulate parts of both Mathieu's and Toch's thinking, in the year 1555. The avant-garde vocal chamber group Exaudi has released pioneering *a capella* recordings of Vicentino's microtonal experiments, which are available on YouTube; a highlight is *Dolce mio ben*.⁵

This has both Just Intonation-esque aspects—very narrow major 3rds and very wide minor 3rds—and quartertonal-esque aspects, which resemble Toch's insertion of intervening microtones in an otherwise chromatic line. In the middle of what we would now call a V-I progression in G, Vicentino places an “extra” leading tone between the F# and the G. Unlike Toch, he tunes a whole chord to this intervening tone. This happens at 0:18 in the YouTube video I referenced. See the score excerpt below (lyrics simplified).



It's not truly quartertonal, nor truly Just Intonation. It's really in 31-tone equal temperament, in which the modern standard notation slightly reinterprets all the chromatic and quartertonal accidentals; but it should still be clear what's going on. Vicentino loves this type of figure, by the way, and it pops up all the time in his surviving microtonal music.

So, well before I took the plunge and resolved to compose in microtones—and, in so doing, got

up to speed with the voluminous literature and repertoire that's actually out there—I had been exposed to two completely different philosophies of microtonality. Either escape the System, or help it to become somehow *more* itself. And on the surface, those categories seem to have held up pretty well in terms of guidance for interpreting a given passage.

One thing, though, that I wish I had been able to read as a teenager, is some sort of comprehensive overview of *all* the ways people have used microtonality in Western music. Until very recently, nothing of the kind seemed to be around; everything had its relatively narrow agenda, and was too technical for my teenage self in any case. As we've seen, I was left to gradually pick up an incomplete picture from here and there. But last year, Kyle Gann published *The Arithmetic of Listening*, and now none of us need suffer that fate.

This book is possibly the most important microtonal resource that exists today. This is because, while it is indeed a survey of many of the ways microtonality has been *used*, it is also a complete paradigm of how microtonality can be *taught*. Tuning concepts like Pythagorean, meantone, 12-equal, and Barbershop intonation are explored through the lens of gradually adding prime limits to the harmonic vocabulary. After the 13-limit is passed (with discussions of Ben Johnston, Toby Twining, and Gann's own *Hyperchromatica*), the conversation branches off into equal divisions of the octave, covering not just what they *are*,

but what they *do*. This includes the single most helpful introduction to Regular Temperament Theory that I've ever encountered, which will be a life raft for anyone who has attempted to swim in the turbid internet waters that cover this subject.

There are things that I disagree with: his thumbnail analysis of Ezra Sims' *String Quartet No. 5*, for example, is done exclusively in terms of edo-steps—despite also quoting Sims multiple times to the effect that his use of 72tet is meant to be harmonic (i.e. ratio-based). And the brief section on non-Western tuning systems is so thoroughly salted with disclaimers (such as “not to be taken as fairly representative of how those cultures understand their own music”) that it comes across as, well, a bit salty. And anyone looking for strictly atonal resources in this book will be left disappointed; the book does not much discuss organised ways of using microtonal structures *without* reference to a global or local tonic (i.e. 1/1). Still, despite these and other quibbles, *The Arithmetic of Listening* is the first book I would recommend to anyone who wants a serious introduction to microtonality. I wish the world had had it sooner.

THE FACILITY OF THE TASK

But back to the narrative at hand: the ways in which I first experienced microtonal techniques are very approachable for beginners, and I consider this a fantastic stroke of luck.

Why can you sing in between pitches? *Because* they're in-between. You are leaving somewhere and arriving somewhere, and both of those places are fixed and familiar. When I recorded a Toch-ian “double leading tone” in a background vocal for a country song, it was totally natural in context, just a slight extension of a normal voice-leading thing that happens in pop styles. It

⁵ <https://www.youtube.com/watch?v=4vM3p4rtbbs>

hardly took any practice at all to get that take. Anyone can do it, and I've taught people to do it.

Why can you sing JI intervals? Because, as Mathieu said, they are *felt* as much as heard. For all that Just Intonation is a theoretical construct just like everything else, it remains true that it provides easy perceptual landmarks to hit. When you're singing in tune, it locks; just ask a barbershop ensemble. They know how to sing a perfect 7/4; not because of the ratio, or because it's 31 cents flatter than an equal-tempered minor 7th, or whatever. Plenty of those guys can't even read music. They know because the chord *rings* in a way that stands out from the results of other nearby tunings. So, why can't the rest of us learn such new consonances? Some are a bit more challenging than 7/4, but many are not *that* much more challenging. And again, I've had some success teaching people who aren't, by any stretch, *avant-garde*.

Outside of these applications (which, by the way, are already infiltrating pop music via acts such as Jacob Collier⁶ and They Might

Be Giants⁷), it is good for us to recall that there is a huge range of learnable intervals in the world; far more so than the simpler Just Intonation ratios. Many cultures use intervals that correspond to no particular harmonic "landmark" at all. So, clearly, a precise tuning standard needn't be dependent on acoustic phenomena, *per se*.

It's harder to learn such inharmonic intervals—whether as part of a traditional but new-to-you system, or a novel one—but it *is* possible with support. I've helped people do this, too. It helps morale to remember that *all* of our familiar 12-tone intervals, with the exception of the octave, are in fact also inharmonic. So, the ones you grew up with are just as "unnatural" as the ones you're trying to learn!

Combining these things into one unified approach is surprisingly intuitive. They can mesh well in conjunction with, for example, standard choral techniques, if you are a little creative with the use of technology, the role of the piano, the role of the director's voice. Much of this can be achieved with the same basic tricks that people

use to teach diatonic and chromatic intervals to children. Using all this, and aided by strategies from Fahad Siadat, Ross Duffin, Robert Reinhart, and others, I've come up with a toolbox to teach a choir just about any microtonal piece—eventually.

Teaching any challenging piece takes time. And there are some microtonal pieces which are a *lot* more formidable than others; but that's true for any genre, microtonal or not. The point is, you can use these tools as a *starting point* to any piece, rather than looking at something like Ben Johnston's *Sonnets of Desolation* and sinking into, well, desolation.

I hope more choir directors see this and are inspired to invest their time in widening the repertoire with their ensemble to include learning microtonal music. The rewards can be great: not just from an artistic standpoint, but also for the way microtonal awareness hones intonation skills for standard repertoire.

Tune in next time for a discussion of the actual rehearsal techniques!

Edited by Luke Martin, UK

⁶ <https://www.youtube.com/watch?v=NHC2XNGerW4>

⁷ <https://www.youtube.com/watch?v=sxbporF6GCw>

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ROBERT LOPEZ-HANSHAW is the Music Director at Temple Emanu-El in Tucson, Arizona, and Guest Composer in Residence with the Southern Arizona Symphony Orchestra. He is also the editor of "Practical Microtones", a compendium of fingerings and playing techniques in 72tet for all standard orchestral instruments, to be published in early 2021.

Lopez-Hanshaw is a clinician on the pedagogy of microtones and of the Ashkenazi Jewish prayer modes, at events such as the North American Jewish Choral Festival, the BEYOND Microtonal Music Festival, the Guild of Temple Musicians and the North American Saxophone Alliance Biennial Conference. His pieces have been commissioned by community and religious organisations in Southern Arizona, as well as individual performers throughout the US. His piece "vokas animo", for choir and full orchestra in 72-tone equal temperament, was premiered in January 2020 by the Tucson Symphony Orchestra and Chorus. Email: robert.a.hanshaw@gmail.com

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COMPOSER'S CORNER



Komitas, the quintessence of Armenian Music
Arthur Shahnazaryan

KOMITAS, THE QUINTESENCE OF ARMENIAN MUSIC

ARTHUR SHAHNAZARYAN

conductor, composer and musicologist

INTRODUCTORY NOTES

Komitas is the founder of the Armenian compositional and musicology school. He single-handedly achieved in Armenian music what numerous musicologists, composers and ethnologists achieved in the field of European music. Komitas returned the identity, spirit, and genuine character of his people to them, traits that were buried in the millennial depths of Armenian history. Komitas transcribed more than 1,500 folk melodies originating from the various regions of historical Armenia. These are gems of the Armenian musical Heritage, which he saved from permanent loss. His transcriptions were carried out with extraordinary mastery, and he even recorded alternative variations of many of the pieces.

The songs depict practically all aspects of the Armenian people's lives. The melodies he collected were divided into categories such as ritualistic songs, festive songs, work songs (ploughing, bread-making, planting, harvesting, carting, threshing, wheat grinding, various home chores, woodworking, goat-milking, cradling, et cetera), epical songs, lyrical songs, songs addressing nature, refugee songs, laments, children's songs, banters, dance songs, battle songs, pagan songs, dance-melodies of ancient, sacerdotal practice, and many others.

From the material he transcribed, Komitas authored exceptional musicological studies. He examined the natural environment in which a song was created and the lifestyle of the people singing it; he carried out unparalleled analyses, "dissecting" a song to demonstrate its structure, the skeleton which framed its muscles, blood, and most delicate sinews; he categorised its emotional character and the type and design of its expressive gesture; he unravelled the specifications of its idiomatic dialect and intonation; he clarified the types and rules of its musical metrology; he drew out generalisations and revealed the special rules particular to Armenian music; he codified the musical grammar of Armenian musical expression. His probings were indeed exceptional and unprecedented. In the musicology world, one can hardly find comparable research of such meticulous analysis as that found in his "The Ploughing Song of Lori." With his unique musicological methodology, he studied the structure and rules of folk and sacred music.

Furthermore, he created tables to render all these

parameters visible and clear. Here is just one example of a table:

I. AMANAK (CHRONOS, DURATION)

- a. Temporal values commonly used
- b. Temporal values of punctuation in the melody
 - buth* = blunt (corresponding to the colon)
 - storaket* = comma
 - mijaket* = midpoint (corresponding to the semicolon)
 - verjaket* = end point (corresponding to the period)
- c. Temporal values of accentuation
 - shesht* = accent
 - harts* = question mark
 - yerkar* = long
- d. Ornamentation
 - antsik* = passing tone
 - kankhik* = anticipation
 - hapaghik* = suspension
 - shaghkap* = tie (conjunction)
 - shegh* = alternation
- e. Rhythm
 - taghachaputiun* = prosody (metrics: 3/4, 2/4 et cetera)
 - chap* = tempo (broad-paced, et cetera)

II. MELODY

- a. *sahman* = span
- b. *qarunak* = tetrachord
- c. *kazm* = structure
 - opening patterns
 - tonic (of the melody)
 - phrases: recitation phrases, cadential phrases, ending phrases
 - punctuation
 - accentuation
 - embellishments
 - disjunct leaps
 - basic patterns of the melody
 - variations of the basic patterns
 - foundations of the melody

III. VOGI, HAGAG (PNEUMA, SPIRIT)

- a. The types of emotion
- b. The role they have in emotive expression
 1. duration, with its constituent parts
 2. melody, with its entire structure

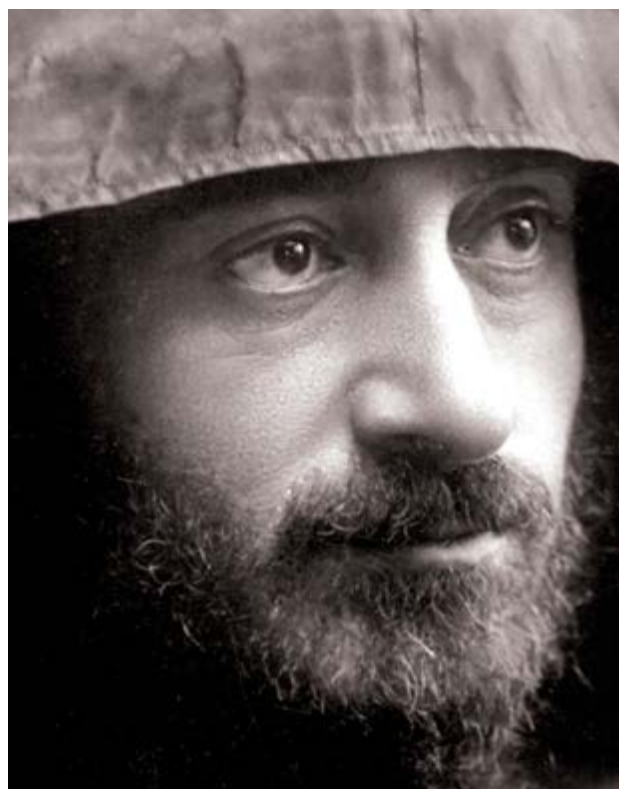
Komitas, with prodigious awareness, acquainted himself not only with Armenian music, but with Eastern music in general. He also immersed himself deeply in European music when he continued his education in Berlin. There, eminent musicologists and professors thought of Komitas, a student, as a colleague. He became a member of the newly created International Music Society of Berlin, which was headed by the prominent musicologist, Oscar Fleischer. This organisation eventually garnered wide acclaim throughout Europe. It hosted international symposia, published scholarly works, and organised concerts and lectures, in which Komitas also participated. Oscar Fleischer and Max Zeifert (secretary of the IMSB), in reference to the lecture-presentations of Komitas, wrote:

"I consider it my duty to express my gratitude to you in the name of the International Music Society in Berlin. I thank you for the vigour with which you, with your lectures about Armenian music, promoted the aims of our Society. Your learned and profound lectures helped us deeply examine that music, which until now was almost unknown, and which is capable of teaching us Europeans many things. The work you have embarked on is not easy at all, and I can emphatically express on behalf of all those who have heard your lectures (including people who have earned exceptional acclaim and international recognition in the scholarly world) that your laborious work and efforts are not in vain. You would be contributing appreciable service to current scholarship if you published your works, and I would be very glad to be of help to you in this regard. With utmost respect, Yours truly, Oscar Fleischer."

"The profound glance with which you introduced us intimately to the power of a sophisticated and noble culture which had remained unknown to us, your surprisingly erudite presentation of that tradition, which veritably has a compelling significance in a purposive understanding of our early Western civilization, your perfect skill in lecturing and singing, these are all things which have not only amazed us, but which shall also remain vivid in the memory of your listeners. With this presentation you have earned not only the appreciation of our Chapter, but also, most certainly, the definitive praise of the great cultural role your nation has had."

Adding my expressions of great respect to the above, I have the honour, venerable Priest, to sign this letter. Yours truly, Dr. Max Zeifert, Secretary of the International Music Society, Berlin."

Komitas further restored the Armenian ecclesiastical music of the 5th to the 15th centuries as much as he could. This was a music tradition that had its roots in the pre-



Komitas Vardapet

Christian era, as the Armenian Church incorporated the melodies of ancient traditions into its liturgy. Beginning with the 9th century, ecclesiastic melodies were transcribed into the Armenian musical notation system called "*khaz*." However, by the end of the 16th century, these symbols eventually became completely forgotten, such that no one could read them anymore. For nearly 300 years after, songs were passed on orally, and were therefore subjected to perversions and foreign influences (specifically those similar to Eastern music styles). Komitas first cleansed these songs of inappropriate, superfluous flutterings and embellishments, restoring them to their previous simple yet splendid style. For twenty years he busied himself with deciphering the lost art of the medieval "*khaz*" (neumes), and found the key to read its simplest symbols and figures. However, the impending First World War and the 1915 Genocide of the Armenians brought the creative life of Komitas to an end. Komitas was responsible for founding the Armenian compositional school. During his years of study in Berlin, Komitas's teacher, Richard Schmidt, had affirmed that Komitas created an altogether novel style of national compositional art. Schmidt said:

"You have created a noble and unique style, which, like a red line, rides out brightly through the entirety of your writings and compositions. I have labelled that style as the Armenian style, because it is a novelty in the world of our musical experience." He is also quoted saying: "Komitas was a fanatic

Easterner, ready to shed blood for each and every note.”

Komitas is also behind the creation of a new national school of composition, with harmonic and polyphonic arrangements of Armenian songs. His renderings sprang from the particular configurations of Armenian Monody. Monody remained in the heart of his polyphonic renditions because the parameters of Armenian Monody are different from the European ones. For instance: Armenian modes are underpinned not by the European octaval structure, but by a system of chained unification of tetrachords, where the fourth member of the first tetrachord is, at the same time, the first member of the next tetrachord. From that enchainment of tetrachords comes forth a minor heptachord, whose tonic would thus be in the middle. There are six types of tetrachords, from whose various enchainment combinations emerge different modes and melody-types. Another factor of national character is texture. Komitas gleaned, for instance, the texture of his piano works by studying the particular performance potential of our folk instruments.

Komitas says:

“We Armenians must create our own compositional style and then go forward confidently. ...I will reach my objective, even if I have to devote my entire life to it.” He writes: “ People expect a deep and broad familiarity with the essence and requirements of European classical music from we Armenian musicians. Stressing the importance of this fact, I must nevertheless add, that if we Armenian musicians master the fundamentals of Western classical music, its developmental rules and precepts, but not be aware that our national music also has its specifications and rules and requirements deriving from it, then we betray ourselves. To randomly replace our music models with the European ones would be the greatest offense, which has often occurred in

this starting point of our musical renaissance, and I suspect that this will still go on.”

Studying the works of Komitas, Thomas Hartmann wrote: “The works of Komitas are not compositions in the usual sense, but creations of style.”

On the basis of popular singing and the uniqueness of Armenian vocal timbres, Komitas also created a national school of singing. Being an exceptional singer, he became its foremost representative (samples of his singing have been preserved on old recordings).

Beside his creative work, Komitas also carried out a variety of educational efforts. He had numerous pupils, and even assisted in preschool programs; he taught in educational institutions and developed music curricula for future students. He also created and directed choirs, which gave numerous concerts (notable under his leadership, were the choir of the Mother Cathedral of Holy Ejmiatzin and his unprecedented 300-member choir in Constantinople). Komitas has given lecture-recitals in cities in Armenia, in Georgia, and across Anatolia, Egypt, Jerusalem, Berlin, Paris, Zurich, Geneva, Lausanne, and Venice.

Komitas delivered his final lectures in 1914, in Paris, at the symposium of the International Music Society (by that time the organisation, which was established in Berlin, had greatly expanded, and included 400 representatives of international musicology). Thereafter in 1915, Komitas, along with hundreds of Armenian intellectuals, were ostracised by the Young Turk government into the depths of Anatolia, and he became an eyewitness of the Turkish atrocities toward his people. One and a half million Armenians were massacred during that time. Saved miraculously from slaughter, Komitas passed twenty fruitless years in mental asylums before passing away in 1935.

*Translated from Armenian by Vatsce Barsoumian
(Conductor, music director of Lark Musical Society of
Glendale California, USA)*

Edited by William Young, UK



ARTHUR SHAHNAZARYAN was born on July 16 in 1958 in the village of Vahagni, Lori Region, Armenia. In 1986 he graduated from the composing, conducting and music departments at the Komitas State Conservatory of Yerevan. From 1988 to 1994 he was the head of the Yerevan State Conservatory of Folk-Art Cabinet. From 1995 to 1997 he has been the head of the Programming and Methodological Department of the Ministry of Education of RA. In 2016 he assumed the position of artistic director of the

“Akunk” ethnographic ensemble of the Ministry of Culture of RA. Mr. Shahnazaryan is a member of the Board of Composers Union of Armenia and has published various scientific works about Armenian medieval *khaz notation*, culture, ethnography, folk art and education. He is an author of musical compositions and a Komitas expert. He principally rejected any kind of awards or prizes. He has been president of juries in many festivals and competitions, organized many concerts and musical performances in all Yerevan state concert halls. He has held concert-lectures and educational programs in Romania, Hungary, USA, France, Germany, Denmark and Norway. Email: alschoir@gmail.com

Գութաներգ / Gut'anerk'

Կոմիտաս
Komitas

Lento ♩. = 46

mf

Soprani

Զի՛գ տո՛ւ, — քա - շի՛, — ա՛յ — է - զը, ա՛ - րա, հո՛, —
Dzik' tu, — k'a - shi, — ay — ye - zə, a - ra, ho, —

mf

Alti

Զի՛գ տո՛ւ, — քա - շի՛, — ա՛յ — է - զը, ա՛ - րա, հո՛, ա՛ - րա, հո՛,
Dzik' tu, — k'a - shi, — ay — ye - zə, a - ra, ho, a - ra, ho,

mf

Tenori

Զի՛գ տո՛ւ, — քա - շի՛, — ա՛յ — է - զը, —
Dzik' tu, — k'a - shi, — ay — ye - zə, —

mf

Bassi

Զի՛գ տո՛ւ, — քա - շի՛, — ա՛յ — է - զը, հո՛, ա՛ - րա, հո՛, —
Dzik' tu, — k'a - shi, — ay — e - zə, ho, a - ra, ho, —

3

p

S.

հո՛, — ա՛յ, — լու - ծըդ մա - շի, — ա՛յ — է - զը, ա՛ - րա,
ho, — ay, — lu - tsət ma - shi, — ay — ye - zə, a - ra,

p

A.

ա՛ - րա, հո՛, — ա՛յ, — լու - ծըդ մա - շի, — ա՛յ — է - զը, ա՛ - րա,
a - ra, ho, — ay, — lu - tsət ma - shi, — ay — ye - zə, a - ra

p

T.

հո՛, — ա՛յ, — լու - ծըդ մա - շի, — ա՛յ — է - զը, ա՛ - րա,
ho, — a - ra, ho, — lu - tsət ma - shi, — ay — ye - zə, a - ra,

p

B.

հո՛, — ա՛յ, — լու - ծըդ մա - շի, — ա՛յ — է - զը, ա՛ - րա,
ho, — ay, — lu - tsət ma - shi, — ay — ye - zə, a - ra,

5 *f* *p* *f* *p*

S. *f* *p* *f* *p*

hn', _____ hn', u' - pu, hn', _____
 ho, _____ ho, a - ra ho, _____

A. *f* *p* *f* *p*

hn', _____ u' - pu, hn', _____ hn', u' - pu, hn', _____
 ho, _____ a - ra, ho, _____ ho, a - ra, ho, _____

T. *f* *p* *f* *p*

hn', _____ u' - pu, hn', _____ hn', _____
 ho, _____ a - ra, ho, _____ ho, _____

B. *f* *p* *f* *p*

hn, hn', _____ u' - pu, hn', _____ hn', _____
 ho, ho, _____ a - ra, ho, _____ ho, _____ a - ra, ho, _____

1. 2. 3. 4.

7 *p* *mf* *p* *pp* *p* *mf* *p* *pp*

S. *p* *mf* *p* *pp* *p* *mf* *p* *pp*

u' - pu, hn', _____ u' - pu, hn': _____ u' - pu, hn' _____ u' - pu, hn': _____
 a - ra, ho, _____ a - ra, ho: _____ a - ra, ho _____ a - ra, ho. _____

A. *pp* *p* *pp* *pp* *p* *pp*

u' - pu, hn': _____ u' - pu, hn': _____
 a - ra, ho. _____ a - ra, ho. _____

T. *p* *pp* *p* *p* *pp*

u' - pu, hn', _____ hn', u - pu, hn': _____
 a - ra, ho. _____ ho, a - ra, ho: _____

B. *mp* *pp* *p* *pp*

hn' _____ u' - pu hn' _____ hn': _____ hn': _____
 ho _____ a - ra, ho _____ ho: _____ ho. _____

1. Ձի՛գ տու, քաշի՛, ա՛յ եզը,
Ա՛րա, հո՛, հո՛, ա՛րա, հո՛.
 Լուծըդ մաշի, ա՛յ եզը.
Ա՛րա, հո՛, հո՛, ա՛րա, հո՛:
 Աստված պահե քու տերը,
Ա՛րա, հո՛, հո՛, ա՛րա, հո՛.
 Մի՛նն էլ տաշի, ա՛յ եզը:
Ա՛րա, հո՛, հո՛, ա՛րա, հո՛:

2. Մեր գութանը օդած ա,
Ա՛րա, հո՛...
 Եզանց ուսը նոթած ա.
Ա՛րա, հո՛...
 Վարե՛ վարը, ա՛յ գութան,
Ա՛րա, հո՛...
 Հազիվ խփը զոդած ա:
Ա՛րա, հո՛...

3. Շողքըն ընկավ ծրմակին,
Ա՛րա, հո՛...
 Աստված կտա մըշակին.
Ա՛րա, հո՛...
 Սուր գութանը ծիր գընաց,
Ա՛րա, հո՛...
 Տեր-մըշակը քամակին:
Ա՛րա, հո՛...

4. Մերմե՛, սերմե՛, ա՛յ մըշակ,
Ա՛րա, հո՛...
 Սո՛ւրբ ա, սո՛ւրբ ա քու փեշակ.
Ա՛րա, հո՛...
 Մի՛նը հազա՛ր տուր. Ա՛ստված,
Ա՛րա, հո՛...
 Քե՛զ ձեն կըտան տեր-մըշակ:
Ա՛րա, հո՛...

1. Dzik' tu, k'ashi, ay yezə,
Ara, ho, ho, ara, ho:
 Lutsət mashi, ay yezə:
Ara, ho, ho, ara, ho.
 Astvats pahe k'u terə,
Ara, ho, ho, ara, ho:
 Minn el tashi, ay yezə.
Ara, ho, ho, ara, ho.

2. Mer gut'anə ot'ats a,
Ara, ho...
 Yezants' usə not'ats a:
Ara, ho...
 Vare varə, ay gut'an,
Ara, ho...
 Haziv khop'ə zodats a.
Ara, ho...

3. Shokhk'ən ənkav tsəmakin,
Ara, ho...
 Astvats kəta məshakin:
Ara, ho...
 Sur gut'anə tsir gənats',
Ara, ho...
 Ter-məshakə k'amakin.
Ara, ho...

4. Serme, serme, ay məshak,
Ara, ho...
 Surp' a, surp' a k'u p'eshak:
Ara, ho...
 Minə hazar tur: Astvats,
Ara, ho...
 K'ez dzen kətan ter-məshak.
Ara, ho...



H. Noack

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REPERTOIRE



Sacrilege or Stroke of Genius?
Beethoven's instrumental works
with text settings
Sven Hiemke

Project: ENCORE
Quality-Tested New Music beyond Traditional
Publication
Deborah Simpkin King

Beethoven's instrumental works with text settings

SVEN HIEMKE

musicologist

BEETHOVEN'S INSTRUMENTAL WORKS WITH TEXT SETTINGS: AN ABOMINATION IN THE EYES OF PURISTS! ALTHOUGH THESE ADAPTATIONS CAUSE SOME OSTENSIBLE EXPERTS TO TURN UP THEIR NOSES, THE PROCESS ACTUALLY HAS A LONG TRADITION. THE FIRST CHORAL ARRANGEMENTS OF BEETHOVEN'S MUSIC WERE UNDERTAKEN BY CLOSE CONTEMPORARIES.

Ignaz von Seyfried, a friend of Beethoven and Kapellmeister and in-house composer at the Theatre an der Wien for example, made an arrangement of *Drei Equale* for four trombones for male-voice choir, adding texts from the Psalter and by Franz Grillparzer; two of these arrangements were performed among others at Beethoven's funeral. Seyfried's colleague Gottlob Benedict Bierey from Wroclaw arranged the first movement of Beethoven's "Moonlight Sonata" as a *Kyrie* and the second movement of his Piano sonata No. 5 as an *Agnus Dei* (both for mixed choir).

It seems as though the selection of spiritual and/or liturgical texts was self-evidently ideal in combination with Beethoven's music, but other lyrical texts were also utilized to blend in harmoniously with the composer's cantabile slow movements. An example is provided by the Adagio from the Violin sonata No. 7 in the arrangement by Hans Georg Nägeli with the text of *Tränenrost*. Peter Cornelius also combined the third movement of Beethoven's String Quartet op. 132, displaying similarities to a chorale which the composer himself had marked with the heading "Heiliger Dankgesang eines Genesenen an die Gottheit" (Holy Song of Thanksgiving to the Divinity by a Convalescent), with his poem *Freund Hein*.

Il Sole del mio momento

p sempre
Ky - ri - e e - le - i -

p sempre
Ky - ri - e e - le - i -

p sempre
Ky - ri - e e - le - i -

p sempre
Ky - ri - e e - le - i -

Allegretto

16 Freund Hein

nach dem Mohr adagio (3. Satz) aus Beethoven's Streichquartett No. 15
 based on Beethoven's String Quartet No. 15, 3rd mov.

Ernst von Beethoven (1770-1827), op. 132, 3
 First Completion (1824-1825) 1872
 2d Text: Peter Cornelius
 orig. Text: Hebbel, Stuttgart 1875 1929 = 15

Soprano
 Alto

1. O Welt, ich sag dir gute A - de, so nich weis ich, wo soll man Wei - ße
 2. Das Tod hat auch so gut ge - scheh't, ich lang' er - we - sen ver - steh', der
 3. Und diese mich hat klug ge - macht, ich lang' er - we - sen ver - steh', ich
 4. O world I glad be - past with - out, all of my wis - dom
 5. And death I even now re - lie - ved, I find my self with - out
 6. Through a door I have found a way to death with - out

Baritone

1. Ich sag dir gute A - de, so nich weis ich, wo soll man Wei - ße
 2. Das Tod hat auch so gut ge - scheh't, ich lang' er - we - sen ver - steh', der
 3. Und diese mich hat klug ge - macht, ich lang' er - we - sen ver - steh', ich
 4. O world I glad be - past with - out, all of my wis - dom
 5. And death I even now re - lie - ved, I find my self with - out
 6. Through a door I have found a way to death with - out

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Transcriptions: soprano/alt - Carus 537400

Freund Hein

Is this a sign of arrogance? It is all too easily forgotten in this type of evaluation that terms including “original composition” and “musical authenticity” were not coined until the 20th century. In past eras, the

attitude towards arrangements was quite different. Adaptation for a different performance framework, simplification for greater access, clarification and the heightening of expressiveness were only some of the motivations prompting diverse types of arrangements. Even Beethoven himself undertook arrangements of his own compositions and works by other composers. Arrangements were occasionally created for educational purposes: Friedrich Silcher, music director in Tübingen, provided one theme of the *Appassionata* with a text by Friedrich von Matthisson, a poet much valued by Beethoven, in order to acquaint music lovers who lacked the opportunity of hearing the works in their original version, with his themes. In 1830, he published the *Hymne an die Nacht* together with eleven additional arrangements under the collective title *Melodien aus Beethovens Sonaten und Sinfonien zu Liedern für eine Singstimme eingerichtet* (Melodies from Beethoven's Sonatas and Symphonies in song settings for solo voice). Around thirty years later, Silcher's arrangement was adapted by Ignaz Heim for four-voice male choir and has now been published in Jan Schumacher's *Choral Collection Beethoven*. The *Persischer Nachtgesang* contained in the same volume had been Silcher's contribution for the *Beethoven Album. Ein Gedenkbuch dankbarer Liebe und Verehrung für den großen Todten* (A commemorative volume in grateful love and honour for the great deceased) with the participation of 150 individuals from across Europe. Silcher's arrangement combines the *Gesang der Peri* from *Bilder des Orients* by Heinrich Wilhelm Stieglitz with the slow movement from Beethoven's Seventh Symphony. The striding rhythm is here transformed into a sort of rocking incantation. Not all arrangements of

33 Persischer Nachtgesang für Männerchor

nach dem Allegretto (2. Satz) aus Beethovens Symphonie Nr. 7
based on Beethoven's Symphony No. 7, 2nd mov.

Ludwig van Beethoven (1770–1827), op. 92, 2 /
Friedrich Silcher (1789–1860) 1846
Text: Heinrich Wilhelm August Stieglitz (1801–1849),
aus: *Bilder des Orients*, 1831–1833

Moderato

Solo *p*

Tenore

1. Wiegt ihn hin - ü - ber, hält ihn in Schlam-mer, hält ihn in Schlam-mer, lie - bend und lind,

Pianoforte

Coro

Tenore I, II

9 wiegt ihn hin - ü - ber, hält ihn in Schlam-mer, hält ihn in Schlam-mer, lie - bend und lind,

Basso I, II

Solo

17 weht ihm aus Hü - ten, weht ihm aus Dür - ren we - bend und wal - lend lich - tes Ge - wond,

Coro

25 weht ihm aus Hü - ten, weht ihm aus Dür - ren we - bend und wal - lend lich - tes Ge - wand!

92

Einzelangabe / separate edition - Cuxa 40.811/20

Persischer Nachtgesang

Beethoven's works would be successful a priori, but the adaptation of his solo songs and even instrumental works for choral forces for the most part highlight the cantabile qualities inherent in these compositions. In some of the arrangements, it seems as though the connection between text and music had always existed: as if Beethoven had for example been originally inspired to compose the wonderfully expressive Cavatina in his String Quartet op. 130 by the text of Psalm 121 ("I lift up mine eyes") which Heribert Breuer only superimposed on this music in the 21st century: as if the composer's confession revealed by his companion Karl Holz that he had "composed [the music] in tears of melancholy" had been prompted by the emotional content of the psalm text.

These arrangements do in fact reveal aspects of the compositions which have previously been concealed. This also applies to many appropriations which have inspired modern arrangers to create versions for choir, ranging

34 Psalm 121

nach der Cavatina (5. Satz) aus Beethovens Streichquartett Nr. 13
based on Beethoven's String Quartet No. 13, 5th mov.

Ludwig van Beethoven (1770-1827), op. 130, 5 /
Herbert Breuer (*1945) 2018
Text: Psalm 121, 1-2

Adagio, molto espressivo (♩ = 46)

Einzelangabe / separate edition - Corus 3.373/00

Psalm 121

Not all arrangements of Beethoven's works would be successful a priori, but the adaptation of his solo songs and even instrumental works for choral forces for the most part highlight the cantabile qualities inherent in these compositions.



from movements of Beethoven's piano music, string quartets and even symphonies. These arrangements offer musicians new (old) ways of approaching his music through song, provide unbiased listeners with an original form of entertainment and represent a lively and creative enrichment to the repertoire.

Translated from the German by
Lindsay Chalmers-Gerbracht



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PROJECT: ENCORE

Quality-Tested New Music beyond Traditional Publication

DEBORAH SIMPKIN KING

Ed. Anna Willson, Director of Operation at 'Project: ENCORE'

IT SEEMS LIKE EVERYONE TODAY IS PERFORMING NEW MUSIC. COMPOSERS' COMPETITIONS ARE SPRINGING UP EVERYWHERE, AND PREMIERE PERFORMANCES AND COMMISSIONS ARE NO LONGER AS UNUSUAL AS THEY ONCE WERE. THOUGH IT IS IMPORTANT TO ACKNOWLEDGE THE ROLE THAT PUBLISHING HOUSES HAVE TRADITIONALLY SERVED, IT IS FAIR TO SAY THAT NOWADAYS, A GREAT DEAL OF COMPOSITIONAL ACTIVITY HAS NOTHING TO DO WITH A TRADITIONAL PUBLISHER.

Twenty-five years ago, most conductors would have turned almost exclusively to publisher catalogues and their reading sessions for repertoire. Most composers would have sought a publisher who would manage everything from printing and promotion to performance rights. A recent survey reveals that 63% of professional composers reported

being deeply involved with the promotion of their own work. In addition to the promotional ingenuity displayed by individual composers, a number of composer collectives have emerged, promoting a larger body of music through the joint efforts of a group of composers.

NEW DILEMMA FOR CONDUCTORS

Though these developments are exciting for champions of new choral music, they come with their own set of challenges. For composers, self-promotion represents a siphoning of creative energy away from the creative work of composition. For conductors, the evolution away from the traditional publishing house model has placed them on the receiving end of material

PROJECT : ENCORE™
A Catalog of Contemporary Choral Music

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- Read a detailed description of each entry
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- Listen to a complete **Sound File**

Then, contact the individual composers to arrange purchase of the scores.

COMPOSERS: PROJECT : ENCORE charges no fees or commissions. The submission process is anonymous. A panel of active, professionally-recognized conductors evaluate submitted material solely on its musical merit.

Next submission deadline
April 15, 2020
before Midnight, Eastern Time

Interested in submitting one of your previously-performed works? Read and follow carefully the **submission guidelines**.

E-mail submissions@ProjectEncore.org with any questions you may have.

Dr. Deborah Simpkin King, Founder and Director.
Sponsored by Schola Cantorum on Hudson.

from hundreds of composers eager for a performance - and there is never enough time. Additionally, many excellent composers are no longer even seeking traditional publications, so conductors cannot rely exclusively on publishers' catalogues. Given the changing world of music publishing, promotion, and distribution, the need for a means of evaluating the large quantity of new music demands a unique response. That need has given birth to an initiative called Project: ENCORE™ (P:E).

P:E is a catalogue of contemporary choral music that provides twenty-first-century conductors with a lens for repertoire discovery and evaluation. Its platform is a unique website containing a free catalogue of contemporary choral music that has been reviewed and endorsed by a panel of renowned conductors. Each catalogue entry contains a full sound file, a complete score, composer biography and contact information, and full description, including text (and translations, where applicable).

The rich body of new choral music found in the P:E Catalogue encompasses varied styles, voicings and instrumentations, lengths, and levels of complexity. The search function is robust, even including such elements as keywords, seasons of the calendar and liturgical year, and poet/author. The compositions are a mix of works traditionally published, self-published, and coop-represented. As of February 2020, the catalogue contains 306 compositions and features 156 composers. P:E is not a publisher or a co-op, but an external resource that can work in collaboration with both. The function of P:E is to facilitate the connection; having done so, it has no further role and receives no fees from any parties.

Although P:E currently contains the work of more American composers than any other single nationality, the recent addition of a translator

function to the online catalogue reflects the already noteworthy and growing number of international submissions. Reviewers reflect an international mix as well.

THE STORY BEHIND THE PRODUCT

As with many things that ultimately take on significant proportion, P:E had its genesis in the experience of one composer and one conductor and her ensemble. In 2005, New Jersey based ensemble, Schola Cantorum on Hudson, performed the American premier of *Mass* by Randall Svane. Following this performance, premiering conductor Deborah Simpkin King collaborated with the composer in seeking additional performances for this admittedly challenging composition. Letters were sent to a strategically selected list of choirmasters around the world, along with the full score and sound file of the premiere performance. It wasn't until two years later that the Kapellmeister at the Salzburg Cathedral expressed interest, inviting the European premiere in Sunday morning mass during the weeks of the famed Salzburg Festival - but only if the premiering choir would come to perform it. The tour was arranged and carried out in 2008, providing the catalyst for what would become P:E.

The experience highlighted a serious challenge long recognized in the community of composers: As challenging as it can be to secure a first performance for a new work, it is much more difficult to find groups and conductors willing to take on a second or third performance.

AFTER THE PREMIERE

Composers know all too well the difficulty of securing a second performance. "Sometimes word of mouth will carry good news of a good performance," says composer Hilary Tann, "But quite often I have felt, especially with smaller ensembles that the publicity machine doesn't work so well... Clearly, the works are programmed because they're commissioned. It's the later performances that are the problem." Lacking a second preparation and hearing, it is possible for a masterwork to sit neglected on a shelf indefinitely. It is as scenario played out in the studios of even well-known composers. "I have a couple of good pieces that are sitting, waiting for their second and third performances," adds Tann.

Motivated to make a difference, Schola's artistic leadership decided to highlight the issue with a concert season (2009-10) featuring post-premiere compositions. Not long after the decision was approved, a large stumbling block was encountered: There were no resources through which to locate such works. Short of scanning headlines of major news publications throughout the world for reviews of newly premiered works, it was unclear how such compositions were to be found. Unwilling to be diverted, it seemed obvious that the results should somehow be made available in ways that would benefit more than just those composers and audience members associated with Schola Cantorum on Hudson.

A NEW PARADIGM

Solving the second-performance conundrum became the catalyst to create a new model of musical interdependence between composers, conductors, and ensembles. A steering committee was formed to help establish parameters addressing quantity manageability and quality insurance. Although financial sustainability was a concern for the small non-profit parent organization, it was decided that the resource would always remain free for composers and conductors. Determined to create a resource of lasting value, legal counsel was consulted regarding all elements of score rights, submission and access, and reviewer confidentiality. Ultimately an artist was commissioned to create

the unique P:E logo, and a United States trademark was sought and awarded.

The P:E online catalogue of choral works (ProjectEncore.org) officially launched in June of 2009 and called for its first round of score submissions the following month. Today it is a continually expanding online catalogue of premiered and expertly evaluated compositions.

THE PROCESS

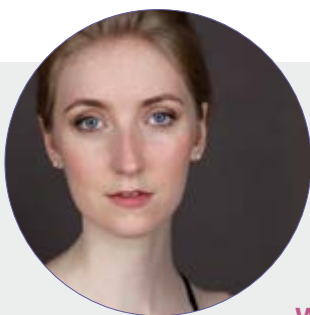
A composer may submit up to four scores per year. Composers submit an anonymous score for review in accordance with P:E's double-blind process. Once submitted, each score is sent to three of the reviewers from the P:E review pool. This is a high-level, multinational team of reviewers, each of whom has a significant programming commitment to new music and is a highly noted conductor. These are necessarily unsung heroes, remaining anonymous for the same

reason that the founder of P:E is not a reviewer: complete avoidance of not only a possible conflict of interest but even the *appearance* of conflict of interest. Reviewers give their time quarterly for no reason beyond their contribution to the choral art. The perspective from which P:E reviewers are asked to evaluate each composition is one of expansiveness beyond their own performance needs and style preferences. Each composition reviewed must be evaluated for its musical quality, its exploration of the choral idiom, and programmability; be it for church choirs, independent amateur groups, school choirs, or professional choruses. At least two "thumbs up" are necessary for acceptance. The entire process is by quarter annum, including public announcements of the new endorsements in *The Choral Journal*, Choralnet.org, and P:E social media.

CONCLUSION

The mushrooming popularity of new music performance represents an exciting opportunity for conductors and composers; it is a return to a historical norm. Interest in the newest scores was a tradition the musical world has lost touch with for about a century, and today all options are at our fingertips! New music is available in abundance for review and study through efforts like that of this project. Whether searching to fill a specific programming need or seeking to discover a fresh compositional voice, P:E is a resource to explore!

Edited by Mirella Biagi, UK/Italy



ANNA WILLSON is a New York City based vocalist and pianist, and is the Director of Operations for PROJECT: ENCORE™. She holds a degree in music from Whitworth University, as well as a Master of Vocal Performance degree from The Boston Conservatory. In addition to her role as Director of Operations, Anna has also sung several concerts with *Schola Cantorum on Hudson's* vocal ensemble, Ember. Anna is a choral freelancer in New York City and also holds a permanent position in the Marble Collegiate Choir. Other choral engagements include her work as a singer and co-director of the New York Estonian Chorus. In addition to choral singing, Anna is also a part of NYC-based early music collective, *Anglica Antiqua*, and a performer in the contemporary avant-garde musicians collective, *ÆON Ensemble*. Recent premiers include the North American premiere of *In the Name of the Earth* by John Luther Adams as part of Lincoln Centre's *Mostly Mozart Festival*; conducted in part by Schola's Artistic Director, Deborah Simpkin King. Upcoming performances include a monthly contemporary music concert series with *ÆON Ensemble* as part of an artistic residency at St. John's in the Village, NYC. Email: annawillson@scholaonhudson.org

WORLD YOUTH CHOIR



Don't miss their concert tour in Germany, The Netherlands, Italy and Austria August 8-19, 2020

- 08 Aug: Bonn, Germany, Conductor: Tan Dun
- 09 Aug: Berlin, Germany, Conductor: Tan Dun
- 10 Aug: Einbeck, Germany, Conductor: Jörn Hinnerk Andresen
- 11 Aug: Lübeck, Germany, Conductor: Tan Dun
- 13 Aug: Amsterdam, the Netherlands Conductor: Tan Dun
- 14 Aug: Wiesbaden, Germany, Conductor: Jörn Hinnerk Andresen
- 15 Aug: Weikersheim, Germany, Conductor: Jörn Hinnerk Andresen
- 16 Aug: Kassel, Germany, Conductor: Jörn Hinnerk Andresen
- 18 Aug: Sterzing/Vipiteno, Italy, Conductor: Jörn Hinnerk Andresen
- 19 Aug: Vienna, Austria, Conductor: Jörn Hinnerk Andresen

FOR MORE INFOS ON THE WORLD YOUTH CHOIR SESSION AND TOUR 2020, PLEASE VISIT: WWW.WORLDTYOUTHCHOIR.ORG

ASIA PACIFIC YOUTH CHOIR 2020

Kuala Lumpur, Malaysia
4th - 12th November 2020



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Audition starts February 2020. Stay tuned for more information!



CHORAL CALENDAR



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

This is the choral calendar as it was when the layout was done. Although we thrive to update it on a very regular basis, and according to the cancellation and postponement announcements we receive, we advise you to check the status of all these festivals directly on their website.
At IFCM, we hope that all the choirs, singers, conductors, choral lovers, managers from all over the world will soon be able to sing again together and connect at these wonderful locations.

4th International Choral Celebration and Laurea Mundi Budapest, Hungary, 2-6 June 2020. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

48th International Choir Festival of Songs Olomouc, Czech Republic, 2-7 June 2020. Contact: Festa Musicale, Email: info@festamusicale.com - Website: <https://festamusicale.com>

10th International Choral Festival Chernomorski zvutsi, Balchik, Bulgaria, 3-7 June 2020. Contact: Association Musical World-Balchik, Email: festival@chenomorskizvutsi.com - Website: www.chenomorskizvutsi.com/

11th International Krakow Choir Festival Cracovia Cantans, Poland, 4-7 June 2020. Contact: MELODY & Polonia Cantat, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

Paris 2020, Music and Cultural Tour to the Great and Historic City of Paris, France, 5-14 June 2020. Contact: MidAmerica Productions, Zui Tao, Email: opera.competition@midamerica-music.com - Website: <http://www.festivaloftheaegean.com/>

Singing Brussels Celebration Weekend, Brussels, Belgium, 6-7 June 2020. Email: Singingbrussels@Bozar.Be - Website: <https://www.bozar.be/en>

31st Ravenna Festival, Ravenna, Italy, 9 June-12 July 2020. Contact: Ravenna Festival, Email: info@ravennafestival.org - Website: <http://www.ravennafestival.org/>

Beethoven 250 Choral Festival, Vienna, Austria, 9-13 June 2020. Contact: Music Celebrations International, Email: info@musiccelebrations.com - Website: <http://beethoven250.org>

ON STAGE in Tirana, Albania, 10-14 June 2020. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

8th Per Musicam Ad Astra International Choir Festival and Competition, Toru, Poland,

10-14 June 2020. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Bratislava Choir Festival, Slovak Republic, 11-14 June 2020. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

International Choral Festival in Tuscany, Montecatini Terme, Italy, 11-15 June 2020. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://tuscany.music-contact.com/>

MidAm International Warsaw and Krakow 2020, Poland, 12-21 June 2020. Contact: MidAmerica Productions, Zui Tao, Email: opera.competition@midamerica-music.com - Website: <http://www.festivaloftheaegean.com/>

Cantate Barcelona, Spain, 12-15 June 2020. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

Vienna Choral 2020, Vienna & Salzburg, Austria, 12-21 June 2020. Contact: MidAmerica Productions, Zui Tao, Email: opera.competition@midamerica-music.com - Website: <http://www.festivaloftheaegean.com/>

Many Voices, One Song, Dublin, Ireland, 13-18 June 2020. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

London's 2020 Chichester Psalms Choir Festival, United Kingdom, 14-19 June 2020. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

Victoria Adriatic International Choral Competition, Opatija, Croatia, 15 June 2020. Website: <http://www.wearesinging.org/competition-adriatic.html>

Orthodox Music Master Class 2020 for Composers and Conductors, Chicago, USA, 17-21 June 2020. Contact: Society of Saint Romanos, Email: societyofsaintromanosthemelodist@users.smores.com - Website: <https://www.societyromanos.org>

Festival for Women's and Treble Voices, San Sebastian, Spain, 17-22 June 2020. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

San Juan Canta International Festival, Competition and Grand Prix, Argentina, 18-22 June 2020. Contact: María Elina Mayorga, Email: sanjuancoral@gmail.com - Website: <http://sanjuancanta.com.ar>

Monteconero Music Party, Montenegro, 20-26 June 2020. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

Zimriya 2020 - The Sacred and Profane Choral Festival, Acre, Israel, 21-25 June 2020. Contact: ZIMRIYA, Email: harzimco@netvision.net.il - Website: <http://www.zimriya.org/en/>

Rome Choral Festival, Rome, Italy, 21-25 June 2020. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <http://romechoralfestival.org/>

Roma In Canto International Festival of Sacred Music, Rome, Italy, 17-21 June 2020. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://tuscany.music-contact.com/>

International Choral Festival CorHabana, La Havana, Cuba, 23-27 June 2020. Contact: International Choral Festival Corhabana, Email: coronac@cubarte.cult.cu - Website: guerra.digna@gmail.com

2nd Sing Berlin! International Choir Festival & Competition, Germany, 24-28 June 2020. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Salzburg Choral Festival Jubilate Mozart!, Austria, 24-28 June 2020. Contact: Music Celebrations International, LLC, Email: info@mozartchoralfestival.org - Website: mozartchoralfestival.org

Dublin Choral Festival, Ireland, 24-28 June 2020. Contact: Music Celebrations International, LLC, Email: info@dublinchoralfestival.org - Website: <http://dublinchoralfestival.org/>

International Choir Festival Alta Pusteria 2020, Bruneck, Puster Valley, Italy, 24-28 June 2020. Website: <https://www.musicultur.com/en/our-choral-trips.html>

Italian Alpine Choral Festival, Dolomites, South Tyrol, Italy, 24-28 June 2020. Contact: Music Contact International, Email: travel@music-contact.com - Website: <https://home.music-contact.com/>

International Choral Festival Costa Rica for Peace, San Jose, Costa Rica, 24-30 June 2020. Contact: Costa Rica International Choral Festival, Email: info@choralfestcostarica.org - Website: www.choralfestcostarica.org/

Choral Mosaic 2020, Mississauga, Canada, 25-27 June 2020. Contact: Choral Mosaic 2020 - Website: <http://www.choralmosaic.com/>

CANTEMUS International Choir Festival, Novi Sad, Zrenjanin, Vojvodina, Serbia, 25-29 June 2020. Contact: International Music Center Balkan Bridges, Email: imcbalkanbridges@gmail.com - Website: <http://www.imcbalkanbridges.com>

Cracovia Sacra – Sacred Choral Music Festival, Krakow, Poland, 26-28 June 2020. Contact: MELODY & Polonia Cantat, Email: info@poloniacantat.pl - Website: www.cracoviasacra.com

Festival Coral de Verão, Lisbon, Portugal, 26-28 June 2020. Contact: SourceWerkz, Email: info@sourcewerkz.com - Website: <http://pscf.sourcewerkz.com/>

Madrid Choral Festival, Spain, 28 June-3 July 2020. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

2020 Choral Festival in Ireland with Rollo Dilworth, Belfast and Dublin, Ireland, 28 June-5 July 2020. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

Music at Monteconero, Montenegro, 29 June-5 July 2020. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

Summer Camps Corearte, Canary Islands, Spain, 30 June-5 July 2020. Contact: Festival Internacional de Coros Corearte Barcelona, Email: info@corearte.es - Website: www.corearte.es

International Choral Kathaumixw, Powell River, Canada, 30 June-4 July 2020. Contact: Powell River Academy of Music, Email: info@kathaumixw.org - Website: www.kathaumixw.org

Serenade! Choral Festival: Worlds Voices for Women, Washington DC, USA, 30 June-7 July 2020. Contact: Sara Casar, Classical Movements, Email: Sara@ClassicalMovements.com - Website: <http://classicalmovements.org/dc.htm>

Great Basilicas of Italy Festival Tour, Italy, 1-6 July 2020. Contact: Perform International, Email: info@performinternational.com - Website: www.perform-international.com

Budapest Music Festival, Hungary, 1-5 July 2020. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

International Cantus Music & Culture Festival – Salzburg, Salzburg, Austria, 2-5 July 2020. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

International Cantus Music and Culture Festival & Choir Competition Meet Mozart, Salzburg, Austria, 2-5 July 2020. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com

IFAS 2020 – 26th International Festival of Academic Choirs, Pardubice, Czech Republic, 3-8 July 2020. Contact: IFAS - Alena Mejstříková, Email: ifas.pardubice@seznam.cz - Website: www.ifas.cz

Toronto Choral Festival 2020 with Elise Bradley and Henry Leck, Canada, 5-9 July 2020. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

4th Leonardo Da Vinci International Choral Festival, Florence, Italy, 5-8 July 2020. Contact: Florence Choral, Email: chairman@florencechoral.com - Website: www.florencechoral.com

55th Barcelona International Choir Festival, Spain, 6-12 July 2020. Contact: Federació Catalana d'Entitats Corales, Email: fcec@fcec.cat - Website: www.fcec.cat

38th International Choir Festival of Preveza, 26th International Competition of Sacred Music, Preveza, Greece, 6-12 July 2020. Contact: Choral Society "Armonia" of Preveza, Email: armonia4@otenet.gr - Website: <http://www.armoniachoir.gr/festival/index.php>

International Youth Music Festival I & Slovakia Folk, Bratislava, Slovak Republic, 7-10 July 2020. Contact:

Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

Chanakkale International Choir Festival and Competition, Chanakkale, Turkey, 7-12 July 2020. Contact: Çanakkale Onsekiz Mart Üniversitesi, Email: info@canakkalekorofestivali.com - Website: <http://www.canakkalekorofestivali.com/>

16th Annual Choral Festival of the Aegean, Syros Island, Greece, 8-22 July 2020. Contact: MidAmerica Productions, Zui Tao, Email: opera.competition@midamerica-music.com - Website: <http://www.festivaloftheaegean.com/>

Passion of Italy Rome Festival, Venice and Milano, Italy, 8-14 July 2020. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

57th International Choral Competition Castle of Porcia, Spittal an der Drau, Austria, 9-12 July 2020. Contact: Kulturamt der Stadt Spittal an der Drau, Email: info@chorbewerb-spittal.at - Website: <http://www.chorbewerb-spittal.at>

13th International Youth Chamber Choir Meeting, Usedom Island (Baltic Sea), Germany, 10-19 July 2020. Contact: Arbeitskreis Musik in der Jugend AMJ, Email: info@amj-musik.de - Website: <https://www.usedom.amj-musik.de/en/>

14th Summa Cum Laude International Youth Music Festival, Vienna, Austria, 10-15 July 2020. Contact: CONCERTS-AUSTRIA, Email: office@scf-festival.org - Website: www.scf-festival.org

11th Musica Eterna Roma International Choir Festival and Competition, Italy, 11-15 July 2020. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Zêzerearts Choral Festival 2020, Tomar, Médio-Tejo Region, Portugal, 11-19 July 2020. Contact: Ferreira do Zêzere, Email: zezerearts@gmail.com - Website: www.zezerearts.com/

Edinburgh Early Music Summer School, United Kingdom, 12-17 July 2020. Contact: Lacock Courses, Andrew van der Beek, Email: lucy@lacock.org - Website: www.lacock.org

Join the Jonathan Griffith Singers in New Zealand, New Zealand, 12-24 July 2020. Contact: Distinguished Concerts International, New York (DCINY), Email: Diane@DCINY.org - Website: <http://www.dciny.org/>

2020 Serenade! Choral Festival: The Human Journey, Washington DC, USA, 14-20 July 2020.

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

Choral Crossroad 2020 - Ethno Female Voices, Limassol, Cyprus, 14-20 July 2020.

Contact: Epilogi Cultural Movement of Limassol, Email:
info@epilogi.org - Website: www.epilogi.org

World Peace Choral Festival Vienna 2020, Austria, 15-19 July 2020.

Contact: World Peace Choral Festival, Email: info@wpcf.at - Website: www.wpcf.at

13th Grand Prix Pattaya, Pattaya, Bangkok, Thailand, 15-22 July 2020.

Contact: Festa Musicale, Email: info@festamusicale.com - Website:
<https://festamusicale.com/>

Choralp 2020, Briançon, France, 18-25 July 2020.

Contact: Association A Coeur Joie France, les Choralies, Email: choralp@gmail.com - Website:
www.choralp.fr

36th Takarazuka International Chamber Chorus Contest, Takarazuka City, Hyogo, Japan, 18-19 July 2020.

Contact: Takarazuka Vega-Hall, Email: ticc@takarazuka-c.jp - Website:
https://takarazuka-c.jp/ticc_en/

World Youth Arts Festival 2020, Wien, Austria, 18 July 2020.

Contact: Internationaler Volkskulturkreis; Liling Zhang, Email: info@volkskulturkreis.de - Website:
<http://internationaler-volkskulturkreis.com/>

European Seminar for Young Choral Composers, Aosta, Italy, 19-26 July 2020.

Contact: FENIARCO (Italian Federation of Regional Choir Associations), Email: info@feniarco.it - Website: www.feniarco.it

66th International Choral Contest of Habaneras and Polyphony, Torrevieja (Alicante), Spain, 19-25 July 2020.

Contact: Certamen Int'l de Habaneras de Torrevieja, Email: habaneras@habaneras.org - Website:
www.habaneras.org

Sing Austria with Elena Sharkova and Henry Leck, Vienna & Salzburg, Austria, 21-27 June 2020.

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

Toscana Music Festival, Italy, 22-26 July 2020.

Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website:
www.mrf-musicfestivals.com

Summer Choral Workshop, Prague, Leipzig, Czech Republic & Germany, 24 July-3 August 2020.

Contact: ICM Concert Agency, Margarita Kalinovska, Email: icmconcertagency.eu@gmail.com - Website:
<http://conductingmasterclasses.eu/choral-workshop.php>

13th Orientale Concentus International Choral Festival 2019, Singapore, 25-28 July 2020.

Contact: ACE 99 Cultural Pte Ltd., Email: event@ace99.com.sg - Website: www.orientaleconcentus.com/

Summer 2020 Choral Conducting Institutes at Eastman, Rochester, NY, USA, 25-28 July & 30 July-2 Aug 2020.

Contact: Eastman School of Music, Email: summer@esm.rochester.edu - Website:
<https://summer.esm.rochester.edu>

International Youth Music Festival II and Bratislava Cantat I, Bratislava, Slovak Republic, 27-30 July 2020.

Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

9th Bali International Choir Festival 2020, Kuta, Bali, Indonesia, 28 July-1 Aug 2020.

Contact: Bandung Choral Society, Tommyanto Kandisaputra, Email: mailbcsevents@gmail.com - Website:
www.bandungchoral.com

World Youth Choir Session 2020, Germany, The Netherlands, Austria and Italy, 30 July-20 Aug 2020.

Email: manager@worldyouthchoir.org - Website:
www.worldyouthchoir.org

4th Andrea del Verrocchio International Choral Festival, Florence, Italy, 4-7 Aug 2020.

Contact: Florence Choral, Email: chairman@florencechoral.com - Website: www.florencechoral.com

Europa Cantat Junior Festival, Vilnius, Lithuania, 5-13 Aug 2020.

Contact: Europa Cantat junior 8, Email: secretariat@choralies.org - Website:
europacantatjunior.fr/en/

International Choral Conducting Summer School, Limerick, Ireland, 9-15 Aug 2020.

Contact: Association of Irish Choirs, Email: aioic@ul.ie - Website:
www.aioic.ie

International Choral conducting Masterclass, Malmö, Sweden, 10-15 Aug 2020.

Email: Johan.Antoni@Korcentrumsyd.Lu.Se - Website:
www.EuropaCantat.org

International Festival of choirs and orchestras in Paris, France, 19-23 Aug 2020.

Contact:

MusikReisenFaszination Music Festivals,
Email: info@mrf-musicfestivals.com - Website:
www.mrf-musicfestivals.com

Africa Cantat, Nairobi, Kenya, 22-29 Aug 2020. Email: info@africacantat.org - Website:
<https://www.africacantat.org/>

11th International Festival of Choirs and Orchestras, Prague, Czech Republic, 26-30 Aug 2020. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

International Choir Competition Kyiv, Ukraine, 27-31 Aug 2020. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

1st International Choir Festival Fides Cantat, Lutherstadt Wittenberg, Germany, 27-30 Aug 2020. Contact: Fides Cantat, Email: management@fides-cantat.de - Website: <http://fides-cantat.de/>

10th International St. James Festival, Vilnius, Lithuania, 1 Sep-10 Oct 2020. Contact: Choras Vilnius, Email: info@chorasvilnius.lt - Website: <http://www.chorasvilnius.lt/>

Komitas International Festival, Yerevan, Armenia, Sept 2020. Contact: Little Singers of Armenia, Email: komitasfest@als.am - Website: <https://www.facebook.com/komitas.komitasfest.5>

Al Sole della Sardegna International Choral Festival, Sant'Antioco, Italy, 2 Sep-18 Oct 2020. Contact: Prof. Giuliano Rinaldi, Email: info@festivalalsoledellasardegna.eu - Website: www.festivalalsoledellasardegna.eu

Brighton International Festival of Choirs, Brighton, United Kingdom, 3-7 Sep 2020. Contact: Brighton International Festival of Choirs, Email: festival@brightonifc.com - Website: <https://www.brightonifc.com/>

Mountain Song Festival Carinthia 2020, Wolfsberg, Austria, 3-6 Sep 2020. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: www.musicultur.com

Trogir Music Week, Croatia, 6-11 Sep 2020. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

Lucca Consort Week, Tuscany, Italy, 6-11 Sep 2020. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

International Choir Festival Corearte Rio de la Plata 2020, Montevideo, Uruguay, 8-13 Sep 2020. Contact: Festival Internacional de Coros Corearte Barcelona, Email: Info@corearte.es - Website: www.corearte.es

Sing Along Concert On Tour Milan, Italy, 10-14 Sep 2020. Contact: Interkultur e.V., Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

68th European Music Festival for Young People, Neerpelt, Belgium, 11-14 Sep 2020. Contact: Europees Muziekfestival voor de Jeugd, Email: info@emj.be - Website: www.emj.be

ON STAGE in Lisbon, Portugal, 11-14 Sep 2020. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

(Inter)national Congress for Choral Conductors, Paris, France, 11-13 Sep 2020. Contact: A Coeur Joie France, Email: communication@choralies.org - Website: <https://www.congreschefsdechoeur.com/>

14th Rimini International Choral Competition, Rimini, Italy, 17-20 Sep 2020. Contact: Rimini International Choral Competition, Email: info@riminichoral.it - Website: www.riminichoral.it

10th International Choir Festival & Competition "Isola del Sole", Grado, Italy, 26-30 Sep 2020. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

In the Footsteps of Ludwig van Beethoven, Bonn, Germany, 28 Sep-4 Oct 2020. Contact: European Choral Association – Europa Cantat, Email: Alfred.Jurgens@EuropeanChoralAssociation.Org - Website: www.EuropaCantat.org

Cracovia Music Festival 2020, Cracow, Poland, 30 Sep-4 Oct 2020. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

4th Beira Interior International Choir Festival and Competition, Fundão, Portugal, 2-6 Oct 2020. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Sing'n'Joy Bohol, Philippines, 7-11 Oct

2020. Contact: Förderverein Interkultur,
Email: mail@interkultur.com - Website:
<https://www.interkultur.com/>

Internationales Chorefest, Magdeburg, Germany,

7-11 Oct 2020. Email: mail@interkultur.com - Website:
<https://www.interkultur.com/>

Bratislava Cantat II, Slovak Republic, 8-11 Oct

2020. Contact: Bratislava Music Agency, Email:
info@choral-music.sk - Website: www.choral-music.sk

Grieg International Choir Festival and NINA Solo Competition for Young Singers, Bergen, Norway,

8-11 Oct 2020. Contact: Annlaug Hus, Email:
post@griegfestival.no - Website: www.griegfestival.no

3rd Botticelli International Choral Festival, Venice, Italy, 11-14 Oct 2020.

Contact: Botticelli International Choral Festival, Email: chairman@florencechoral.com - Website: <http://www.florencechoral.com/>

Lago di Garda Music Festival, Italy, 15-19 Oct 2020.

Contact: MusikReisenFaszination Music Festivals,
Email: info@mrf-musicfestivals.com - Website:
www.mrf-musicfestivals.com

Choral Workshops for International Oratorio choirs, Lake Garda, Italy, 15-18 Oct 2020.

Contact: MusikReisenFaszination Music Festivals,
Email: info@mrf-musicfestivals.com - Website:
<http://choral-workshops.com>

Claudio Monteverdi Choral Festival and Competition, Venice, Italy, 15-18 Oct 2020.

Contact: Claudio Monteverdi Choral Competition,
Email: office@venicechoralcompetition.it - Website:
www.venicechoralcompetition.it

International Choir Festival Corearte Barcelona

2020, Spain, 19-25 Oct 2020. Contact: Festival Internacional de Coros Corearte Barcelona, Email:
info@corearte.es - Website: www.corearte.es

9th Canta al Mar International Choral Festival, Calella, Barcelona, Spain, 22-26 Oct 2020.

Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

20th Venezia in Musica, International Choir Competition and Festival, Sacile & Venice, Italy, 22-25 Oct 2020.

Contact: Meeting Music, Email: info@meeting-music.com - Website:
www.meeting-music.com

Cantate Barcelona, Spain, 23-26 Oct

2020. Contact: Music Contact International,
Email: travel@music-contact.com - Website:
www.music-contact.com

London International choral Conducting Competition, London, United Kingdom, 23-25 Oct

2020. Contact: London International Choral Conducting Competition, Email: info@liccc.co.uk - Website:
<http://www.liccc.co.uk/>

Dakar International Singing Festival, Côte d'Ivoire, 28 Oct-1 Nov 2020.

Contact: A Coeur Joie Sénégal, Lucien Mendy, Email:
dakar.singing.festival@gmail.com - Website:
<https://www.facebook.com/DAKARSINGING/>

International Festival of choirs and orchestras in Vienna, Austria, 29 Oct-2 Nov 2020.

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

16th Concorso Corale Internazionale, Riva del Garda, Italy, 4-8 Nov 2020.

Contact: Meeting Music, Email: info@meeting-music.com - Website:
www.meeting-music.com

ON STAGE in Prague, Czech Republic, 5-8 Nov 2020.

Contact: Interkultur Foundation,
Email: mail@interkultur.com - Website:
<https://www.interkultur.com/>

Deutsche Chormeisterschaft 2020, Koblenz, Germany, 6-8 Nov 2020.

Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website:
<https://www.interkultur.com/>

Nafplio-Artiva 7th International Choral Festival, Nafplio, Greece, 11-15 Nov 2020.

Contact: ARTIVA Cultural Management & Advertising, Email:
info@artiva.gr - Website: www.nafplio.gr/en/

32nd International Franz Schubert Choir Competition, Vienna, Austria, 11-15 Nov

2020. Contact: Förderverein Interkultur,
Email: mail@interkultur.com - Website:
<https://www.interkultur.com/>

International Choir Festival Corearte Medellin

2020, Colombia, 17-22 Nov 2020. Contact: Festival Internacional de Coros Corearte Barcelona, Email:
info@corearte.es - Website: www.corearte.es

Voices & Wine Malaga, Spain, 18-22

Nov 2020. Contact: Interkultur Foundation,

Email: mail@interkultur.com - Website:
<https://www.interkultur.com/>

38th International Choral Festival of Karditsa, Greece, 19-29 Nov 2020. Contact: International Choral Festival of Karditsa, Email: nke@otenet.gr - Website: <http://festivalofkarditsa.blogspot.gr/>

15th International Warsaw Choir Festival Varsovia Cantat, Poland, 20-22 Nov 2020. Contact: MELODY & Polonia Cantat, Email: info@varsoviacantat.pl - Website: www.varsoviacantat.pl

International Advent Singing Festival Vienna 2020, Austria, 26-30 Nov, 3-7, 10-14 & 17-21 Dec 2020. Contact: MusiCultur Travel GmbH, Email: info@musicultur.com - Website: <https://www.musicultur.com/en/our-choral-trips.html>

Vienna Advent Sing, Austria, 26-30 Nov, 3-7, 10-14 & 17-21 Dec 2020. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

7th Istanbul International Chorus Festival and Competition, Istanbul, Turkey, 27 Nov-1 Dec 2020. Contact: Istanbul Harman Folklor, Email: istanbul@istanbulchorus.com - Website: <http://www.harmanfolk.com/avrasya.htm>

10th International Festival of choirs and orchestras in Baden, Germany, 3-6 Dec 2020. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 3-6 Dec 2020. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

11th Krakow Advent and Christmas Choir Festival, Poland, 4-6 Dec 2020. Contact: Polonia Cantat & Melody, Email: krakow@christmasfestival.pl - Website: www.christmasfestival.pl

European Youth Choir for Final concert of Beethoven Anniversary Year, Bonn, Germany, 11-18 Dec 2020. Contact: European Choral Association – Europa Cantat, Email: Alfred.Jurgens@EuropenChoralAssociation.Org - Website: www.EuropaCantat.org

Corsham Winter School, United Kingdom, 28 Dec 2020-2 Jan 2021. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

Allmänna Sången & Anders Wall Composition Award 2021, Uppsala, Sweden, 31 Dec 2020. Contact: Allmänna Sängen and Anders Wall, project manager Simon Arlasjö, Email: award@allmannasangen.se - Website: <https://www.allmannasangen.se/asawca>

Misatango Choir Festival Vienna, Austria, 3-7 Feb 2021. Contact: CONCERTS-AUSTRIA, Email: info@misatango.com - Website: www.misatango.com/

15th International Choir Competition & Festival Bad Ischl, Austria, 4-8 Mar 2021. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

ON STAGE in Tel Aviv, Israel, 10-14 Mar 2021. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

10th International Gdansk Choir Festival, Poland, 12-14 Mar 2021. Contact: MELODY & Polonia Cantat, Email: mail@gdanskfestival.pl - Website: www.gdanskfestival.pl

ON STAGE in Verona, Italy, 25-28 Mar 2021. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Music for All 2021 Choral Festival, Indianapolis, USA, 25-27 Mar 2021. Contact: Music for All Inc., Email: Kim.M@musicforall.org - Website: <https://choir.musicforall.org/>

18th Budapest International Choir Festival & Competition, Hungary, 28 Mar-1 Apr 2021. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Voices & Wine Alba, Italy, 7-11 Apr 2021. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

7th Vietnam International Choir Festival & Competition, Hoi An, Vietnam, 8-12 Apr 2021. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

17th Tallinn International Choral Festival 2020, Estonia, 15-18 Apr 2021. Contact: Estonian Choral Society, Email: kooriyhing@kul.ee - Website: www.kooriyhing.ee

Slovakia Cantat, Bratislava, Slovak Republic, 22-25 Apr 2021. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

67th Cork International Choral Festival, Ireland, 28 Apr-2 May 2021. Contact: Cork International Choral Festival, Email: info@corkchoral.ie - Website: www.corkchoral.ie

Riga Sings, International Choir Competition and Imants Kokars Choral Award, Riga, Latvia, 1-5 May 2021. Contact: Födrverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

20th Venezia in Musica, International Choir Competition and Festival, Venice and Caorle, Italy, 1-5 May 2021. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

10th World Choir Festival on Musicals, Thessaloniki, Greece, 7-10 May 2021. Contact: Choir Korais, Email: choirkorais94@gmail.com - Website: www.xorodiakorais.com

Meeting of Children's and Youth Choirs, Thuir, France, 12-16 May 2021. Email: Alix.Bourrat@Orange.Fr - Website: <https://Rebrand.Ly/Jvm>

ON STAGE in Florence, Italy, 20-23 May 2021. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Sound Waves Linz International Choir Competition & Festival, Austria, 20-24 May 2021. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

ON STAGE in Tirana, Albania, 9-13 June 2021. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

12th International Krakow Choir Festival Cracovia Cantans, Poland, 10-13 June 2021. Contact: MELODY & Polonia Cantat, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

Bratislava Choir Festival, Slovak Republic, 10-13 June 2021. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

One Voice Choir Festival with Jonathan Palant, Hanoi & Saigon, Vietnam, 10-19 June 2021. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

Victoria Adriatic International Choral Competition, Opatija, Croatia, 15 June 2021. Website: <http://www.wearesinging.org/competition-adriatic.html>

Dublin Choral Festival, Ireland, 16-20 June 2021. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <http://dublinchoralfestival.org/>

Montréal Choral Festival 2021 with Z. Randall Stroope, Canada, 19-25 June 2021. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

Passion of Italy Rome Festival, Venice and Milano, Italy, 22-28 June 2021. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

Rome Choral Festival, Rome, Italy, 23-27 June 2021. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <http://romechoralfestival.org/>

CANTEMUS International Choir Festival, Novi Sad, Zrenjanin, Vojvodina, Serbia, 24-28 June 2021. Contact: International Music Center Balkan Bridges, Email: imcbalkanbridges@gmail.com - Website: <http://www.imcbalkanbridges.com>

2021 Choral Festival in Ireland with Rollo Dilworth, Prague, Czech Republic, 28 June-5 July 2021. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

Salzburg Choral Festival Jubilate Mozart!, Austria, 30 June-4 July 2021. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <https://salzburgchoralfestival.org/>

11th World Choir Games, Antwerp, Ghent, Belgium, 2-12 July 2021. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

2021 Choral Festival in Ireland with Craig Hella Johnson, Belfast and Dublin, Ireland, 2-8 July 2021. Contact: Klconcerts, Email: info@Klconcerts.com - Website: www.Klconcerts.com

15th Summa Cum Laude International Youth Music Festival, Vienna, Austria, 2-7 July 2021. Contact:

CONCERTS-AUSTRIA, Email: office@scfestival.org - Website: www.scfestival.org

International Youth Music Festival I & Slovakia Folk, Bratislava, Slovak Republic, 7-10 July 2021. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

39th International Choir Festival of Preveza, 27th International Competition of Sacred Music, Preveza, Greece, 8-11 July 2021. Contact: Choral Society "Armonia" of Preveza, Email: armonia4@otenet.gr - Website: <http://www.armoniachoir.gr/festival/index.php>

2021 Golden Gate International Children's and Youth Choir Festival, Oakland, California, USA, 11-17 July 2021. Contact: Piedmont Choirs, Email: info@goldengatefestival.org - Website: www.goldengatefestival.org

13th International Choir Competition, Miltenberg, Bavaria, Germany, 15-18 July 2021. Contact: Kulturreferat des Landratsamtes Miltenberg, Gaby Schmidt, Email: kultur@LRA-MIL.de - Website: www.chorwettbewerb-miltenberg.de

Europa Cantat Festival 2021, Ljubljana, Slovenia, 16-25 July 2021. Contact: European Choral Association – Europa Cantat, Email: info@europacantat.jskd.si - Website: <https://europacantat.jskd.si/>

6th International Conductor's Seminar Wernigerode, Germany, 17-20 July 2021. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

12th International Johannes Brahms Choir Festival and Competition, Wernigerode, Germany, 21-25 July 2021. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

International Youth Music Festival II and Bratislava Cantat I, Bratislava, Slovak Republic, 26-29 July 2021. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

1st Classical Music Summer Festival, Vienna, Austria, 29 July-1 Aug 2021. Contact: CONCERTS-AUSTRIA, Email: office@concerts-austria.com - Website: <http://www.concerts-austria.com/>

ON STAGE in Lisbon, Portugal, 10-13 Sep 2021. Contact: Interkultur Foundation,

Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

12th Krakow Advent and Christmas Choir Festival, Poland, 3-5 Dec 2021. Contact: Polonia Cantat & Melody, Email: krakow@christmasfestival.pl - Website: www.christmasfestival.pl

Bratislava Cantat II, Slovak Republic, 7-10 Oct 2021. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

4th Kalamata International Choir Competition and Festival, Greece, 7-11 Oct 2021. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

10th Canta al Mar International Choral Festival, Calella, Barcelona, Spain, 21-25 Oct 2021. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

ON STAGE in Prague, Czech Republic, 4-7 Nov 2021. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

16th International Warsaw Choir Festival Varsovia Cantat, Poland, 12-14 Nov 2021. Contact: MELODY & Polonia Cantat, Email: info@varsoviacantat.pl - Website: www.varsoviacantat.pl

Voices & Wine Malaga, Spain, 17-21 Nov 2021. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 2-5 Dec 2021. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

Slovakia Cantat, Bratislava, Slovak Republic, 21-24 Apr 2022. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

13th European Festival of Youth Choirs, Basel, Switzerland, 24-29 May 2022. Contact: Europäisches Jugendchor Festival Basel, Kathrin Renggli, Email: info@ejcf.ch - Website: www.ejcf.ch

Bratislava Choir Festival, Slovak Republic, 9-12 June 2022. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

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International Youth Music Festival I & Slovakia Folk, Bratislava, Slovak Republic, 6-9 July 2022. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

International Youth Music Festival II and Bratislava Cantat I, Bratislava, Slovak Republic, 25-28 July 2022. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

Bratislava Cantat II, Slovak Republic, 6-9 Oct 2022. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 1-4 Dec 2022. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

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